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Welcome to our newsletter

Welcome to the fourth issue of the Chamber Music Club's Newsletter, a publication which I think is now well established and plays a valuable part in the life of the club.

The subject-matter of this issue ranges widely, taking in the Elizabethan theatrical jig, the 'London Piano School' of the eighteenth and early nineteenth centuries, and the music of a classic (or not so classic) science-fiction film. Also wide-ranging, of course, is UCL as an institution, and it has recently expanded further as the Institute of Education has merged with UCL. We are very pleased, therefore, to include an article by Jennie Henley from the Institute outlining some of the internationally important research undertaken by the Music Education Group in the Institute's Department of Culture, Communication and Media – research which itself can be called wide-ranging and which goes far beyond the narrow definition of 'music education'. An introduction to the forthcoming Music Education Expo 2015 at the Barbican nicely complements this article. The next in our 'Meet the committee' series is an interview with Dace Ruklisa; 'wide-ranging' is again an appropriate description of Dace's interests and activities, not least of which is her role as an editor of the newsletter! My thanks go to her and fellow-editors Helene Albrecht and Jill House, as well as to all other contributors, for their hard work, commitment and enthusiasm.

So let's keep it wide-ranging, if not indeed 'wider still and wider...' Please let us have your ideas, suggestions and offers of material, whether fully-fledged articles or shorter items. Reviews of concerts and books, information about forthcoming musical events, and comments on the content of the newsletter are all welcome, as are 'discussion' pieces such as David Miller's 'Counterpoints'. Please feel free to contact Dace (dd.rr.tt@btinternet.com), Helene (helene.albrecht@gmx.net), Jill (j.house@ucl.ac.uk) or me (rabeemus@gmail.com) at any time. The next issue is due out in October; meanwhile, we hope you enjoy reading this one.

Roger Beeson, Chair, UCL CMC

The Fantastic Voyage: a film score by Leonard Rosenman

In my 15 years at UCL I have had quite a number of opportunities to be introduced to new music. Among the more unexpected and vivid opportunities was one that came along back in January 2013 at one of the splendid film nights run by UCL's Department of Science and Technology Studies (www.ucl.ac.uk/sts). In my post-New Year 'down' I'd opted for what I thought would be a fun, slightly campy, if not downright trashy evening of sci-fi schlock in the shape of *The Fantastic Voyage* (1966). After all, this is a film in which a team of scientists – impossibly square-jawed men and a supremely voluptuous Raquel Welch – clamber into a mini submarine that is then miniaturised to the nano scale and injected into the bloodstream of a dying man, all in an effort to save him. With a witty and energetic introduction to the evening given by UCL's ever-impressive Professor Joe Cain what a fine film night this was set to be.

The musical score does not properly begin for some time, until the main characters are injected into the dying man's body. As the film's miniaturised protagonists were finding themselves transported to the alien world of the human interior so I found myself being transported to the abstract orchestral sound world of Arnold Schoenberg (1874-1951) and his early twentieth-century contemporaries. This was not what I had expected, and as the film ran I became increasingly absorbed by the rich drama of the music at the expense of the poor drama on-screen.

This intriguing orchestral music is the work of the New York composer Leonard Rosenman (1924-2008), previously unknown to me by name, and it came as no surprise to find he was a pupil not only of Schoenberg, but also of other twentieth-century musical pioneers Luigi Dallapiccola (1904-1975) and Roger Sessions (1896 – 1985).

The score for *The Fantastic Voyage* is notable not only for its large orchestral forces but also the huge range of orchestral colours drawn out by Rosenman through his application of atonality, serialism, and *klangfarben* techniques. Unsurprisingly, for many critics the score is cold and unrelentingly sterile, but such critics would no doubt think this true of so many twentieth-century musical modernists and their disciples.

In his score of *The Fantastic Voyage* Rosenman's highly structured compositional techniques produce a rich and appropriately otherworldly soundscape that feels quite undated, so ubiquitous has the atonal-serial soundscape become in accompanying suspenseful sci-fi material. Indeed, these days a passable pastiche might be thrown together in no time at all by a talented undergraduate composition student with a laptop. But for Rosenman every note and colour combination had to be not only imagined in silence (no digital shortcuts for him) but also set down on paper by hand before the whole could be brought to life by a symphony orchestra of (I would guess) eighty or so musicians; the real effect unknown until

finally performed.

This music really is worth searching out. A music CD lifted from the soundtrack of the 35mm reels is available to buy online, and extracts of the film are numerous on easy-to-access websites such as *YouTube* (www.youtube.com).

Professor Cain's film nights continue – in partnership with the UCL Grant Museum of Zoology – and details can be found at his UCL website (www.ucl.ac.uk/sts/staff/cain/film).

Andrew Pink

Andrew Pink works as an administrator at UCL. He is an alumnus of the Royal Academy of Music, London, and of Goldsmiths, University of London.

UCOpera presents *Amadis de Gaule* by J.C. Bach

Established in 1951, UCOpera is one of the world's most successful student-led opera companies, and certainly the most prestigious in the UK. An important directive for the company has always been the staging of rarely performed operas. This has been successfully achieved throughout the years, with the inclusion of seventeen British and four World premières in the company's back catalogue. In addition, UCOpera has provided the arena in which many young professionals have been launched into their successful operatic careers.

This year the company presents an English translation of *Amadis de Gaule*, a visionary opera by Johann Christian Bach. Written and first performed on the eve of the French Revolution in Paris, the opera is a chivalric tale of the violent conflict between love and hate-fuelled revenge. It is set in the ruins of a war-torn society where no civil structures remain. The opera is staged under the direction of Jack Furness, who is both the founder of the ambitious and innovative Shadwell Opera Company, and a Herald Award Winner. The design is by Hannah Wolfe, a graduate of Bristol Old Vic Theatre School.

