

Australian Viola da Gamba Society Newsletter

Spring 2013

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WELCOME!

A warm welcome to all members of the Australian Viola da Gamba Society to the Spring 2013 edition of the newsletter. Thanks to contributors to this edition. We'd like to encourage all members to contribute to further editions of the Newsletter but, in the meantime, we hope you will enjoy this edition!

—John Weretka and Rhona Lever

AN INTERVIEW WITH MARCO TERNOVEC

Marco Ternovec may be known to members as the proprietor of Universale Strings. In this interview, I asked him about his experiences as a maker of viols and his viol- and string-making philosophy.

John Weretka: Could you tell us something about your musical training/upbringing and what brought you to the viol in the first place?

Marco Ternovec: I was playing a recorder and one day the teacher brought around a quite unusual instrument with six strings. This was in the second half of the 70s and the viol was quite unknown at that time. I liked the sound of that instrument very much and wanted to try to make one.

John Weretka: How did you become a maker of viols?

Marco Ternovec: Since I was in primary school I have always had the passion of working with wood. I used plywood at the beginning and made my first viol from it. I was 14 years old. This was in 1979. After having made some of those instruments I started to search for tone woods and built my first real viol in 1984, a copy of a Henry Jaye viol dated 1624. In the

meantime I made and collected the many hand tools that I still use now for viol building. In those years I visited many museums that own viols, starting in my country — Italy — and slowly going around Europe to take measurements of original viols in public collections and in private hands. I have to admit that that was excellent training, learning viol making through surviving instruments. Now, after many years of work, I own technical drawings of most of the important original viols.



The pegbox of a Henry Jaye-style bass viol by Marco Ternovec

As I was beginning to have many contacts among viol players from northern Europe, in 1994 I moved

my atelier from Italy to Belgium, where I worked as a freelance luthier for 17 years. Of great benefit was advice from Wieland Kuijken, who visited my workshop often and tried most of my new instruments with pleasure. Wieland has used two of my viols for a concert. It was for me a big pleasure to hear him play a Renaissance bastarda after Praetorius and a Baroque seven-string Colichon made by me. A few years ago I made the decision to come back to my own country.



A 14-string lirone made by Marco Ternovec

John Weretka: Could you describe something of your philosophy as a maker of viols? What sorts of things interest you in making viols — for example, are there particular styles of viol you are drawn to? Is there an ideal sound you look for in making viols?

Marco Ternovec: My philosophy of making viols is quite simple: at first, try to understand the spirit and the way the original was made and then try to reproduce it. 'I don't think it is right to 'invent' a viol for playing early music. Everyone will add something personal to a reproduction — some parts are missing from original instruments and have to be rebuilt — but keeping the shape and spirit of original instruments is important to me'

As the surviving Baroque viols shows, there have been many schools of building from the English (like Rose and Jaye) till the early French (Colichon). Colichon copied nearly everything from early English makers — the shape with a bent top made from five pieces — but adapted it to form a French viol with seven strings. Eighteenth-century French viols like Bertrand, Cheron or Barbey are quite different in construction. All the small details (shape, neck proportions, internal construction even C-holes etc.) are extremely important for the sound and characteristic of a viol. I think that every historical period has produced different music and also different instruments the purpose of playing that music. I personally like the sound of Colichon viols, which are a good mixture (original...) of the English and French viol-making traditions.

John Weretka: What has been the most fascinating viol you have ever made? What challenges did it present?

Marco Ternovec: All of them are fascinating and unique... but the most unusual for sure are the lirone and lira da gamba which have the most beautiful and special characteristic and which resemble somehow the sound of a freely-ringing organ. Instruments such as Renaissance viols built without a soundpost do not necessarily produce less sound or, as some people think, no sound at all. The quantity of sound can be sometimes even bigger with the richness of harmonic overtones.

It's much more beautiful hearing Ortiz played on a Renaissance instrument based on Praetorius rather than on a French viol built 300 years later. It's like Bach on a modern violin...



The pegbox of a viola bastarda made by Marco Ternovec

John Weretka: You're also a maker of gut strings. Could you describe how you got involved in that and the kind of contribution you think your strings make to a viol's sound?

Marco Ternovec: I got involved just by looking for something particular in sound by choosing the right material at first. It looks like that many musicians are satisfied with this work too.

But I have to admit that besides strings — which are of course very important but which can be replaced by each player — the main emphasis when building an instrument should be placed on the wood and the quality of the soundboard. Since no tone wood reseller was ever able to satisfy me as to the quality of spruce, about 15 years ago I started to do it by myself. There was a really big surprise: wood that is treated like a natural product, with the tree cut down in the waning moon, in the right part of the zodiac as well as from a defined area (in my case, quite close to my workshop) will considerably affect the sound of a viol. In this way a viol stays in my own hand from beginning till end.

— *John Weretka*



The tailpiece of a bass viol made by Marco Ternovec



The body of a Henry Jaye-style treble viol made by Marco Ternovec

COURSES AND EVENTS FOR TRAVELLERS OVERSEAS

11-13 October 2013

Rondo Viol Academy

A course for upper intermediate players.

High Leigh Conference Centre, Hertfordshire, UK.

