



VOX

2010

The Magazine of the Academy of Saint Cecilia

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*The Magazine of the
Academy of Saint Cecilia*

Master Mark Johnson

www.academyofsaintcecilia.com

The Academy of St Cecilia

Patrons: The Most Hon. The Marquess of Londonderry

Sir Peter Maxwell Davies CBE

Vice Patrons: James Bowman CBE, Naji Hakim,

Monica Huggett, Dame Emma Kirkby



From the Master

Dear members of the Academy of St Cecilia,



W elcome to this edition of Vox 2010. It is the largest edition we have produced so far, even surpassing the last publication! I would like to personally thank our Director of Publications, Sebastian Budner, for his hard work involved in formatting the contributions into a stylish production of which we can be proud of.

Since last year's edition we have been working hard to modernise and improve our membership database and we have created an email address file, with which we can communicate directly to our members. Some of you will have benefitted from the occasional `special offer` which I have emailed through to members using this file. I urge all members to forward their email address to us so you can benefit from this inclusion. If you know a member who has moved house, please remind them to forward their change of address. We are thinking of sending our interim newsletter by email as this will save a considerable amount in postage. Vox, however will be sent via post as usual. It is rather large to send via email and could take too long to download. Membership continues to grow and we receive a number of applications every month. Our membership is currently around five hundred Associates, Fellows and Honorary Fellows. Please pass on details of the Academy to friends and colleagues, so we may see our society grow even more. You can direct them to our newly re-freshed website where they can experience a flavour of the Academy and gain an idea of the high standards of performance we enjoy by the various world famous performers who make our Convocations so outstanding. From the website you can click to hear last December's convocation performance directed by our Director of Communications, Alistair Dixon.

Please may I make a plea concerning attendance at Convocation? It was apparent at our last meeting that a number of members who kindly informed us that they would be attending actually didn't turn up! Conversely, some members who did attend didn't let us know! If your plans change, please drop us a line, as catering is ptherwise hit and miss. It is always good to meet our new members, and to present them with their certificates formally and then chat over a cup of tea in a relaxed atmosphere.

The Chapter has elected a number of very distinguished musicians who have graciously accepted Honorary Fellowships from the Academy. These musicians are profiled in this edition. We will always aim to profile our new Hon FASC's in either the Newsletter or Vox depending on which publication is nearest to the occasion. Our aim is to publish about two months before our summer and winter Convocations which are usually in June and November. If you wish to contribute an article or publicise an event, then deadlines for copy are the end of February for inclusion in Vox, and the end of July for inclusion in our Newsletter. You will see that two members have advertised in this edition, a new and interesting Psalter and a special CD offer including all things musical and artistic on St Cecilia. Please do take advantage of this free advertising space. I would also like to thank one of our members, Ian Yemm, who performed a lunchtime recital in the West Country and promoted the Academy by having our academic dress and copies of Vox beautifully displayed. He also gave an interesting presentation about the Academy. Incidentally Ian will be providing the recital at our Winter Convocation in St George's Cathedral in December 2010. Please note the dates advertised in this edition.

We are also planning the inclusion of a composition at every Convocation by our Composer in Residence Nick O'Neill. Another good reason to attend Convocation, if the excellent reception of his motet in December was anything to judge by! You can also hear his motet on the website, along with one or two equally lovely motets by Tallis and his contemporaries!

Please enjoy this edition and I hope to see more of you, your friends and colleagues at the next Convocation.

Mark Johnson
Master

New Vice–Patron for the Academy

Profile: Dame Emma Kirkby

Originally, Emma Kirkby had no expectations of becoming a professional singer. As a classics student at Oxford and then a schoolteacher she sang for pleasure in choirs and small groups, always feeling most at home in Renaissance and Baroque repertoire. She joined the *Taverner Choir* in 1971 and in 1973 began her long association with the *Consort of Musicke*. Emma took part in the early Decca *Florilegium* recordings with both the *Consort of Musicke* and the *Academy of Ancient Music*, at a time when most college-trained sopranos were not seeking a sound appropriate for early instruments. She therefore had to find her own approach, with enormous help from Jessica Cash in London, and from the directors, fellow singers and instrumentalists with whom she has worked over the years.

Emma feels privileged to have been able to build long-term relationships with chamber groups and orchestras, in particular *London Baroque*, the *Freiburger Barockorchester*, *L'Orfeo* (of Linz) and the *Orchestra of the Age of Enlightenment*, and now with some of the younger groups such as the *Palladian Ensemble* and *Florilegium*.

To date she has made well over a hundred recordings of all kinds, from sequences of Hildegard of Bingen to madrigals of the Italian and English Renaissance, cantatas and oratorios of the Baroque, works of Mozart, Haydn and J. C. Bach. Recent recordings include: *Handel: Opera Arias and Overtures 2* for Hyperion, Bach wedding cantatas for Decca, Bach Cantatas 82a and 199 for Carus; and four projects for BIS: with *London Baroque*, one of Handel motets and one of Christmas music by Scarlatti, Bach and others; with the *Royal Academy Baroque Orchestra* the first recording of the newly-rediscovered *Gloria* by Handel; and with the *Romantic Chamber Group of London*, *Chanson d'amour*: songs by the American composer Amy Beach, who died in 1944.

More recent recordings: an anthology, *Classical Kirkby*, devised and performed with Anthony Rooley, on the BIS label, 2002; Cantatas by Cataldo Amodei, also for BIS, 2004; with *Fretwork*, consort songs by William Byrd, for Harmonia Mundi USA, 2005; Scarlatti *Stabat Mater* with Daniel Taylor, for ATMA, 2006; *Honey from the Hive*, songs of John Dowland, with Anthony Rooley, for BIS, 2006: and *Musique and Sweet Poetrie*, also for BIS, 2007; lute songs from Europe with Jakob Lindberg.



In 1999 Emma was voted Artist of the Year by Classic FM Radio listeners; in November 2000 she received the Order of the British Empire, and in June 2007 was delighted to be included in the Queen's Birthday Honours List for appointment as a Dame Commander of the Order of the British Empire. BBC Music Magazine, April 2007, in a recent survey to find "The greatest sopranos," placed Emma at number 10. While such things are inevitably parochial, partial, controversial, and outdated as soon as they appear, she is pleased at the recognition this implies for an approach to singing that values ensemble, clarity and stillness alongside the more obvious factors of volume and display.

Despite all the recording activity, Emma still prefers live concerts; especially the pleasure of performing favourite programmes with colleagues; every occasion, every venue and every audience will combine to create something new from this wonderful repertoire.

Chant Day 2009

St Cecilia's Abbey, Isle of Wight

We decided to hold our June convocation in the Abbey as a follow up event to the major chant workshop we hosted in 2006 at St George's Cathedral in London.

Professor Caldwell from Oxford University and Sr Bernadette led the day with talks, lectures and a practical workshop in the afternoon. These very interesting and valuable classes were woven around the Divine Office of the Abbey, which all delegates attended. I must say that the singing by the nuns was beautiful. Each office was in Latin and exquisitely sung to chant.

Professor Caldwell gave the lecture in the morning session, a copy of which is reproduced in this edition of Vox.



An opportunity to meet all 30 or so nuns of the Abbey was built in to the day. Being an enclosed order we had to assemble behind a grill. The nuns came swarming from a door the other side of the grill. It was quite daunting and I have to admit being a little shy at such a large number of exited and extremely friendly nuns! This anxiety lasted about a minute as we all engaged in conversation with them. They were eager to know about our own circumstances and were delighted by everything we had to say. I was also struck by how young a lot of them were, certainly a thriving community here. A wholly delightful and wonderful experience for me personally.

A lovely lunch with wine was provided for us and we had the time to get to know new fellows. David Price, Master of The Choristers at Portsmouth Cathedral, one of our new Honorary Fellows, attended the event. Apparently he could only stay for the morning session, but so obviously enjoyed the activities, he stayed the whole day!

Officers of the Academy: email addresses

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Newly elected members to the Academy

The Chapter have pleasure in introducing the following new members to be welcomed into the Academy of St Cecilia at our Summer Convocation at Brentwood Cathedral. Congratulations to them on their election by the Chapter. Our new Honorary Fellows are profiled in this edition.

Members since the last convocation:

Fellows

Jonathan Hall FASC
Richard Hedley FASC
Francis Walsh FASC
Darren Williams FASC
Dr Thomas Young FASC
Keith Ellison-Knowles FASC
Dr A J McGuire FASC
Dr Wilfred Foxe FASC
David Roberts - Jones FASC

Honorary Fellows

Peter Harvey Hon FASC
Charles Medlam Hon FASC
Andrew Wright Hon FASC
Bruno Turner Hon FASC
Martyn Imrie Hon FASC
Sally Dunkley Hon FASC
Ivan Moody Hon FASC
László Dobszay Hon FASC
Sophie-Véronique
Cauchefer-Choplin Hon FASC

Profiles of new Honorary Fellows:

Peter Harvey - baritone.