The production features some of today's most exciting young opera singers, including Royal Academy of Music graduates, Alice Privett and Laurence Olsworth-Peter, as well as returning UCOpera soloists, Katherine Blumenthal and Nick Morris. The chorus, orchestra and smaller soloist roles involve over 100 students from UCL, all under the musical directorship of Charles Peebles, who has conducted virtually every major Spanish orchestra, the BBC Symphony Orchestra, English Touring Opera, and has served as co-director of the Orkney Conductors' Course. This is an opera of unflinching intensity, human honesty and visionary utopianism. The production will be a must-see theatrical event. Performance dates are the 23rd, 25th, 27th and 28th March, 7.30pm in The Bloomsbury Theatre. Tickets are available from the Bloomsbury Theatre Box Office with prices ranging from £9 to £25; for tickets see also the website of Bloomsbury Theatre: www.thebloomsbury.com/event/run/14029.

Music at the UCL Institute of Education

The UCL Institute of Education has a vibrant music research team. The team has a wide range of experiences and research interests, covering music making across the lifespan including the social, emotional and health benefits of music making, music in different social contexts such as criminal justice and conflict areas, and specific modes of music making including singing, instrumental and performance work, popular music, creative work and technology. Areas of particular expertise are singing development and vocal health, music and special educational needs, music and ageing, innovative pedagogies, music in society, and music technologies. The work of the team has influenced and shaped the fields of sociology of music education, psychology of music, and the intersections of technology, education and music, for which the University of London offered the first ever lectureship in the United Kingdom.

The UCL Institute of Education has the largest group of music researchers based in an education faculty in the UK and Europe. The music team has been highly active, with 53 projects worth a total of £3m to the IoE since 2005. External funders include UK research councils (Economic and Social Research Council, Engineering and Physical Sciences Research Council, Arts and Humanities Research Council), European funding from the European Social Fund and EC Framework 7, major charities such as Esmée Fairbairn, Paul Hamlyn, Youth Music, RNIB, Amber Trust, Central Government (Department for Children, Schools and Families), local authorities (Newham, Liverpool, Greater London Authority) and other organisations (for example, European Concert Hall Organisation, London Symphony Orchestra, Opera North, The Sage Gateshead).

The team comprises Professor Graham Welch (Chair of Music Education), Professor Lucy Green (Professor of Music Education), Dr Andrea Creech (Reader in Education), Dr Evangelos Himonides (Reader in Technology, Education and Music), Dr Jennie Henley (Lecturer in Music Education), Kate Laurence (Lecturer in Music Education) and Dr Jo Saunders (Lecturer in Music Education). Working alongside the academic staff are over fifty research assistants, post-doctoral researchers and doctoral researchers. The academic staff are members of the International Music Education Research Centre (iMerc, www.imerc.org), a cross-institutional research centre that connects researchers and champions music education and music education research across the globe.

Other ongoing projects include three-year evaluations of whole class school-based instrumental learning in Leeds and Newcastle ('In Harmony'), as well as a recently completed two-year evaluation in East London invoking 10,000 children ('Every Child a Musician'). The research team has just begun a ten-year evaluation of the wider impact of instrumental learning across all secondary schools in Islington ('Music in Secondary Schools Trust'). We are also involved in a major study

of early childhood musical experience and musical development in Australia, EC-funded projects on music and maths, and singing cultures. Professor Welch has just been invited to chair the expert commission on developing music education in the UK, funded by the Paul Hamlyn Foundation.

Information on all of these projects, and full staff profiles can be found on www.imerc.org, while a few project highlights are presented here.

MUSIC FOR LIFE: PROMOTING WELL-BEING IN OLDER PEOPLE THROUGH MUSICAL ACTIVITIES IN THE COMMUNITY

This project was led by Andrea Creech and explored the role of music in older people's lives and how participation in making music, particularly in community settings, can enhance their social, emotional and cognitive well-being. The UK is experiencing a new demographic: the over-65s population outnumbered those under the age of 16. This requires greater focus on the well-being of older people. Earlier studies on the role of music (predominantly singing) in older people's lives show its ability to enhance health and well-being and combat isolation, loneliness and depression.

Therefore, the 'Music for Life' project, a partnership between the Institute of Education, University of London, the Sage Gateshead, the Guildhall School of Music and Drama 'Connect' project, and the Music Department of the Westminster Adult Education Service, looked at the role of a range of musical activities in the lives of older people. The project is funded under the 'New Dynamics of Ageing' programme, an eight-year multidisciplinary research initiative aimed at improving the quality of life for older people in the UK. The project is a collaboration between five of the UK Research Councils (Economic and Social Research Council, Engineering and Physical Sciences Research Council, Biotechnology and Biological Sciences Research Council, Medical Research Council and Arts and Humanities Research Council) and is the largest and most ambitious research programme in ageing ever seen in the UK.

The research was carried out between 2009 and 2011. It comprised 349 cases (older people participating in music activities, among them 29% beginners) and 102 controls (older people participating in non-music activities) aged between 50 and 93. 77% of research participants identified as White British and 76% were female. The study methods included a questionnaire completed before and after 9 months participation in music or alternative activities by both case and control groups, and also interviews, focus groups and observations carried out with music participants and their facilitators. Quality of life was measured by CASP-12; Basic Needs Scales.

It was found that measures of well-being were consistently higher among the older people (including beginners) participating in music activities compared to

those (from the control group) participating in other activities.

The full research briefing can be found at www.ioe.ac.uk/research/97826.html and the book can be found at ioepress.co.uk/books/art-and-music/active-ageing-with-music/.

BRINGING INFORMAL LEARNING INTO CLASSROOMS

In terms of impact, our research is far-reaching. For example, Lucy Green's research led to the development of a new classroom pedagogy that has been adopted by the 'Musical Futures' model of learning (www.musicalfutures.org) and has a global reach. The pedagogy is based on findings from an investigation into the way popular musicians learn. The main principles of the pedagogy are:

- learning by ear and the fact that notation should not always be the starting point;
- the involvement of the students working together on their musical preferences and being responsible for their own learning;
- learning through the integration of listening, performing and composing rather than treating these activities separately;
- how all these help to bridge the gap between school and outside school music.

Lucy's work has influenced classroom practice and curriculum development in many different countries.

In the UK over 1,500 schools are incorporating the 'Musical Futures' informal learning model into their practice. The model has been a part of the Postgraduate Certificate of Education (PGCE) course at Trinity Laban Conservatoire of Music and Dance since 2006, and the University of Wales at Cardiff since 2011. It was rolled out into schools in Wales, Scotland and Northern Ireland during 2012.

In Australia 'Musical Futures' is supported by Australia's own Musical Futures website (musicteachersnetwork.ning.com/group/musical-futures-australia). The informal learning model is being incorporated across a range of both primary and secondary schools, and teacher education courses.

In Brazil the work inspired a collaborative research project between the Federal University of Bahia and the Federal University of Rio Grande do Sul. A network of schools, co-ordinated by the University of Brasilia and the University of Minas Gerais, are adopting the model, and the Open University of Brazil is piloting it as a teacher-training unit. It was piloted in 2012 in state schools in the cities of Belo Horizonte, Brasília, Vitória and São Paulo.

In Canada the Canadian Music Educators' Association has also set up its own Musical Futures website (musicalfuturescanada.org). Nine delegates from the As-

sociation visited England to undertake ‘Musical Futures’ training, and set it up on their return. The Simon Fraser University Centre for Research in Youth, Music and Education (rymeyouth.com) is replicating and incorporating the informal learning model into a research project on Youth Participatory Action Research.

In China the informal learning model has been tested in Chongquin Province. A book by Lucy Green, *Hear, Listen, Play!* (2014), bringing together the classroom, ensemble and instrumental tuition strands of the work, is being translated into Chinese. The Board of Education of Chongquin Province are planning to incorporate the informal learning model into the curriculum and to train teachers in how to implement it.

In Cyprus the new National Curriculum for Music includes informal learning practices. It stresses the most important principles of Lucy’s theory.

In Greece the Ionian University ran a four-day course for participants from all over Greece on implementing informal learning methods into classrooms and instrumental tuition in July 2014. The book *Hear, Listen, Play!* has just been translated into Greek.

In Singapore ‘Musical Futures’ is being phased into schools and teacher education. In preparation for this, a group of delegates from different government agencies visited the England for ‘Musical Futures’ training and a meeting at the Institute in March 2012. The model has now been piloted in five schools and is currently being rolled-out to more schools.

In Uganda three organisations are in the process of setting up a project to work with music teachers using the *Hear, Listen, Play!* informal and aural learning pedagogy and materials. These are Sound Foundation (www.soundfoundation.org), the Kampala Music School (kampalamusicschool.com) and Bayimba Cultural Foundation (www.bayimba.org).

Jennie Henley

Music Education Expo 2015 – the UK’s largest exhibition and professional development conference for music education

Given the recent merger of UCL and the Institute of Education, the upcoming conference on music education at the Barbican might be of interest to students and staff, given the diversity and range of the Institute’s research into music education. Furthermore, the exhibition might also attract musicians from a variety of backgrounds as it explores the broad societal relevance of music-making, be it as a crime deterrent, a subject of scientific research or an important learning tool. Visitors to the exhibition will also find music books, scores, journals and instruments,

and plenty of opportunities to chat and to debate with professionals and amateur enthusiasts alike.

As in previous years the lectures and talks are held in two so-called seminar theatres, the Rhinegold Theatre and a workshop space. The seminar theatres provide a platform for experts who are concerned with practical aspects of music teaching. These may comprise legal matters affecting professionals who often operate in ill-defined work environments bridging private and public sectors. Innovative solutions are presented by the Reading-based charity 'Readipop', which provides open-access orchestra projects in urban areas, and by the independent organisation 'Musical Futures' (whose pedagogical profile has grown out of the IoE's research), which will be looking at crowd-funded innovation.

Most seminars, though, are concerned with social aspects of contemporary music education and thereby increasingly explore global perspectives. The British artist James Pinchen will introduce 'Music education as a crime deterrent', a model that he has developed in Mexico in cooperation with young drug addicts and which may have potential for future applications here in the UK. Lidia Bajkowska will present 'A Pedagogy of fun', a new way of learning to play the piano that was developed in Poland and is currently promoted by UNICEF. The benefits of the Kodály method for autistic children and people with communication difficulties will be presented by Andrew Haveron and supplemented by Jill Bradford in a session on 'Music for Autism International', the latter being a US-based charity dedicated to providing financial assistance for services to children with autism throughout the world. Other presentations include the use of technology in the classroom, composition through improvisation, simultaneous learning, and musical progression and the role of assessment. The research will be presented by both established and internationally renowned British experts, such as Paul Harris, and newcomers to the stage, for instance the Turin-based Istituto Mod.A.I which studies physiology in artistic performance in order to 'bridge the traditional gaps between artists and scientists that are due to a scarcity of studies and continuous misunderstandings'.

In contrast, the Rhinegold Theatre hosts politicians, representatives of the BBC, Ofsted and other cultural and educational bodies who discuss pedagogical concepts, funding and organisational matters and a 'common future' for a diversified and complex landscape of music education in the UK. In the year of Britain's general elections the audience will be offered question and answer sessions with both Schools Minister Nick Gibb and Shadow Schools Minister Kevin Brennan. Furthermore, the Music Education Council will discuss new GCSEs, AS Levels and A Levels, and the National Plan for Music Education, implemented three years ago, will be debated with a particular view on potential relevance for a Plan B.