Peter Harvey arrived at Magdalen College, Oxford to study French and German, only later changing course to music and a love of languages has always remained at the heart of his singing. On leaving university he went on to the Guildhall School of Music and Drama in London, during which time he won prizes in a number of international singing competitions, including the Walther Grüner International Lieder Competition, the English Song Award, and the Peter Pears Award

Peter has made around a hundred recordings in repertoire spanning eight centuries, with an emphasis on music from the High Baroque. Along with works by Handel and Purcell he has recorded all the major vocal works of J.S. Bach and many of the cantatas with

conductors including Sir John Eliot Gardiner, Philip Philippe Herreweghe and Paul McCreech. A fluent French speaker, Peter has recorded a great many sacred works of the French Baroque (Campra, Gilles, Lully, Charpentier, Lalande) including Rameau's complete Grand Motets (with Le Concert Spirituel) and the secular cantatas for bass voice (with London Baroque, on BIS). From the late Romantic French repertoire he has recorded the Fauré Requiem twice with Michel Corboz, the latest version winning the "Choc de l'année" in Le Monde de la Musique, and very recently the Requiem by Duruflé also, with Magdalen College, Oxford. From the Classical era, The Gabrieli Consort's new recording of Haydn's Creation, for Deutsche Grammophon, on which Peter sings "Adam", won the 'Grammy Award' for the best choral recording of 2008

Recent career highlights include Bach cantatas with Ton Koopman in Vienna's Musikverein, the B minor Mass in the Amsterdam Concertgebouw, Die Winterreise with Roger Vignoles in Cambridge and Spain, Messiah in Toronto, a tour to the Far East with the Orchestra of the Age of the Enlightenment in the St John Passion and the St. Matthew Passion with the Boston Symphony Orchestra, in Bernard Haitink's first performances of the work. He recently recorded Schubert's song-cycle 'Die Winterreise' with fortepianist Gary Cooper.

Charles Medlam Hon FASC

Conductor, Cellist and founder of London Baroque.

The English conductor and cellist, Charles Medlam, studied the cello in London, Paris, Vienna and Salzburg before becoming interested in the bass viol and early performing styles. After a year lecturing and playing in the resident string quartet at the Chinese University of Hong Kong he returned to Europe and studied with Maurice Gendron at the Paris Conservatoire, Wolfgang Herzer in Vienna and subsequently cello with Heidi Litschauer and performance practice with Nikolaus Harnoncourt in Salzburg.

Charles Medlam founded *London Baroque* with Ingrid Seifert in 1978. He teaches cello, viola da gamba and chamber music at the Nordic Baroque Music Festival in Nordmaling, Sweden. He also plays in a piano trio which delights in all unusual music from Beethoven till yesterday. He plays baroque music on a Perugian cello made by Finocchi in about 1720 and later music on a Lorenzo Ventapane made in Naples in 1806.

The London Baroque

London Baroque was formed in 1978 and is regarded worldwide as one of the foremost exponents of baroque chamber music, enabling its members to devote their professional

lives to the group. A regular fifty or so performances a year has given the group a cohesion and professionalism akin to that of a permanent string quartet. The ensemble's repertoire spans a period from the end of the 16th century up to Mozart and Haydn, with works of virtually unknown composers next to familiar masterpieces of the Baroque and early Classical eras. With over twenty years under its belt, London Baroque enjoys the position of being one of the most experienced and long-lived baroque chamber groups around.

Andrew Wright Hon FASC.

Cathedral Master of the Music and composer



Andrew Wright was educated as a music scholar at Ampleforth, later winning an instrumental scholarship for piano and violin to Worcester College, Oxford. After graduating, Wright moved to Westminster Cathedral as organ scholar and assistant master of music and, after four years at Westminster, moved to Brentwood Cathedral as Director of Music. Brentwood's choral capabilities swelled dramatically after Wright's arrival: the Brentwood Cathedral Choir, the Brentwood Cathedral Girls' Choir, the Cathedral Music Group, The Maranatha Music Group and the Brentwood Cathedral Singers now all raise their voices both in the Cathedral and elsewhere, in ecumenical and intercultural activities. This expansion has

been made greatly enhanced by the establishment of the Brentwood Cathedral and Choral Trust which provides funds for professional singers,

Another part of Wright's musical ministry has been his work with parishes and schools, organists and instrumentalists. This began with support implementing the changes brought about by the 2nd Vatican Council. "The use of the vernacular and participation were the two big focuses of the musical part of the liturgy," he recalls. "Help was needed to bring that about." Nowadays, he still makes time for training and support for parishes and for school visits to help with different aspects of music. He helps organise yearly musicals and carol concerts at the Brentwood Centre, in which a number of school choirs take part.

This youth work is very important to Wright, pertaining as it does to a long-term issue of training young musicians. “Music is a wonderful youth activity, bringing the opportunity for much social interaction,” he says. “Around 200 boy choristers have been trained for the Cathedral Choir since 1984 and many of them are now using music as a career or hobby.”

Concert work is of great interest to Wright. “It is not a separate activity – the Church has always promoted the arts. Ecumenically, concerts draw people in and they also train and refine musicians.” The Cathedral, with its fine acoustics, makes an excellent setting for the regular monthly recitals and major concerts organised by Wright and his colleagues. The building and its Hunter organ, a gift from the Diocese of Chelmsford, also attracts celebrity performers and student musicians. Margaret Phillips, Professor of Organ at the Royal College of Music and tutor to one of Brentwood’s organ scholars, was a recent guest. Wright has had a number of his own liturgical compositions published, the most recent of which is his Requiem on the CD, *Pie Jesu*.

Bruno Turner Hon FASC -

Music editor and founder of *Mapa Mundi* editions,
former director of *Pro Cantione Antiqua*



Bruno Turner was born in London, 1931. He is a freelance choral director and musicologist. Raised in Roman Catholic music and Latin liturgy and self-educated in music research. Church choirmaster 1952 – 1973: director of *Pro Musica Sacra* from 1956 - 1964; *Pro Cantione Antiqua* 1968 – 2002; *Coro Cappella* 1977 – 1984. Founded *Mapa Mundi*, publishers, in 1977, specialising in Iberian sacred music of the Renaissance. Vice-president of the Renaissance Society and Singers. President (from 2007) of *The Plainsong and Medieval Music Society* (founded in 1888). Member of the Editorial Committee of the

journal *Plainsong and Medieval Music* (Cambridge University Press). Regular contributor to BBC Radio broadcasts from 1959 – 1980.

Bruno has produced over sixty LP and CD recordings for DGG Archiv, Das Alte Werk, Harmonia Mundi, Hyperion and many others. He has also pursued a full career as a commercial businessman, as Managing Director of his family firm, until his retirement in 1996.

Ivan Moody Hon FASC -

composer, conductor and expert on orthodox music.



Ivan Moody was born in London in 1964. He studied music and theology and the Universities of London (winning the Royal Holloway Prize in 1984 for his *Three Poems of Anna Akhmatova*), Joensuu and York (where he completed his doctorate), and also studied composition privately with Sir John Tavener.

Eastern liturgical chant has had a profound influence on his music, as has the spirituality of the Orthodox Church, of which he is a priest. His music has been performed, broadcast and recorded all over the world. His most important works include *Passion and Resurrection* (1992), the viola concerto *Vigil of the Angels* (1992), *Epitaphios* for 'cello and orchestra (1993), the cantata *Revelation* (1995), the recorder concerto *Pnevma* (1998), *The Akathistos Hymn* (1999), the string quartet *Lamentations of the Myrrhbearer* (2001), *Isconsolada* (2002), *Canon for Theophany* (2002), the double-bass concerto *The Morning Star* (2003), the cantata *Dormition of the Virgin* (2003), *Linnunlaulu* for piano and orchestra (2003), *Arise* for bassoon and orchestra (2004), *Passione Popolare* (2005), *Ossetian Requiem* (2005), *The Bird of Dawning* for bass clarinet and string trio (2005), *Lacrime d'ambra* for harp and ensemble (2006), *Vigilia* (2006), *Trisagion* for baritone and orchestra (2007), *Pipistrello* for tuba and brass ensemble (2007) and *Moons and Suns* for choir and saxophone quartet (2008). His most recent works include a *Stabat mater*, commissioned by the Oslo International Festival of Church Music, and *Canti della Rosa*, for the King's Singers.

His music has been recorded on the Hyperion, ECM, Teldec, Sony, Gothic, MU and Oehms labels, amongst others.