Those who visited last year's Music Expo will remember the activity sessions that turned visitors into multi-percussionists and skilled vocalists; moments of

great fun under the guidance of high profile musicians and artists. This year workshop attendees will be invited to experience the beauty and educational value of gamelan music, hip-hop and Indo Afro Samba in interactive demonstrations; furthermore their senses will be stimulated by musical performers, including a plastic brass ensemble and the British singing group '8voices'. The latter enjoys a world-wide reputation based on a repertoire ranging from Renaissance polyphony to commissioned contemporary works.

The exhibition will take place on the 12 & 13 March between 9.30am and 5pm in the Barbican Exhibition Hall 2. Free tickets and a draft programme are available on the Music Expo's website www.musiceducationexpo.co.uk.

Helene Albrecht

Counterpoint No. 3 – Found in translation

A couple of years ago, after a student sang a setting of a German poem at a Chamber Music Club concert, accompanied on the piano by its composer (another student), I asked the singer what the text said, because my German (and his diction) were not clear enough for me to understand the words. His reply was that the composer had told him: 'it was something or another about love'. I was indignant and tried to remind him that, to be worth writing or performing, a song should be about the content of the text. In this case the composer had effectively confessed that the content of the poem had not inspired his music in the way that we believe poems have inspired Schubert, Schumann, Berlioz, Brahms, Wolf and Tchaikovsky. But for most English audiences, even at UCL, foreign texts are usually quite opaque.

Our best practice has always been to provide the audience with the original text and an English translation side by side, ideally on the back of the programme. In my experience the table facility in my favourite word-processing program can be used to give the right format.

I have always found that trying to do the translation for myself has made me think hard before performance about what a song really means. If I cannot make my own translation there are two sources of 'cribs' which can be used. One may rip off the translation given in the sleeve notes of a recording. For French and German there are various books containing useful translations, with authors including Richard Stokes, Lois Philips and Pierre Bernac. And for biblical texts, such as Brahms's *Four Serious Songs*, and for quite a lot of liturgical music, it is sensible to print a recognised English version of the particular verses being sung. It is interesting to see how many more or fewer words are used in each language for the same text. I recollect that Martin Luther is rarely as concise as the English Revised Version.

DJM

Meet the committee - Dace Ruklisa

APPLIED MATHEMATICIAN, COMPUTATIONAL BIOLOGIST AND OCCASIONAL COMPOSER

Helene Albrecht: *Dace, you joined UCL Chamber Music Club in 2012 and very soon became a member of the committee. What were your affiliations with UCL at this time?*

Dace Ruklisa: I came to UCL as a postdoc to work in a small group of mathematicians solving problems in genetics. My aim was to develop statistical methods that could be used to interpret novel genetic variants and in particular their role in the development of a disease. I was collaborating with Royal Brompton Hospital and the methods were applied to their collections of data related to heart disease.

HA: *Within the Chamber Music Club's committee you have adopted several functions: you are running the Baroque list, you helped to set up and are one of the editors of the club's newsletter and soon you will be in charge of a concert programme entirely dedicated to contemporary chamber music. The latter relates to the fact that you are also a composer and have presented your own works on three occasions to the club. I would like to learn a bit more about each activity. How did the Baroque section come into life and what are current experiences of this group?*

DR: Involvement with Baroque musicians at UCL came as a surprise to me. One of my first tasks after joining the committee was to organise the annual new members'/new performers' concert (it is a tradition within the club to hold a concert where recent members make their debut at UCL). When I began to arrange a programme I browsed the membership players' list in order to collect the names of new members, and suddenly noticed that there are a few players of early music instruments among them. Then I wrote a call for performers encouraging the forming of Baroque ensembles. A number of Baroque instrumentalists responded and, seeing their count and enthusiasm growing, suggested establishing a dedicated mailing list that would make it easier to arrange ensembles.

Currently the Baroque group has sixteen members. All sorts of instruments and voices are represented – soprano and countertenor, different types of recorders, crumhorn, bassoon, baroque cello, viola da gamba and harpsichord. I am very glad that a couple of new members have joined it recently and it seems that it is sufficiently straightforward to find us. I see this mailing list as a useful infrastructure that makes communication between like-minded musicians easier. It would be quite a difficult task for a new member of the club, not too familiar with UCL, to search for Baroque players within the university. I hope that CMC members find a good company for rehearsing and performing Baroque music here.

HA: *Can you tell us a bit more about your activities as composer? Where did you study composition and who have been or are the most influential personalities for your personal development?*

DR: I have studied composition with two teachers, both very important for evolving of compositional technique and approach towards writing. The first of them was Maija Einfelde – she taught me a lot about the development of material and laid the foundations of technique. She emphasized that whatever the theme, musical material or structure of a piece is, there has to be an internal logic according to which musical ideas follow one another. I learned a lot from her sense of time and length in music as well. My collaboration with the second composition teacher, Imants Mežaraups, was shorter, but also memorable. He had studied engineering before turning to music, thus we shared a passion for inventing various structures within music and a keen interest in the architecture of a piece. His insight and advice regarding the orchestration was very valuable and his openness towards various genres and styles in music was remarkable.

HA: *You have a background in natural sciences; would you say that this fact does have an impact on your compositional style and musical language?*

DR: My role as a scientist is to formalise fuzzy areas of knowledge, to build mathematical models for various biological phenomena and to provide algorithms that could be used to mine and interpret large data sets, especially genetic data. I like to bring structure and formalisms to a research field in a way that would enable understanding of empirical observations and looking at things in a dynamical way, e.g. predicting outcomes and behaviours. I think that my role as a composer is similar – I am structuring and formalising fuzzy knowledge and intuitions. But here the object of formalisation is something unrelated to natural sciences. Sometimes it is my outlook on the musical past. Occasionally I feel like a librarian who has accidentally ended up in the labyrinths of music.

I find that the presence of time is absolutely necessary in music – after all music is more intrinsically linked to time than other arts. True, sense of time is also crucial in theatre, especially in a comedy that can be ruined by ill-balanced tempo relationships. At the beginning of my work on a composition I draw graphic diagrams adorned with verbal comments that purport to capture how I see the whole piece. I also draw diagrams when I try to understand how a poem or a set of poems could be translated into music and what is the internal logic and dynamic of a literary text. This process yields the main principles of texture and instrumentation and also the choice of playing techniques and types of sounds used in the piece. When writing a score I often ask where the current material can lead and what potential or limitations it entails. The texture of my compositions is usually transparent; however, it can be multi-layered at the same time – a vague resemblance to reading and writing concise mathematical texts.

HA: *What role does chamber music play in your own work?*

DR: Everything that I am composing at the moment is related to chamber music, therefore a myriad links exist between my experience as a listener and a participant in chamber musical activities and a composer. I am currently writing a

song cycle based on the poems of French surrealist writer Paul Éluard; it is scored for mezzo-soprano, guitar, accordion and double bass, and has roots both in avant-garde jazz and in contemporary sound-based instrumental writing. I would also like to finish a piano trio – it is a lengthy procession from one group of people to another in an endless social gathering, with some inspiration drawn from Luis Buñuel and *Le charme discret de la bourgeoisie*. And my wind quintet is awaiting the final instrumentation – it deals with historical memory and with Cambridge gardens in the dark.

To me both playing of and listening to chamber music means concentration and also establishing of a focus. The same is true for studying scores of other composers (at this moment a number of scores by Mark-Anthony Turnage reside on my desk). There are parallels with concentrating in order to develop a mathematical formalism or with an intense revising of a scientific text, where you relentlessly follow the development and attentively absorb details.

I prefer to listen to chamber music that exhibits some distance from the piece I am composing at the time and does not interfere either with the intonation or atmosphere of it. Then I can properly appreciate and dissect sounding material and occasionally borrow some principles of music-making, like an approach towards timbre or texture or some musical gestures. In my experience music-making principles can travel quite freely between genres and styles and instruments used, yielding unpredictable associations and parallels. I cannot listen to music while reading a pure mathematics book – somehow it absorbs all my attention and the outside world tends to vanish during this process.

HA: *Please tell us about your aspirations regarding the newsletter. You have written reviews on annual programmes and given an illuminating account of contemporary performance practices shared between composers and performers. What general developments have you experienced in the editing of the first three editions of the newsletter and what can we expect from its proceeding in the future?*

DR: The most obvious development for the newsletter is the increase in the number of pages with each successive issue. More and more people are getting involved in the making of the newsletter as authors of articles and are bringing new themes and new expertise with them. An average member of the Chamber Music Club is a rather erudite person having plenty of experience in a few fields of music. For example, we have experts in early music for wind instruments, versatile singers familiar with vocal repertoire ranging from Renaissance to contemporary music, people carrying vast knowledge of Baroque music and several musicologists within our ranks. As an editor I am trying to notice this potential and to bring this experience to the spotlight. I myself am learning a lot from CMC members, also as a composer.

Several regular columns have been established over time: interviews, counterpoints of strong opinions about chamber music and an annual review of club's

concerts.

The most important future plan is to enhance the diversity of views on chamber music represented in the newsletter. I would also like to continue several strands of thematically linked articles. It would be nice to keep exploring eighteenth-century music and have more notes on historical musicology. I am planning to write some articles in which chamber music by more recent composers is analysed, e.g. works by Elisabeth Lutyens and Mark-Anthony Turnage. Editors of the newsletter are regularly inviting committee members to write articles related to the themed concerts they are organising – this practice has yielded interesting contributions, like an overview of diverse ways in which composers pay tribute to other composers in their music. There is a space for some more theoretical articles and music-related research within the newsletter – I hope that these themes will develop in future.

HA: *Dace, since July 2014 you have accepted a position at the University of Cambridge; will this new post allow for future participation in the UCL Chamber Music Club's activities and how do you reconcile scientific work with musical activities?*

DR: My new research post in Cambridge means that I am less present at UCL. Thus I am currently organising one concert per year. However, it is well known that limited resources can enhance non-standard solutions (think about a costume designer in a theatre lacking budget – of course, something will be invented with the items at hand). At the moment I am considering several themed programmes. In the end of March there will be a concert entirely dedicated to contemporary music – it looks like the range of styles will be quite broad and also touch upon several non-classical genres of music. It will be a pleasure to arrange these pieces in a linear sequence. It would be very interesting to organise a concert in a UCL space that has specific acoustics or shape. Potential collaborations with visual artists residing at UCL could be considered in order to create more integrative art forms, including new compositions.

HA: *Finally, please tell us what your most enjoyable experiences have been as a member of the UCL CMC?*

DR: The most enjoyable moments happen when all pieces in a programme merge in a more extended structure and when a concert has both a chemistry of a potent theatrical play and a solid architecture of a large-scale composition. One of such occasions took place on the evening of a concert dedicated to the First World War and entirely comprised of compositions written in 1914 – it was impossible to sit quietly when all those contrasts and piano cascades poured over the audience. Equally memorable albeit very different in nature was a performance of Corelli's Concerto Grosso, Op. 6, No. 8 – the phrasing, the interplay between musicians, subtlety and musicality were notable. And then there was the rarely played cantata *The School of Anacreon* by Thomas Arne – such a joy radiated from the performance, which at the same time was well controlled. The recent rendi-

tion of Beethoven's variations for cello and piano (Twelve Variations for cello and piano on 'See the conqu'ring hero comes' from Handel's *Judas Maccabeus*) was delightful: vivid images and precision of dynamics, unexpected turns and playfulness within a leisurely sense of time.