Ivan Moody has been Composer in Residence at the Hilliard Summer Festival and International Festival of Voices and Viols in Evia, Greece, and has given seminars and lectures at the Universities of Toronto, Manitoba, Oregon, Joensuu, York, Belgrade and Lisbon, Reed College, Portland, the Matica Srpska Gallery in Novi Sad, for the Association of Finnish Church Musicians in Helsinki, and at St Vladimir's Orthodox Seminary in New York. He is also a member of the CESEM research unit at the Universidade Nova, Lisbon. In 2005 he organized the First International Conference on Orthodox Church Music, at the request of the University of Joensuu, and was subsequently elected Chairman of the newly created International Society for Orthodox Church Music (www.isocm.com). He has published many articles on sacred music, both early and contemporary, and contributed to the revised edition of the New Grove Dictionary of Music, Musik in Geschichte und Gegenwart and the Canterbury Dictionary of Hymnology

In addition to having written extensively for some of the best choirs and vocal ensembles in the world, Ivan Moody is also extremely active as a conductor, having directed many choirs and vocal groups, notably Voces Angelicae and the Kastalsky Chamber Choir in Britain (both of which he founded) and Capilla Peña Florida in Spain. In 1992 he was invited by Radio Nacional de España to direct the inaugural concert in celebration of Columbus Day, broadcast live to more than 30 countries. He is a founder member of Ensemble Alpha specializing in eastern and western mediaeval music, and which has given hugely successful concerts in various European countries and the USA, and of the Pravoslava chamber choir (the only choir devoted exclusively to Orthodox sacred repertoire in the Iberian Peninsula). He is in frequent demand as a guest conductor, and has given courses with a number of groups, such as Capilla Peña Florida (Spain), Vértice and the choir of the Semanas Internacionais de Música (Portugal) and the Early Music Ensemble of the UFF (Brazil). In October 2002 Ivan Moody conducted the American ensemble Cappella Romana in a hugely successful West Coast concert tour of his oratorio *Passion and Resurrection* on the West Coast of the United States, and in 2003 directed the Winterthur Vocal Ensemble in Switzerland and the Orthodox Choir of the University of Joensuu, Finland, in a concert featuring his own music. In May 2004 he worked with the choir of St George's Cathedral, Novi Sad, Serbia, presenting and lecturing on his own music, and conducted them again in 2005 in Lisbon. January 2006 saw a further tour with Cappella Romana, centred around the composer's *Canon for Theophany* and featuring Orthodox church music from Serbia and Bulgaria, and a concert with the Spanish ensemble Sforzinda. In 2007 he worked again with the Orthodox Choir of the University

of Joensuu, Finland, and from September to December 2007 was Resident Guest Conductor of the Odyssey Choir in Lisbon. January 2008 saw a further, hugely successful tour with Cappella Romana, this time of Finnish Orthodox music, which resulted in the recording of a CD of the same repertoire in September of the same year. In October 2008 he was the guest conductor for the concert to be held as part of the Commemorations of 90 years of Orthodox Theological Education in Finland, featuring the Orthodox Choir of Joensuu University and the Orthodox Cantors' Choir (directed by Petri Nykänen). Future engagements include concerts in Finland, the USA and Spain.
www.ivanmoody.co.uk

Sally Dunkley Hon FASC – early music editor and a member of The Sixteen and The Tallis Scholars.



Sally Dunkley studied at Lady Margaret Hall, Oxford, where as one of the first few women to sing with the Clerkes of Oxenford (director David Wulstan), she established the foundations of a significant part of her subsequent activities, taking part in a series of pioneering recordings of 16th-century English music.

After postgraduate studies she moved to London, working as a professional solo and consort singer. As a member of the Tallis Scholars she sang more than 1000 concerts all over the world, and took part in about 35 recordings, including the Gramophone's 1987 award-winning Josquin disc. She continues to enjoy a busy international schedule with the

Sixteen (of which she is a founder member), Magnificat, the Gabrieli Consort and Ensemble Plus Ultra.

As soloist she particularly enjoys the music of Bach and Purcell, and has appeared twice with Guildford Philharmonic, given several chamber music recitals in Canterbury, and sung at the International Festival of Granada. She is also a regular guest with the women's voice ensemble Musica Secreta. In 2004 she was soloist in a programme of music by

Handel with Alexandria Choral Society (VA), and in January 2007 with the Folger Consort in Washington DC.

Her involvement with 16th-century vocal music as scholar and editor has run parallel with her specialisation as performer of this repertoire, which has provided unique opportunities to acquire firsthand knowledge of the music. Over the past 30 years she has made dozens of performing editions from original sources, for groups such as the Sixteen, the Hilliard Ensemble, the Tallis Scholars, Vox, Magnificat and the Taverner Consort; some of these are published by Stainer & Bell, Mapa Mundi, the Church Music Society and Oxenford Imprint (with which she has been closely associated). They include several works where one or more lost voice-parts has had to be reconstructed, notably Tallis' Mass Puer natus (with David Wulstan) and Byrd's Lamentations. She recently worked on a new reconstruction of the 6-part Lamentations of Robert White (performed by the ensemble Vox, director George Steel, in New York in January 2007), and completed a performing edition of the Mass Inclina Domine by Rogier. (recorded in 2007 under the direction of Philip Cave).

She is increasingly active as lecturer on music and performance practice, appearing at Oakham International Summer School (2001), at workshops held in West Hartford, CT (2002) and Alexandria, VA (2004), as faculty member of the Chorworks summer school in Alexandria (2005, 2006 and 2007), and with the Sixteen and the National Youth Choir in York (2005). She was invited to give a substantial series of pre-concert talks on Tallis for the Sixteen's 2005 Choral Pilgrimage to UK cathedrals, and has been invited to give some introductory lectures at a number of workshop days in their 2007 Choral Pilgrimage series. She has written programme notes for the BBC Promenade Concerts, the City of London Festival, the Tallis Scholars, the Gabrieli Consort and for the Sixteen's Choral Pilgrimage booklet (2002-3 and 2005), as well as liner notes for many recordings. Her activities also include programme research and compilation; in 2005/6 she worked with Paul McCreesh on the project 'The Road to Paradise' (a series of concerts and Deutsche Gramophon recording), and again in 2007 for 'Ave regina coelorum'. She was involved in the Sixteen's new project with student composers at Oxford Brookes University (2004), and participated in a student mentoring project at Trinity College of Music in 2005 and 2006/7.

She is actively developing her interest in ensemble coaching, in masterclasses with the Banchieri Singers in Hungary (2001, 2002, 2004); she has conducted several very successful workshop days in the UK: for the Brighton Consort (2004, 2006 and 2007), North-east Early Music Forum (2006) and Thames Valley Early Music Forum (2007).

In November 2004 she was joint winner of the Noah Greenberg Award, with Philip Cave, through the AMS, enabling further work on the music of Rogier.

2007 sees the launch of the publishing venture *Musica Dei donum* (of which she and Francis Steele are general editors), an exciting new series of editions to be published by Oxford University Press in New York.

Martyn Imrie Hon FASC – early music editor and specialist in Spanish and Portuguese polyphony.



Martyn Imrie was born Bangor, Co Down. Attended Bangor Grammar School where he first heard Sibelius, sang the school song regularly (in Latin), as well as studying French, German, Latin, Russian and Ancient Greek. He read Geography and Geology at Queen's University, Belfast (1965-69) and after a year's research in Geomorphology, he left for Australia, where he taught for 2 years. On returning to N. Ireland he took up music full time and was admitted to Bristol University in 1974, graduating in 1977 with an honours degree. There he studied under, and was greatly inspired by

Nigel Davison, authority on Franco-Flemish Renaissance polyphony, and co-author of CMM's *Pierre de la Rue Opera Omnia*. The most significant work Martyn transcribed while still at Bristol was Cornago's *Missa de la mapa mundi* (from Trent 88), and his burgeoning interest in Spanish and Portuguese Renaissance polyphony was given purpose by a meeting in spring 1977 with Bruno Turner, then conductor of the prestigious male-voice group, *Pro Cantione Antiqua*. This meeting led to the founding of the Early Music publishing concern *Mapa Mundi*. Since 1977, *Mapa Mundi* editions, principally of Peninsular composers (such as Guerrero, Morales, Victoria, Alonso Lobo, Duarte Lobo, Peñalosa, and of course, Cornago, and of their lesser contemporaries) have been used

worldwide by many choirs and vocal groups, as well as top performing professional choirs and ensembles (such as The Sixteen, The Tallis Scholars, Westminster Cathedral Choir, Chapelle du Roi, The King's Singers, The Hilliard Ensemble, Ensemble Plus Ultra, I Fagiolini, The Cardinal's Musick, etc.) In conjunction with Mapa Mundi, Martyn also runs Vanderbeek & Imrie Ltd (founded in 1983 with Andrew van der Beek), which publishes contemporary music, including works by the now widely performed Lisbon-based composer, Ivan Moody. Martyn lives in the Western isles with his wife and family, in his spare time playing golf and keeping cows and other livestock.

László Dobszay Hon FASC - chant expert and conductor of the Schola Hungarica.

László Dobszay was born in Szeged in 1935. He studied history and literature at the Lóránd Eötvös University in Budapest and music at the Liszt Ferenc Academy of Music, with János Viski for composition, Iván Engel for piano, Zoltán Kodály for folk music and Bence Szabolcsi for music history. For a decade from 1956 he was principally occupied with pedagogical activities, writing papers, composing music and compiling materials as part of a wide-ranging reform of the Hungarian music teaching system.

In 1966 he was invited by Kodály and Benjamin Rajeczky to join the Folk Music Research Group of the Hungarian Academy of Sciences (which in 1974 was integrated into the newly formed Institute for Musicology). As well as undertaking field collections in North-East Hungary and Transylvania he worked on the classification of melody (from which was to emanate a new systematic catalogue of the entire corpus of Hungarian folksong, made in collaboration with Janka Szendrei) and comparative studies in the history of folksong on the one hand and that of written European melodic traditions on the other. At the same time László Dobszay was making equally fundamental contributions to liturgical chant studies, surveying sources and repertoires and classifying their contents on a systematic melodic basis, with the result that when the call came to compile a new history of Hungarian music, the chapters on chant could be written with unique authority. Some of the research material compiled at this time as well as subsequently has been published in the series *Corpus Antiphonarium Officii Ecclesiarum Centralis Europae* (CAO-ECE).

In 1970 László Dobszay was appointed teacher at the Liszt Ferenc Academy of Music, and in the same year he, Benjamin Rajeczky and Janka Szendrei founded the Schola Hungarica. He gained his doctorate in 1975 with a dissertation on melodies of the "lament style" in

Hungarian music. In 1976 he was appointed head of the Early Music Department of the Institute for Musicology. He was a member of the Committee for the post-conciliar reform of Catholic church music in Hungary. In 1990 he became head of the Folk Music Department of the Institute, and in the same year head of the newly founded Church Music Department at the Liszt Ferenc Academy of Music.

László Dobszay has made outstanding contributions not only to chant studies, and not only to musicology, but also to music teaching, to music in present-day Christian worship, and to the performance of music. For example, as well as completing authoritative studies of the history and style of Latin chant, he has introduced chant into textbooks for school music right down to the primary level, he has adapted a very extensive corpus of chant for church worship in the vernacular, and with the Schola Hungarica has established new standards in the informed selection and performance of chant. Another example of the mutually beneficial interaction of complementary branches of music in László Dobszay's work is the way in which experience gained in folk music research has been utilized in his chant studies, most recently in the forthcoming systematic edition of the complete office antiphon repertory from Hungarian sources. His musicological studies also encompass the music of the sixteenth to eighteenth centuries, he is an authority on Bartók's music, and he has had responsibility for the monumental series *Musicalia Danubiana*. *Laudatio* by David Hiley, from the book *Laborare fratres in unum*. Festschrift László Dobszay zum 60. Geburtstag. Hildesheim und Zürich: Weidmann, 1995.

Sophie-Véronique Cauchefer-Choplin Hon FASC - French organist, deputy organist in Saint-Sulpice (Paris), teacher of interpretation and improvisation at the Royal College of Music (London).

Sophie-Véronique Cauchefer-Choplin was born in Nogent-le-Rotrou, France. She grew up in a musician family where she received piano instruction as a small child. After completing piano, organ (Gérard Letellier) and harmony courses at the Ecole Nationale de Musique of Le Mans, she entered the Conservatoire National Supérieur de Musique of Paris where she studied the organ with Rolande Falcinelli. She was awarded the first prizes in organ, improvisation, harmony, fugue and counterpoint (in the classes of Jean Lemaire, Michel Merlet and Jean-Claude Henry). Her academic success was rewarded in 1980 with a prize from the French Ministry of Culture.

Sophie-Véronique Cauchefer-Choplin was named titular of the Grand Orgue of Saint Jean-Baptiste de la Salle in Paris in 1983. In 1985, she added the position of co-titular of the Grand Orgue of Saint Sulpice Paris with Daniel Roth. In 1990 after an advanced

teaching by Loïc Mallié, she became the first woman to win the second prize in improvisation at the Chartres International Organ Improvisation Competition.



Sophie-Véronique has an extensive international career, having given recitals in Europe, Russia, Japan, Singapore, China, Iceland, United States, Canada and Australia. Since 1998, she has given master classes of improvisation (Dallas, Chicago, New-York, Washington, Minneapolis, Tokyo, Hong-Kong, Singapore, Melbourne, Sydney, etc. and in many French places) and she has lead organ improvisation course (Biarritz, London). From September 2008, she will be Organ Professor at the Royal College of Music of London. She is regularly invited as a judge in national and international organ competitions (AGO National Convention - Chicago 2006, Biarritz 2007, Angers 2008, Chartres International Competition 2008).

She is considered by her peers to be one of the best improvisers of her generation. Her CDs of Bach, Mendelssohn, Brahms, Franck, Rheinberger, Messiaen, Grunenwald, Roth along with her recorded improvisations have garnered high praise. Her last recording (Mendelssohn, Bédard) received a “5 diapasons” award in June 2008.



Plainsong: A brief history

By Professor John Caldwell

Plainsong is the traditional music of the Catholic church. The term, which can be traced back in English to the fifteenth century, is a translation of the Latin *cantus planus*, coined in the thirteenth century in contradistinction to *cantus mensurabilis*, 'measurable song'. As a matter of fact plainsong itself could to a certain extent be measured, though not as elaborately as most polyphonic music; and it could also be harmonized, so it is not easy to draw boundaries around the subject.

As with most musical terms – for example opera, symphony, concerto – the original meaning has been modified by subsequent usage. In the case of plainsong, it is normally considered to embrace the earliest records of music in the western or Latin part of the church. It might also be extended to various eastern parts of the church, especially the Greek or Byzantine; and we should not forget the continuing influence of plainsong on the Protestant churches of the west. So all in all it could be a very big subject indeed, but for present purposes I will confine myself mainly to the Latin church.

There are indications in the New Testament itself that the earliest Christian communities used song as an adjunct to worship, though we have little idea as to what it was like. It is likely that the psalms, or poems modelled on the psalms, constituted the earliest texts, whether in Aramaic or in Greek. The Aramaic language was widely used in the ancient near and middle East, and it developed into the liturgical language of the Syriac churches, where a rich body of hymnody and other liturgical texts arose. But the language of the New Testament is Greek, and it was in that language that the West was proselytized and in which its earliest music must have been sung. Bits of Greek survive in the liturgy even today: the *Kyrie eleison* in particular, and the *trisagion*, literally the 'thrice-holy', sung on Good Friday. In the early Middle Ages there was a great deal more, particularly in southern Italy and in other parts of Europe where Greek was still spoken.

At some stage – we do not know exactly when – Latin came to be preferred to Greek in the western liturgy: it was after all the language of most people. The Bible, including the Old Testament, was originally translated into Latin from Greek, and non-biblical texts soon joined those of the Bible itself. The *Gloria in excelsis* is a translation of a Greek hymn to the Trinity, and the *Te Deum*, in Latin from the start, is somewhat similar. Both are in the style of the psalms, with a text in what we might call poetic prose. Medieval melodies associated with these texts are still widely used, although we don't know exactly how old they are.

The first person to write hymns in regularly patterned stanzas was St Hilary of Poitiers, although those of St Ambrose, intended for his Milanese congregation, were more immediately influential, and would have lent themselves to straightforward, popular tunes. Again, we don't know if any surviving hymn-melodies go back to his time, and even if some of them do, they are likely to have been altered somewhat, as most of them cannot easily be shoe-horned into a regular rhythmic pattern. They were much imitated, and the ever-increasing repertory received a considerable boost when St Benedict allowed them into the monastic liturgy of the hours. From then on, they became a standard feature in all forms of the Divine Office.

However, hymns were not, and never have been, the mainstay of the liturgy. It was the Bible, and in particular the psalms, that provided the fundamental texts for liturgical song. There seem to have been two early traditions regarding the performance of psalms. According to one method they were treated as a form of heightened reading or speech-song – cantillation, as it is called – just like readings from other parts of the Bible in public worship. The other tradition, which came to be the dominant one in the liturgy, was represented by true song in various forms. At some point the Gradual and Alleluia or Tract supplanted the reading from the psalter in the Mass, while in the Divine Office the association of the antiphon with the psalm equally raised mere recitation to a form of song, though in this case a more schematic one that could be adapted to any text.¹

The exact processes by which these transformations occurred are now lost to us; what we are left with are the early medieval results, which can be analysed and in some degree reveal their origins. At this point, however, we need to consider the variety of musical and liturgical traditions that prospered in the early medieval West.