HA: *Thank you, Dace for this most inspiring conversation.*

Readers' letters

COMMENT ON COUNTERPOINT No.1 IN THE THIRD EDITION OF CMC NEWSLETTER, OCTOBER 2014

The new series of 'counterpoints' introduces a fresh and inspirational platform for debates on classical music that for a long time seemed to have disappeared from wider public radars. In this context please allow me some comments on the finding that folk tunes should not belong to the Chamber Music Club's performance repertoire. As the author of the counterpoint rightly remarks, folk tunes are essential building blocks of many famous works of the Western classical tradition. Think of Glazunov's, Vaughan Williams's and even Brahms's major symphonic works without the incorporation of folkloristic material; they would possibly lack essential parts of their *raison d'être*. The same is true for countless chamber music works from Schubert's Variations on an original theme in A flat D.813 to Vaughan Williams's First String Quartet in G minor. Composers throughout the centuries have been keen to collect folk songs and to understand and process their particularities, among those Beethoven, Brahms, Elgar, Kodály and Bartók; as Alfred Einstein writes in his *Music in the Romantic Era: A History of Musical Thought in the 19th Century* (1947): 'the collecting and sifting of old traditional melodic treasures.. formed the basis for a creative art-music'. Enjoying chamber music in our times touches upon yet another dimension: the pleasure of disclosing and understanding concepts. For many good reasons we have developed a passion for comprehending people's mind set, to notice the evolution of creative processes and to appreciate the development from and interconnection of basic and fundamental expressions to complex and sophisticated constructions of the human mind. Furthermore, without an appreciation of the folk song it would be impossible to provide meaningful access to the abundant wealth of musical treasures for future generations. Given the broad cultural background from UCL's intake of students the occasional performance of folk songs in chamber music concerts alongside an ever-widening repertoire, not necessarily restricted to the Western classical tradition, would represent a true asset to the club's activities.

Helene Albrecht

LUMINOSO:

a short a cappella programme on the music of light

Thursday, March 5, 2015, 6.30pm at the Church of Our Most Holy Redeemer, Exmouth Market, London EC1R 4QE.

The subject of light – in all its manifestations – has been inspirational for composers for centuries. Collegium Musicum of London has created a short programme of celestial a cappella harmonies for a spring evening of illuminated music-making this March, featuring works by Lassus, Tallis, Bruch, Elgar, Stanford, Sullivan, Parry and Whitacre together with a few popular surprises.

The fourth in a series of hour-long, drive-time concerts at its home in Clerkenwell, LUMINOSO represents an opportunity to experience London's liveliest chamber choir over a free glass of wine, and complete your evening with a delicious meal at one of Exmouth Market's excellent eateries.

Fresh from its success last November, with its Masters of Baroque programme at St James's in Piccadilly, the choir looks forward to welcoming you for a dazzling evening of choral favourites from four centuries.

Tickets are £10 from www.coll-mus-lon.org.uk/index.php?page=future or on the door.

A second LUMINOSO concert will take place on Thursday, 6 April, 6pm, at The Queen's Chapel of the Savoy, Savoy Hill, Strand, London WC2 0DA.

Joyful Company of Singers sings Bach and Mozart

'It was a great experience marked by nigh impeccable balance of forces: a very well-trained chorus as crisp as the orchestra, beautiful phrasing and clear diction even in most of the very agitated crowd sequences.' *Time of Malta*

Following a highly acclaimed St John Passion with The Orchestra of the Age of Enlightenment at the Valletta Baroque Festival in Malta earlier this year, Joyful Company of Singers returns to Holborn and St Sepulchre on Saturday 7 March with a programme of motets by J.S. Bach, Josef Rheinberger's Mass in E flat major, and a transcription of J.S. Bach's Cello Suite No. 3 for viola played by Takashi Kikuchi. Please note starting time of 7pm. Tickets and more details on www.jcos.co.uk.

On 27 March Joyful Company of Singers moves to St Martin-in-the-Fields for Mozart's Te Deum in C and Requiem – as part of the Brandenburg Festival series and by candlelight! For tickets and further details see www.brandenburg.org.uk.

London and the piano in the Age of Revolutions¹

The pianoforte came of age during the Age of Revolutions, 1776-1848, and created its own revolution in music. For most of these years Vienna was unequalled as a musical centre, but London had its own piano school, and when the pianist-composer Muzio Clementi died in 1832 he was buried in Westminster Abbey with the epitaph 'the father of the pianoforte in England'. By contrast, fifty years earlier, in 1782, Johann Christian Bach, arguably the first founder of the pianoforte in England, was buried in a pauper's grave in London's Old St Pancras churchyard.

Clementi, composer, pianist, teacher, music publisher and piano manufacturer, deserved his accolade but he owed much to his predecessor, Johann Christian Bach (1735-1782). It is easy to overlook the contribution of the London Bach who came to London in 1762 to write operas, but he was the first professional musician publicly to perform in London on the pianoforte; this was not as an act of showmanship but to demonstrate the piano's potentialities as a solo instrument in the concert hall. It was an act worthy of his father, J.S. Bach, a fine clavichordist, and of his brother, C.P.E. Bach, who delighted in the pianoforte. J.C. Bach's operas did not put London's Haymarket Theatre on the map, and he ran into debt when he and Karl Abel promoted chamber music in their Hanover Square Music Rooms, but his scores of chamber music are excellent – melodic in the galant style and innovative – he was one of the first in London to use the new clarinet, and like Arcangelo Corelli he used loud and soft to give added drama. Amateur consorts prized his works as they were less complex than the baroque, contrapuntal style of his father. His family training gave J.C. Bach an introduction to London pianoforte makers – the Swiss, Burkard Shudi, and his son-in-law, John Broadwood, who manufactured pianos after 1761, and the German immigrant, Johann Zumpe, famed for his square pianos with their simple mechanism (being a friend of J.S. Bach he made the son his agent).

J.S. Bach taught his sons that the cantabile style eminently suited the clavichord and J.C. Bach's surviving piano sonatas, Op. 5 and Op. 17, each a set of six sonatas, bear this out. Queen Charlotte made him the royal music master and gave his widow a pension, and Mozart, who studied with him as a child in London, became J.C. Bach's lifelong friend. In remembrance he composed his piano concerto KV 106 by transposing Nos. 2, 3 and 4 of J.C. Bach's Op. 5 piano sonatas.