The rite with which Catholics are familiar today is the Roman, which has undergone many changes since the early Middle Ages. But to begin with it did not have the dominant position that it does today: quite the reverse, in fact. Different forms of liturgy flourished in Africa, in various parts of Italy, in France, Spain, and in the British Isles. In many respects

these were closer to their Eastern counterparts than is the Roman rite, and for some of them we possess the musical remains in manuscripts, although these cannot always be deciphered. From Spain, we have a number of manuscripts preserving what is known as the Visigothic or Mozarabic rite. The Visigoths accepted Catholicism at the third Council of Toledo in 589, and after the Arabic conquest of most of Spain in 711 the liturgical tradition was maintained, both in the small area remaining free in the north of Spain and amongst the conquered Christians or Mozarabs in central Spain. The music, however, is written in what are called 'unheighted neumes', signs that indicate roughly the contour of the melody but not the exact notes.

From southern Italy small parts of the old Beneventan rite survive with their music, which is a little better understood than the Mozarabic, and from the north the rite of Milan, known as Ambrosian after its famous 4th-century bishop, the music of which survives more or less in its entirety in readable form.

Of the old Gallican rite, used in France, much less is known, and that is because Gaul, or more properly the Frankish empire, was the almost the first part of western Europe to adopt the Roman rite as its official liturgy. The reasons for this were largely political. The Carolingian monarchs were upstarts who had supplanted the legitimate Merovingian monarchy, and they wanted papal approval of their status. The popes, for their part, needed a strong Catholic power to protect them against the ravages of the Lombards. The resulting alliance led both to the recognition of the Frankish empire as the legitimate representative of the ancient imperial tradition, and to the establishment of Roman ecclesiastical discipline throughout its territories. And as it happens the very earliest manuscripts of what became known as Gregorian chant – plainsong in common parlance – were copied in various parts of that empire.

I said that the Frankish empire was 'almost' the first part of western Europe to accept the Roman liturgy. The prior claimant is England, followed in due course by the rest of the British Isles. The mission sent by St Gregory the great to England in 597 encountered a largely pagan society, more or less abandoned by the original British church, which was now confined to the western parts of the country. Although St Augustine of Canterbury was empowered to introduce such liturgical customs as seemed to him most fitting, the evidence points to the establishment of Roman customs in preference to all others from the outset. We do not know the full details of the Roman rite, and nothing certain of its music, from that period, but as Bede records in his *Ecclesiastical History*, singers were brought from Rome to teach the Roman chant on various occasions. No doubt it was then still evolving, and knowledge of it had to be brought up to date. At the synod of Whitby in 664,

the Roman rite finally prevailed over the Celtic in England, and while pockets of resistance remained, the eventual demise of Celtic traditions throughout the British Isles became inevitable. Its music has completely disappeared, although texts from the Old Irish church remain.

England also provides the earliest evidence for the tradition that St Gregory himself played a crucial role in the development of the church's music. It is supported by material from Frankish sources attributing to Gregory (amongst others) the compilation of a cycle of chants and to him in particular the composition of 'a little book' of chants for the Mass. What is less certain, and indeed highly unlikely, is that Gregory was personally responsible for the whole of Roman chant as we now know it. As I have said, the earliest manuscripts stem from the Carolingian empire, and apart from some fragments, those with musical notation do not predate the end of the ninth century.²

The adoption of the Roman rite in Gaul took place in stages, and it was not a straightforward task. Books had to be sent from Rome, and they contained no musical notation. The books that were sent were found to be incompatible with each other, and one of them in particular, a sacramentary (or book of prayers for the Mass), was incomplete and had to be supplemented from other sources. So the Frankish liturgy, with its notated music, is to a certain extent a rationalization of the Roman rite. Perhaps its greatest strength was its universality. The very specific requirements of the city of Rome, the seat of the papacy and its complex web of Christian sanctuaries, were transformed into a rite that could be performed anywhere. So successful was it that it eventually supplanted the original Roman rite even in Rome itself; and it was this Frankish, universalized rite that was eventually imposed in Spain and southern Italy (though not in Milan, which as we have seen kept its own liturgy).

We do in fact possess a small number of musical manuscripts from Rome itself, from the eleventh century and later, using a form of staff-notation. This music is not quite the same as the Frankish, and seems to represent a debased form of the music current in Rome prior to its adoption in Francia. These manuscripts also reflect liturgical details peculiar to Rome itself. The chant that they contain has been dubbed 'Old Roman', and much ink has been spilt on the subject of its relation to the repertory generally current and known as Gregorian.

The earliest manuscripts of Gregorian chant are in unheighted neumes, which as I have said give only the outlines of a melody. How then, it will be asked, do we know what their music sounded like? The answer is that these outlines can be shown to be substantially identical to those of later manuscripts in which the pitches are clearly shown. I say

substantially, because there can be no absolute proof that a similitude of outline indicates a precisely identical version; indeed, there is every reason to believe that the chant had not completely settled down, as it were, at the time of the earliest manuscripts. There are, however, some useful indicators, one of which is a famous manuscript, now in Montpellier but written at Dijon, which shows pitches in the form of alphabetical letters above the texts and below the neumes. In this manuscript the chants are arranged according to their mode, which is another indicator of the musical character of a chant. While most early manuscripts do not indicate the mode of chants, a few do so, and there are also lists of chants, known as tonaries, arranged by mode.

The Franks apparently borrowed and developed the idea of mode from their Greek contemporaries. But whereas the medieval Greek modes were characterized by their distinctive melodic formulae, the Franks increasingly thought of them as scales mapped on to a two-octave scale corresponding to the ‘white notes’ *A-aa*. Most plainsong melodies will end on one of the four notes *D*, *E*, *F*, and *G*, and each of the four resulting melody-types will be either ‘authentic’, meaning that the range of its melodies will stretch roughly to an octave above the end-note (or *finalis*); or ‘plagal’, in which case the *finalis* will lie in the middle of their ranges. The authentic modes were given the numbers 1, 3, 5, and 7, the plagal modes 2, 4, 6, 8. The addition of *b*-flat as an alternative to *b*-natural allowed for a choice of pitch at a 6th, a 5th, a 4th, or a 3rd above the *finalis* as the case might be. But if the melody required this alternation at a different pitch in relation to the *finalis* – for example a second below or a second above – the melody could be located instead on *a* or *c* instead. For example a melody ending on *a* may be a relocation of one in any of the first four modes (originally ending on *D* or *E*). These higher locations (on *a* or *c*, or in this case even *b*) also allowed the non-existent low *B*-flat to be represented by *F*.³

The modal system is not a perfect way of classifying melodies, but it is serviceable. It is likely also – indeed quite certain – that the limited series of notes allowed to medieval scribes concealed intervallic subtleties that even the relocation of melodies could not cope with. These are ironed out in the copies we have, but they can be detected in the variants that occur between copies of the same melodies in different manuscripts, especially if they are from different regions. For long after music-writing was invented, singers learnt their melodies by heart, and manuscripts were just as likely to be written down on the basis of remembered melodies (and remembered words) as they were from a written exemplar.

One of the most useful functions of the modal system was to relate the melodies of the psalms to the tonality of the antiphons that acted as their refrains. Originally, so far as we can deduce from early writings and from the analogy of the eastern churches, the antiphon

was a form that comprised both a refrain and the verses that went with it. But in common parlance, and following the terminology of St Benedict's *Rule*, the antiphon is considered to be the refrain itself, sung nowadays only at the beginning and end of a psalm or canticle, except in the case of the invitatory psalm, 'Venite exultemus domino'.⁴ Since an antiphon can be in any mode, it was necessary to select a psalm-melody that would harmonize with it; and this was done by classifying the psalm-melodies according to their modal characteristics. It is usual nowadays to refer to these psalm-melodies as tones, although medieval terminology sometimes differed. A psalm-tone consists of an *initium*, a reciting note, and a *mediatio* at the half verse; sometimes a second *initium*, then a resumption of the reciting note (though occasionally a different one), and a *differentia* or variable ending. Once a nomenclature for pitches had been worked out, it became necessary to establish first and foremost the pitch of the reciting note of a psalm-tone. It is evident that some psalm-tones differ from each other mainly in the pitch of the reciting note: tone 1 is very similar to tone 6, and tone 2 to tone 8. More varied are the endings of the various tones; some of them have nine or more, others only one or two. Although the object of these variant endings is usually said to be to make a connection with the antiphon that follows at the end, it may be that they were sometimes chosen in order to harmonize with some other melodic aspect of the antiphon. There are also some anomalous psalm-tones, the best-known of which is the *tonus peregrinus* used especially for psalm 113, 'In exitu Israel'.

The psalm-tone system was not confined to the regular psalmody of the Divine Office; it was also applied to the psalmody of the Introit (and, originally, the Communion) of the Mass, and in a still more ornate form to the verses of responsories. Melodies for all of these, and for the 'Venite' and the gospel canticles, were included in medieval tonaries. The 'Venite' is particularly interesting, for it shows the regular practice of psalmody in the making. Tones 1 and 8 are not represented, and for some of the other tones there are several different melodies. The verses of the psalm were grouped into longer sections, between each of which the antiphon was sung. Since the verses are longer than usual, the *mediatio* and the second *initium* are usually repeated, rather as in the Gloria Patri in the Introit of the Mass.

The essence of a psalm-tone is a reciting-note that can be extended or compressed according to the length of the text, normally a single verse of the psalter. But there were other ways in which a psalmodic or quasi-psalmodic text could be set to music. The antiphon, for instance, consists of two, three, or four balanced phrases according to the length of the text. A very simple example would be the Compline antiphon 'Miserere mihi domine' (see e.g. Liber Usualis p.266). It is in the eighth mode on g, and shares its melodic characteristics with a number of other antiphons, some of two phrases, some of three, and yet others of only

one. In fact of all the thousands of extant antiphons in the core repertory, and depending on the method of analysis, only about 50 different melodies are detectable. But these adaptations depend not on the principle of the reciting note but on more subtle types of melodic expansion and contraction.

Antiphons represent a fairly simple type of melody, partly syllabic (i.e. with one note to each syllable), and partly in groups of two, three, or four notes per syllable. But many kinds of chants were far more ornate than that, especially those allocated to the principal singer or chief cantor of a church or monastery. When one bears in mind that these melodies were handed down for centuries by oral tradition, it becomes evident that their construction must depend on well understood principles. A clear example of this is to be found in the Tracts of the Mass, sung mostly during Lent. Tracts are extended settings of a section of a psalm, or occasionally of a complete psalm. Verses are divided into two, three, or four standard phrases, depending on the length of the verse, schematically arranged. Tracts are found only in modes 2 and 8, which must have made memorizing even easier.

Other highly ornate chants are the prolix responsories of Matins and first Vespers, the Gradual and Alleluia of the Mass, and the Offertory, which in the Middle Ages possessed elaborate verses as well as the main section that is all that is usually sung nowadays. Lengthy though some of the melismas of these chants are (a melisma is a series of notes sung to one syllable), they are exceeded by many of those in other repertories, for example the Milanese Alleluias. And in the early Middle Ages the Sequence, which followed the Alleluia verse in the Mass, was a greatly extended singing of the word Alleluia itself to a melody with its own internal repetitive structure. Sequences with texts other than the word Alleluia were originally created by adding texts to these melismatic chants on the basis of one syllable to each note,⁵ and before long the texted Sequence became a liturgical genre in its own right.

The Sequence represents one type of the liturgical accretions which in the Middle Ages became commonplace. This texting of melismas, new or old, produced what was called the *prosa* or *prosula*, depending on the length of the passage receiving a new text. Another type of accretion was the trope, an insertion into an existing chant. A large number of new melodies for the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) were composed, and these too, except for the Credo, could be troped or given *prosulae*, or both.

The eleventh and twelfth centuries were periods of extraordinary fertility in the composition of new material for the liturgy. The proliferation of newly canonized saints led to the creation of special offices in their honour. Although the liturgical forms used in these offices were the traditional ones, their melodic character became more individualistic and less

reliant on pre-existing formulae. The antiphons and responsories of these offices were often arranged in ascending modal order. One of the earliest such offices, though it is not for a saint, was devised in the tenth century by Stephen, bishop of Liège, for the then new feast of the Holy Trinity. What is more, several of the antiphons and responsories of this Office are in verse, anticipating the so-called 'rhymed office' that became commonplace later.

Most of this new music was in use for relatively short periods in the monasteries which were the main centres of musical composition; many of the Sequences, however, remained current until the liturgical reforms that followed the Council of Trent, when they were reduced to three plus the 'Dies irae' and, later, the 'Stabat mater' (neither of which were Sequences in the original sense of the word).

It is also in the eleventh and twelfth centuries that we encounter sacred compositions with newly written texts in verse that are even less closely bound to the traditional liturgy. Some of them were evidently attached to, or replaced, liturgical forms: introductions to the reading of a lesson, poems ending with the formula 'Benedicamus Domino', and so on. For most, however, we can only guess at the occasion of performance. The main producers of such material were monasteries in the south of France – particularly Limoges – but there were other centres too. Finally, sacred drama – which could form part of the liturgy but was sometimes independent of it – drew on many of these sources for its material, in addition to newly composed songs. The culture that produced these new forms was also that of the troubadours and other singers of poems in the vernacular languages, and we possess, in addition to secular songs, sacred songs in Occitan (the language of southern France), French, Italian, and the Iberian dialect known as Galician-Portuguese.

Everything mentioned so far is essentially 'one-line' music – 'monophony', to use the technical term. But already in the ninth century people had been experimenting with the harmonization of plainsong, and by the eleventh century there was a considerable repertory, mostly with the same number of notes in each part. Much of this – for example the extensive repertory from eleventh-century Winchester – can be transcribed only with difficulty, but later examples in this simple style, which lasted in some places well into the 16th century, can be clearly read.

It is only when, from around the year 1100, different voices came to have independent rhythms that we can be certain that the ethos of 'plainsong' has been well and truly left behind – although compositions continued to be *based* on plainsong, which is a different matter altogether. But what about the rhythm of plainsong itself? This is a vexed question.

Almost all the earliest authors who wrote about plainsong – Frankish monks of the ninth and tenth centuries – insisted that plainsong should be ‘measured’. By that they meant that a chant should be sung at a uniform speed to notes of single or double length. Apparently the doubled notes were confined to the ends of phrases, and the object seems to have been to secure uniformity in choral performance. It is a bit difficult to reconcile this rigid system with the wealth of performative detail that we encounter in the earliest manuscripts, but it may well be that the simple chants of the Office should be interpreted, with the aid of the manuscripts, in a rather strict fashion. But much of the more elaborate material was entrusted to solo singers or to a small, highly trained group – the *schola cantorum* – and it is difficult to imagine people with the required artistry being constrained by strict time-values. Recovering what and how they actually did sing is partly a matter of guesswork, and different scholarly traditions have produced different answers to that question.

Later medieval writers, too, emphasized the necessity for ‘mensurability’ in chant, and from time to time we encounter melodies written with signs borrowed from the *repertory of truly measurable polyphonic music*. Many of these are hymns, some of which were intended to be sung in alternation with polyphonic verses based on the same rhythmic shape. The notion that plainsong could entail a small range of different note-values, and that these could be expressed in the notation, lasted from the fourteenth century to the nineteenth, when Solesmes and other centres began to restore the original forms of the melodies, with or without signs taken from the earliest manuscripts.

A restoration of some kind was inevitable, because theological and humanistic ideas in the sixteenth century had resulted in drastic changes to the melodies. These changes need not be viewed in a negative light, and their study has produced rewarding results. Even the medieval forms of the Latin texts were sometimes altered in the Tridentine editions, partly to accommodate humanist ideas, as in the hymn revisions produced under pope Urban VIII in 1632; but the melodies were even more radically changed in order for example to curtail melismas, especially on unaccented syllables, or to restore what was thought of as modal purity. It is often believed that the so-called ‘Medicean edition’ of the chants of the Mass, which was produced in 1614-15, replaced the medieval melodies with new and authoritative versions, but this is far from being the case. In reality a large number of publishers and editors produced editions that differed widely from each other, and new and simplified chant melodies continued to be written.

It was the Solesmes restoration that ultimately proved successful. It had to compete not only with other scholarly efforts but also with the Regensburg reprint of the Medicean edition for the Mass and a similar publication for the Office, both of which had been

authorized by Pius IX. The history of the Solesmes restoration and its approval by Pius X in 1903 has been told several times, but most succinctly by David Hiley in his *Western Chant*. It was the combination of scholarly integrity and a concern for the practicalities of chant practice under the prevailing liturgical circumstances that accounted for the success of Solesmes. The abbey has kept up to date with liturgical reform, and this readiness to adapt has meant that it continues to be the primary authority and first port of call for most of those desiring to use the chant in its liturgical setting. One can imagine things being done differently (as indeed they are in some regions), but it is difficult to imagine a more thoroughgoing project to make the chant available in an authentic form to the entire Catholic world.