¹Composers for the pianoforte active in London after 1766 were well known musicians, but it was only in 1970 that the musicologist Alexander Ringer coined the term 'the London pianoforte school'. However, his article in the *Musical Quarterly*, 1970, No. 4, was more concerned to point out the interest taken by Beethoven in the London piano school than to discuss the wider influence of London-based composers. In the twentieth volume of *The London Pianoforte School, 1766-1860*, New York, Garland Press, 1984-7, the editor Nicholas Temperley made a definitive collection of the work of these musicians, giving musicologists a wealth of information to carry forward discussion of the London pianoforte school.

Muzio Clementi (1752-1832) soon succeeded the London Bach. He was no migrant Italian musician – instead his father, a silversmith in Rome, ‘sold’ him as a boy to the wealthy West Indian, Peter Beckford, then on the Grand Tour, who took him to his home in Dorset where he remained for seven years practising on the harpsichord. Beckford was known only for his love of hunting but may have expected Clementi to teach his future wife, Louisa Pitt, and his cousin, young William Beckford, in nearby Wiltshire. Clementi’s apprenticeship ended in 1773 and he left for London when Beckford accused him of seducing Louisa. He dedicated his Op. 1 sonatas to Beckford to secure West Indian pupils in London, but they never spoke again. Gossip about homosexuality and adultery destroyed this London Creole circle which included Matthew Gregory Lewis and his mother, and Clementi left on a European tour in 1780. Mozart hated him when they met in Vienna at their famous duel, seeing Clementi as an unworthy rival of J.C. Bach, for Clementi was said to be a harsh teacher and an obsessive miser – the years in Dorset did not teach him to be kind.

His piano sonatas, most written in the 1770s and 1780s, are in the classical style, as melodic as J.C. Bach’s but less mature than those of Haydn, and show the influence of Domenico Scarlatti whose works he studied as a harpsichordist. In the 1790s the French Revolution sent a flood of refugees to Britain and a generation of travelling pianist-composers delighted London. They included J.L. Dussek, Ignaz Pleyel and Clementi’s best students: J.N. Hummel, who noted Clementi’s fine legato playing and faultless technique, J.B. Cramer, thought to be the finest pianist in Europe, and the Irishman, John Field, who as a boy demonstrated Clementi’s pianos. Acknowledging their skill, Clementi stopped performing and composed little after 1800 save for his *Gradus ad Parnassum* – exercises in technique for the student which became as popular as his Op. 36 sonatas for beginners. He became a travelling salesman and impresario promoting his own pianofortes, but his reputation lived on in his students, who by the 1820s included Ignaz Moscheles, who almost succeeded in getting Felix Mendelssohn to live in London (instead Moscheles followed Mendelssohn to Leipzig, a rival centre for music). His students as pianists and composers helped develop the instrument’s range, and discovered how well short lyrical pieces suited the piano. Their influence spread to Paris, home after 1830 to the pianist composers Frederick Kalkbrenner and Frédéric Chopin.

The Paris piano school soon set its own standards, seen when a dispute broke out between Field and Chopin. The latter was unimpressed when he heard Field play at the Salle Pleyel in 1832, and Field was as disparaging, but their quarrel was not over their skill as pianists but over the Nocturne – a short, lyric piano solo. Field, the creator of the form, published his first nocturne in 1812; fifteen more, the bulk of his musical output, followed, and the form quickly became popular. Chopin composed his first nocturne in 1827. One view is that Field was inspired by childhood memories of harp music for the hours of prayer after midnight. Both

his piano concertos follow classical form and have slow middle movements that are as short and lyrical as his nocturnes, if with a tendency to over-embellish – the fault of *bel canto* opera singers – one reason for Chopin, who liked opera, to disparage Field.

However, Field did not invent the piano miniature: J.S. Bach's 48 Preludes, Beethoven's Bagatelles, Schubert's Impromptus, Clementi's Studies among others established the form. But the nocturne was in a new Romantic idiom, free and lyrical. It quickly became popular but had critics, mostly opponents of Chopin like Ludwig Rellstab (in the wake of the dispute between Field and Chopin he nicknamed Beethoven's early piano sonata, Op. 27, No. 2 'The Moonlight'). He had supporters: Moscheles felt the nocturne was full of 'morbid moanings' and called one of his 1837 *Characteristic Studies* 'Moonlight on the seashore'; in 1838 Robert Schumann called his little night piece *Träumerei*; Felix Mendelssohn and Edvard Grieg do not include nocturnes in their lyric pieces, with an exception of Grieg's No. 4 of Op. 54.

Chopin's études and preludes surpassed compositions by the London school, and influenced later Romantic composers. He used the piano to good advantage in his polonaises to champion Polish nationalism; his waltzes and mazurkas were as popular as his nocturnes – a reminder that he owed something to Field, whose nocturnes, a pioneering work, are a legacy of the old London piano school.

Clare Taylor Autumn 2014

Book reviews

CLEGG, R. AND SKEAPING, L. (2014) *SINGING SIMPKIN AND OTHER BAWDY JIGS: MUSICAL COMEDY ON THE SHAKESPEAREAN STAGE*, UNIVERSITY OF EXETER PRESS

In March 2013 the Dolmetsch Historical Dance Society held a Study Forum at Goldsmith's College at which Lucie Skeaping and Roger Clegg presented a paper and workshop on the material contained in their soon to be published book *Singing Simpkin and other Bawdy Jigs*. Their presentation and workshop was entitled 'Recuperating the Song-and-Dance Comedies on the Shakespearean Stage' and the present reviewer was honoured to have been asked to help with some music-making, by playing pipe and tabor alongside Lucie Skeaping's violin – perhaps in somewhat feeble imitation of Richard Tarleton, the great sixteenth-century comedian. Later Lucie presented the work as a talk at the Institute of Musical Research at Senate House. Having now read the text and attempted to implement the ideas in the creation of a 'jig' for a recent Mummings Festival performance in Gloucester in 2014 the present reviewer is confident in his assertion that the subject is deserving of serious consideration and that the re-creation of a successful jig is by no means a trivial or easy task.

The trouble with some words is that they can mean many different things. An example is the word 'jig', which can denote a dance, a musical form, a contraption for holding a piece of wood or metal for working on, etc., etc.. This ambiguity has bedevilled our understanding of what it means in the context of theatre. Even there it can have several connotations, including that of a dance for the whole company at the end of the play (such a dance frequently ends a production at Shakespeare's Globe Theatre in present-day London; examples of it can be seen on YouTube) or a simple dance to accompany a song.

In the book reviewed here, however, it has a rather specific meaning: in the Elizabethan theatre it was a common practice for the comedians to put together a short playlet, usually on some bawdy theme, composed entirely of songs and accompanying dances. This was the 'jig' that frequently followed the main play in the Globe of Shakespeare's time (and was quite different from what can be seen there today).

The texts of these playlets, for which relatively few complete scripts survive, were collected and analysed in exhaustive detail several decades ago in Charles Read Baskervill's magisterial (though rather indigestible) volume *The Elizabethan Jig*. Yet despite its attempt to collect all the available material that remained of this somewhat ephemeral art form, it failed to provide any working model from which the jigs themselves might be re-created, for there was no attempt to include the music or any plausible indication of choreography for the dances.

The present volume by Roger Clegg and Lucie Skeaping attempts to make amends for this by giving well-reasoned suggestions for tunes that might have been used for the sung dialogue, along with indications as to what dances from those known to be current at that time might be suitable to accompany the action. Lucie Skeaping is well-known for her work on the popular street songs of seventeenth-century England (*Broadside Ballads*, published by Faber), and Anne Daye, who served as the book's dance consultant, is a recognised authority on the contemporary dance forms. The result is intended to provide a text, together with musical 'score' and choreographic advice from which a plausible recreation of the Elizabethan stage jig may be made. To what extent it is successful in this aim will only become apparent when theatre companies attempt to use it to produce real stage works. At present we have so little experience of this that it is very difficult even to get a general idea of what such a reconstruction might look like. Lucie's own company, The City Waits, has produced several entertaining examples, while a student group from Exeter that I believe is associated with her co-author Roger Clegg has recorded a version viewable on YouTube that gives a rough idea of what a 'stage jig' might have looked like. But from these rare examples it is difficult to gain any serious insight into what must have been in Shakespeare's time an all-pervasive form of theatre. The famous clowns of that period – Richard Tarlton, Will Kemp, and others – were known to have been expert in the creation and per-

formance of jigs (although Kemp's famous 'jig' from London to Norwich clearly does not fall into the category of 'stage jig'). But what they did exactly is much more difficult to ascertain.

As a blueprint and guide for the creation or re-creation of the stage jig, however, the book is invaluable. Its suggestions for tunes are based largely on the rhythmic or metrical structure of the song texts, along with plausible narrative associations. From these it is possible to make a guess as to the original tune that may have been employed. Tunes were not of course unique to a particular song-text, but were used and re-used for many different ballads. The links to specific dance choreographies or dance types are, however, somewhat more tenuous. While we know the form of many of the contemporary dance types – courante, almain, galliard, etc. – and even the detailed choreographies of several that may have been current, this knowledge is primarily limited to the 'social' dances that were practised by the upper classes, even when performed in a theatrical context. What we do not know is how the comedians themselves danced, for this may well have been a performance of a much more elaborate and virtuosic nature. Contemporary accounts indicate that such actors were as renowned for their gymnastic feats as for their verbal dexterity and we can be certain that the jig provided the perfect vehicle for the display of such talent.

The book makes some suggestions as to the link between the stage jig and other minor theatrical forms, such as the droll, the folk play, the morris, or the pantomime. A ballad opera like John Gay's *Beggar's Opera* might also be viewed as an extended stage jig. The simple formula of taking some existing tunes and writing words to fit a new narrative is both appealing and plausible. Why bother to try to invent new ones if tunes are regarded as common property? On this basis it should be possible to create new 'jigs' at will, both of an 'Elizabethan' kind, or thoroughly modern. This may in fact be the most valuable contribution of the book. By detailing the steps that need to be taken in the recreation of the original stage jig, a blueprint is provided for the construction of new versions of these old narrative forms. Much as the basic form of the 'folk play' or 'mummers play' lends itself to reinterpretation or the inclusion of contemporary themes, so too does the stage jig provide a model that might be applied to a wide range of theatrical story-telling.

There remains one conundrum, however, and that is the problem of reconciling the stage jig, as represented here, with its role on the Elizabethan stage as a concluding farce or after-piece to the performance of the main play: 'Dramatic jigs were thoroughly established as the usual sequel to plays, both comedies and tragedies. Their customary placing in the afternoon's entertainment is confirmed by innumerable contemporary references' (page 25). When the re-creation of Shakespearean theatrical practice in the modern reconstructed Globe was first attempted some years ago, the plays were occasionally, I believe, followed by a 'jig'

of the kind described in the present volume, much to the bemusement and even disapproval of the audience. To follow a tragedy such as *Hamlet* with a bawdy jig such as *Singing Simpkin*, seems now so incongruous and irreverent that it is little surprise that this idea was quickly abandoned in favour of their present practice of having an elaborately choreographed curtain call in which all the company dances – a ‘jig’ of a very different kind, even though much-loved by today’s audience. The unanswered question is why Shakespeare’s audience was so different. If this book leads to the rediscovery of how the stage jig can be presented as a highly skilled dramatic form, executed by professional performers, then we may be in a better position to understand its attractions to the original audience.

Bill Tuck January 2015