This is an edited version of a talk given to the Academy of St Cecilia at Ryde Abbey, Isle of Wight, on 13 June 2009.

¹ More is said on the chants of the Mass and Office below.

² The earliest Carolingian collections of chant texts, from c.800 onwards, contain no music.

³ The complete scale in the time of Guido of Arezzo (d. after 1032) consisted of the notes \square (on the lowest line of the modern bass staff), A-G, a-g, aa-dd, including b-flat and bb-flat. Low B-flat was also sanctioned by some theorists and is occasionally specified in manuscripts. The basic two-octave scale A-aa, with b-flat, was derived from ancient Greek theory via Boethius (d. c.524).

⁴ Another exception survives in the canticle *Nunc dimittis* when sung with the antiphon 'Lumen ad revelationem gentium' on the feast of the Presentation (or Purification) on 2 February.

⁵ A pioneer of this technique was Notker Balbulus (d.912), a monk of St Gall.





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Featured composition:

Nicholas O'Neill - *Est Secretum* (2009)

The commission brief for *Est Secretum* was to write a modern work with Renaissance leanings, suitable for performance by a four-voice version of Alistair Dixon's choir *Chapelle du Roi*. It was Alistair's suggestion to look at the text "Est secretum". This particular attribution to Saint Cecilia, patroness of the Academy, was suitably obscure and presented some unusual sentiments as she tells her new husband Valerian that her body has been promised to an angel of God who guards it jealously. Alistair produced two plainchant settings of the text, and it was the Sarum rather than the Tridentine version which seemed to afford more interesting musical possibilities, and thus this was the form which was used as the basis of the work.

The original musical material was used as much as possible, in the manner of a parody composition. Thus the intonation "Est secretum" is announced by the four voices, closing to a hum, before the work continues in a more traditional Renaissance manner. I found this section to be the hardest to bring to a musically convincing standard, eventually settling on a harmonic framework suggested by each successive phrase of text.

For those keen to analyse the work, the various entries are as follows:

Est secretum – Bass, bar 1. A gently dissonant call to arms, the three upper voices eventually closing to a hum.

Valeriane – Alto, bar 10. An attempt at 4 part imitative counterpoint in a free Renaissance style, though with a much freer approach to harmony and dissonance, without becoming too distant from the compositional models upon which this is based.

Quod tibi volo dicere – Bass, bar 16. The alto line gradually becomes attached to the soprano at this point, prefiguring the next section where the tenor will also become part of the same movement.

Angelum Dei – Bass, bar 22. To represent Cecilia's exultation the texture changes at this point from more balanced four part writing from one where the bass is imitated by the upper voices in parallel harmony.

Habeo amatorem – Soprano, bar 26. The energy of the previous section dissipates while the music turns towards a darker harmony suggested by the original chant.

Qui nimio zelo custodit corpus meum – Alto, bar 29. The chant for “corpus meum” has been treated quite freely, but the notes themselves are quoted in the bass at the very end of this section.

The Gloria Patri is set to the chant appropriate to the mode, while the Amen is a gradual drawing out of the end of that chant in various note values across the four parts, ended with its harmonised inversion in the upper voices.

Some of the stylistic attributes of Renaissance choral music have been adopted wholesale in this piece, while others have been treated in a much freer manner. Still more, such as the false relations, are mere indulgences on my part, but the overall intent has been to provide a Renaissance work as viewed through a twenty first century filter.


Britten once said that there was an area in each piece he wrote with which he was not satisfied, and that is also the case for me with *Est Secretum*. However, I also believe that, unless there are strong reasons not to do so, the final double bar means that one should leave the piece behind and move on, learning from those areas which are felt to be lacking.

Est Secretum was première'd by Alistair Dixon and Chapelle du Roi at the Convocation of the Academy on 5th December 2009.

Please find your free CD of our last Convocation at Farnborough Abbey in December 2009 enclosed with this copy of *Vox*. It contains the concert by *Chapelle du Roi* directed by Alistair Dixon. Please note that this is not a professional recording, but we thought it a good idea to let our members know what they have missed if they were unable to attend. The CD includes the motet for St Cecilia, *Est Secretum*, composed by Nick O' Neill, our Composer in Residence for this occasion. You will find the original chant from which the composition took its inspiration below and the score opposite.

Further details of the recording may be found on the inside back pages.

Bass 
Est se - cre - tum, Va - le - ri - a - ne, quod ti - bi vo - lo di - ce - re:

8
B. 
An - ge - lum De - i ha - be - o a - ma - to - rem, qui ni - mi - o ze - lo cus - to - dit cor - pus me - um.

For Mark Johnson and the Academy of Saint Cecilia.
 First performed at their Convocation on 5th December 2009 by Alistair Dixon and Chapelle du Roi.

Est Secretum

Nicholas O'Neill (b.1970)

In a gentle one in a bar

SOPRANO *f* Est se - cre - tum, *mf* Est se - cre - tu - m*, *p*

ALTO *f* Est se - cre - tum, *mf* Est se - cre - tu - m*, *p*

TENOR *f* Est se - cre - tum, *mf* Est se - cre - tu - m*, *p*

BASS *f* Est se - cre - tum, *mf* Est se - cre - tum, *p* Est se - cre - tum,

At a speed suitable for Renaissance music

10 S. *mp* *gentle* Va - le - ri - a - ne, Va - le - ri - a - ne, quod

A. *mp* *gentle* Va - le - ri - a - ne, *slightly marked* Va - le - ri - a - ne, quod

T. *mp* *gentle* Va - le - ri - a - ne, Va - le - ri - a - ne, quod ti - bi

B. *mp* *gentle* Va - le - ri - a - ne, quod ti - bi vo -

18 S. *mf* ti - bi vo - lo di - ce - re: An - ge - lum De - i,

A. *mf* ti - bi vo - lo di - ce - re: An - ge - lum De - i,

T. *mf* vo - lo di - ce - re: An - ge - lum De - i,

B. *mf* lo di - ce - re: An - ge - lum De - i, *f* An - ge - lum

* Close to a hum.

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25 *f* **poco ten.** *mf dim.*

S. An-ge-lum De - i ha-be-o a - ma - to rem,

A. An-ge-lum De - i ha-be-o a - ma - to rem, qui ni - mi - o

T. An-ge-lum De - i ha - - be - - o a - ma - to

B. De - i ha - - be - - o a - ma - to rem, qui

mf dim. *mp*

31 *mp*

S. qui ni - mi - o ze - lo cus - to - dit cor - pus me - um,

A. ze - lo cus - to - dit cor - pus me - um.

T. rem, qui ni - mi - o ze - lo cus - to - dit cor - pus me - um, cor - pus me - um.

B. ni - mi - o ze - lo cus - to - dit cor - pus me - um, cor - pus me - um.

In free chant style

39 *mf*

S. Glo - ri - a Patri, et Filio, et Spi - ri - tu - i San - cto.

A. Glo - ri - a Patri, et Filio, et Spi - ri - tu - i San - cto.

T. Glo - ri - a Patri, et Filio, et Spi - ri - tu - i San - cto.

B. Glo - ri - a Patri, et Spi - ri - tu - i San - cto.

43

S. Si - cut____ erat in principio, et____ nunc____ et sem - per,

A. Si - cut____ erat in principio, et____ nunc____ et sem - per,

T. Si - cut____ erat in principio, et____ nunc____ et sem - per,

B. Si - cut____ erat in principio, et____ nunc____ et sem - per,

47

In strict time **Slightly slower**

S. et____ in____ sae-cu - la sae - cu - lo - rum. A - men. A - - - men. *pp*

A. et____ in____ sae-cu - la sae - cu - lo - rum. A - men. A - - - men. *pp*

T. et____ in____ sae-cu - la sae - cu - lo - rum. A - - - men. *pp*

B. et____ in____ sae-cu - la sae - cu - lo - - - rum. A - - - men. *pp*



Academy news in brief

www.academyofsaintcecilia.com

Website news

Our website has had thousands of hits over the years, and with the worldwide nature of our society in mind we are looking in to the possibility of translating it into various languages to make access to our information easier for potential foreign members.

You will notice the site has also had a complete makeover and I hope you agree looks very professional. Our web designer, Robert Stone, has produced a really stunning site. Please encourage friends and colleagues to give it a visit.

Can you help?

If you are a linguist and would be prepared to translate parts of the website into another language, saving it as a Word document, please get in touch with us.

Lost members - important notice!

In sending our magazine out directly to you via our printing company, it has become evident that a number of magazines have been returned to us as 'not known at this address'. Some members have moved addresses and not informed us. They could now be lost. We have therefore added a page on our website where you can easily send details of change of email and address.

We are also compiling an email database and would be grateful if all members could forward their current email address to the Master directly. You will then receive regular information and updates from us. From a membership of about 500 we have email details of only 166 members currently on file.

If you have received emails from the Academy recently, we now have your address and you do not need to send it again unless you have changed it very recently.

World wide Representation for the Academy

The Academy is, as you know, a worldwide organisation with members on nearly every continent. Given the size of continents, we have decided, as far as we are able, to organise

our Representatives in countries instead. To facilitate this we have appointed a number of new members to represent the Academy all over the world. These new officers are:

Australia and New Zealand: Dr Michael Barkl. michael.barkl@det.nsw.edu.au

Austria: Keith Mayler. mam-vienna@utanet.at

Brazil and South America: Christopher Shoebridge. chrisshoebridge@hotmail.com

Canada: William Maddox. wcmaddox@hotmail.com

France: Professor Nick Sandon. nick@nicksandon.ndo.co.uk

Germany: Dr Hans-Peter Retzmann. hpr@organo-pleno.de

Hong Kong and Pacific Asia: Professor Kevin Thompson.
kevinthompson.dir@hkapa.edu

Scandinavia: Alistair Peters. alistairpeters@hotmail.com

South Africa: Dr Barry Smith. alsmith@iafrica.com

United States of America: Paul Ellison. PMellison@aol.com

If you are a member of the Academy resident in a country not represented here and would like to represent our society, please contact me directly.

master@academyofsaintcecilia.com

Convocation and Concert 5th December 2009

This winter's meeting took place in the wonderful setting of Farnborough Abbey in Hampshire, by kind permission of the Rt Rev. Dom Cuthbert Brogan OSB, Abbott of Farnborough. We were fortunate to have one of our distinguished Vice Patrons, Dr James Bowman CBE, attend the event. With him were two of our new Honorary Fellows, Bruno



Turner and James Devor, both of whose profiles you can read in our publications. The concert was provided by members of *Chapelle du Roi*, a recording and concert vocal ensemble directed by Alistair Dixon, our Communications Director. The programme featured music from the English renaissance, with the exception of a new commission. One new motet however, *Est Secretum*, written especially for the Convocation by our Composer in Residence Mr Nicholas O' Neill on a text relating to the feast of St Cecilia, was extremely well received by members, and is available, on request, for any choir to perform (SATB). The music was exquisitely sung and every line beautifully crafted and can be heard on your free CD. We then repaired to the pub across the road from the Abbey and members were able to socialise and enjoy the excellent refreshments provided for us.

If you have not yet attended Convocation please do try. They are very enjoyable, friendly gatherings, with excellent music, wonderful venues and superb company! Many of our members make a complete day of it and explore the surrounding areas, so please do try to come along and support our work as well as having a rewarding day out.

Forthcoming concerts & convocations:

Please let us know in advance by post or email, if you are attending Convocation. You are encouraged to bring guests if you wish, as our meetings are open to all.

Summer Convocation 12th June 2010

Venue: Brentwood Cathedral, Essex.

Time: 2.00pm for 2.30pm.

Short lecture by Prof. László Dobszay Hon FASC

Organ Recital by Mr James Devor Hon FASC (Brentwood Cathedral)

Brentwood is approximately 30 minutes from Liverpool Street Station in London. The address is: The Cathedral of St Mary and St Helen, Ingrave Road, Brentwood, CM15 8AT. Tel 01277 265235

If you are travelling by car, you can type in the post code above. Brentwood is a small town and the Cathedral is very easy to find. The Chapter look forward to meeting you at this event. There will be a short talk by Professor László Dobszay before the recital by James Devor.

Winter Convocation 4th December 2010

Venue: St George's Metropolitan Cathedral, London.

Time: 2.00pm for 2.30pm.

Concert: Ian Yemm FASC - Tenor.



Profile - Ian Yemm - Tenor

Ian Yemm, originally a Shropshire Lad, currently lives in Chipping Sodbury just outside Bristol. He studied Music and Theology before focusing on Singing as a postgraduate at the Royal Academy of Music with Joy Mammen and at the Opera School of the Royal College of Music with Noelle Barker OBE. Whilst still a student he quickly became known for his performances of Bach and Handel and his early operatic and recital appearances in original Peter Pears repertoire, established him as an

important interpreter of the compositions of Benjamin Britten. He has sung in the choruses of both Glyndebourne and Welsh National Opera.

As a lyric tenor, recent operatic highlights include his BBC Proms principal debut as Almeric at the Royal Albert Hall with WNO in Tchaikovsky's *Iolanta* in 2005 and the role of Mark in the 100th Anniversary celebrations of Dame Ethel Smyth's *The Wreckers* for Duchy Opera in Cornwall in 2006. In 2008 he toured the UK giving recitals of Vaughan Williams' songs to mark the 50th Anniversary of the composer's death. He regularly works with pianist, composer and conductor Andrew Wilson-Dickson in recital and this last Easter as the Evangelist in Bach's St John Passion in Llandaff Cathedral. He has never neglected his love of early music and celebrated Saint Cecilia's Day 2009 with a recital of Purcell in Bristol.

Ian is a sought after voice teacher and was recently appointed singing teacher to the lay clerks and choral scholars at Bristol Cathedral and also runs a master class series for teenagers. He dovetails his freelance career with the role of Chaplain to the University of the West of England and is also involved in academic research in Christian Spirituality with a particularly interest in the relationship between music and spirituality.

For more information see www.ianyemm.co.uk.

COMPLIMENTARY VOX CD

2.30pm Saturday 5th December 2009 - St Michael's Abbey, Farnborough
Chapelle du Roi - Directed by Alistair Dixon

The Perfumed Rose

Chapelle du Roi presented the concert programme for the Autumn 2009 convocation and gave the world premiere of a new commission by our Composer in Residence, Nicholas O'Neill.

We are pleased to enclose an audio CD of this performance. However, we ask you bear in mind that this was an amateur recording made in mono which has been digitally processed to restore some of the quality experienced in the live performance. The listener will notice that the singers moved around the building in some of the tracks.

Est Secretum – Nicholas O'Neill

Much of the chant required to celebrate the feast of the third century St Cecilia is common to *Virginis et Martyris* but most liturgies include the commemorative antiphon *Est Secretum*.

Here Cecilia tells her newly-wed husband, the wealthy young nobleman Valerian of Trastevere:

I have a secret which I wish to tell you Valerian. I have an angel of god as my lover and he is very jealous to keep my body.

St Cecilia had taken a vow of chastity well before her arranged marriage and one can only imagine the disappointment of the young Roman on hearing this news on his wedding night!

The works surrounding *Est Secretum* are all from the English 16th century repertoire of Thomas Tallis and John Sheppard. Tallis and Sheppard were contemporaries at the Chapel Royal, both having held distinguished posts before their appointment to the most prestigious musical establishment in the Land.

The programme begins with another piece of plainchant specific to St Cecilia – the processional respond *Candida Virginitas*. The programme is centred on movements from two mass settings: the four part mass by Tallis and the “French” mass of Sheppard.

Beati Immaculati is a five part work using the pre-reformation scoring of Treble, Mean, Countertenor (or Tenor) , Tenor (or Baritone) and Bass. It survives only with an English text and the Latin we hear here today has been reconstructed by *Chapelle du Roi's* director Alistair Dixon.

The magnificent *Mutin Cavallé-Coll* organ in this Abbey church, provided an un-missable opportunity to include two organ works by Tallis: the Alleluia *Per Te Dei Genitrix* and the hymn for the vigil of the Nativity *Veni Redemptor Genitum*. The organ interpolations offer respite from what would otherwise have been further sections of plainchant.

Salvator Mundi provides an alternative way of singing hymnody. The alternate plainchant verses are replaced with polyphonic verse settings. (The more famous *Salvator Mundi* works by Tallis are of a different text).

Programme

<i>Candida Virginitas</i> In festo sancte Cecilie	Processional respond: Use of Sarum
<i>Beati Immaculati</i>	Thomas Tallis
Alleluia: <i>Per te Dei Genitrix</i>	Thomas Tallis
<i>Euge Celi Porta</i>	Thomas Tallis
Frances Mass: <i>Sanctus</i> and <i>Benedictus</i>	John Sheppard
Mass for four voices: <i>Agnus Dei</i>	Thomas Tallis
<i>Est Secretum</i>	Nicholas O'Neill
<i>Veni Redemptor Genitum</i>	Thomas Tallis
<i>Salvator Mundi</i>	Thomas Tallis
<i>Nunc Dimittis</i>	Thomas Tallis
<i>In Manus Tuas</i> II	John Sheppard

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