Information: <http://www.cct.org.uk/high-leigh> and <http://www.rondoviolacademy.co.uk>

24-28 October, 2013

Viols in a Desert Oasis

Please consider joining us for our 15th viol workshop hosted by the Viola da Gamba Society — Southern Arizona at the Esplendor Resort in Rio Rico, Arizona, USA. There will be lots of great consort playing and singing under the superb tutelage of Alison Crum, Joanna Blendulf, Wendy Gillespie, Larry Lipnik and Roy Marks.

Information and resgistration: <http://www.VdGS-SAZ.org>

25-27 October 2013

Viol consort playing weekend with Elizabeth Dodd.

Longridge, near Preston PR3 3BP, UK.

Information: alston.hall@ed.lancscc.gov.uk

28-29 October 2013

RCM International Festival of Viols

Lectures, masterclasses and concerts. Around 100 exhibitors.

Old Royal Navan College, Greenwich, London SE10 9NN, UK.

Information: <http://www.earlymusicshop.com>

2 November 2013

VdGS Autumn Meeting: John Dowland with musical examples played by the Rose Consort.

St Gabriel's Church Hall, 77 Chichele Road, London NW2 3AQ, UK.

15-17 November 2013

Renaissance dance and viol consorts with tutor Johanna Valencia.

Grossmubisch, Austria.

Information: <http://www.orianamusic.eu>

22-24 November 2013

Rondo Viol Academy: Viol technique and consort coaching for intermediate players

Tutors: Jacqui Robertson-Wade and Alison Kinder.

Information: <http://www.rondoviolacademy.co.uk>

6-20 July 2014

Amherst Early Music Festival 2014

The program includes two weeks of classes for amateurs and pre-professionals, a music and instrument exhibition, a professional concert series, and concurrent special courses for advanced students. In 2014 the Festival features the Music of France and the Low Countries, Jean-Philippe Rameau's *Les Indes Galantes*, Baroque Academy, Recorder Special Programs, Ensemble Singing Intensive, and a reprise of New London Assembly, a week of English country dancing with a historical focus.

Information: <http://www.amherstearlymusic.org>

AN INTERVIEW WITH BROOKE GREEN

It was very exciting to hear of Brooke's success in the 10th Leo M. Traynor Competition for new viol music. Brooke's composition, *The Shades of Presence Past*, won the Audience Prize at the concert performance of the new works. We interviewed Brooke about her work.

Rhona Lever: We know that you have been performing music for quite a while now, but when did you first realise that you wanted to write music, and how did that interest develop?

Brooke Green: When I was a kid, in primary school, I used to muck around (improvise) on the piano quite a lot and so composing sort of evolved out of that. I didn't write a lot, just occasionally. Later, one of the incentives was 'Composers' Day' which was held every year at my high school. (I was lucky enough to go to the Sydney Conservatorium High School.) Everyone had to write a piece and the best were performed with prizes awarded to best in class, Junior and Senior etc. Each year I generally came second in my class but one year, when I was 16, I wrote a trio for violin, clarinet and classical guitar called (with typical teenage angst) *Disconnections in Solitary Confinement*. What a hoot! Anyway it won the Senior Prize so that was quite a buzz.

Since then, apart from some music when I was an undergraduate, and last year when I started writing for my group, I have only written about two pieces. I love doing it but for years never had much confidence that it was any good. I'm very fussy and often don't complete things if I feel they're not going anywhere.

Rhona Lever: What sparks the creative impulse for you, or what kinds of things inspire a particular composition?

Brooke Green: There's nothing like a deadline! Generally if there is an occasion I've committed to, that will make me write. But a piece can be inspired by a feeling or a conviction. About 7 years ago I was in a car accident and had whiplash and a few other injuries where I couldn't play violin or viol. So to pass the long quiet evenings in Hobart, I wrote the Recherche String Quartet inspired by the campaign to save Recherche Bay from being logged. Luckily the area was saved by Dick Smith who bought the land and donated it to the Tasmanian Conservancy.

I was planning to put on a concert to raise public awareness about the campaign but Dick suddenly made that unnecessary. So the piece was never performed but it was a good exercise for me.

In the last year I started writing for my group Josie and the Emeralds because I like our programs to include some contemporary music as well as early. Also, it's really great to be able to write for specific musicians and they are very tolerant of me! A friend of mine commissioned a piece for her partner's birthday and so that became *Traveling to the Question*. My brief was to combine chant, Nick Cave and Martin Heidegger as 'some of her favourite things'. At first I thought it was going to be impossible but in the end I loved the challenge.

Recently I set a Buddhist text to a troubadour song and this has become a song called *This Body is Not Me* for soprano and three viols which I wrote in memory of a friend who died last year. The text was given to me by her friends who asked me to set this for her memorial, one year after her death.

Rhona Lever: Your viol quartet *Shades of Presence Past* (a four-movement suite) has been published by PRB recently. How did that come about?

Brooke Green: Last year, I was at Viols West, California, and one night I asked some of the faculty to play through what became one movement of that suite. It was just lucky that Peter Ballinger happened to be listening and he asked me if I wanted to publish it and did I have anything else to go with it? I had just one other movement then but over the next six months I eventually came up with the complete suite. The aim was, and still is, to write music that is serious fun for both audience and players...I hope I've achieved that.

Brooke Green's *Traveling to the Question* and *This Body is Not Me* will be part of Josie and the Emerald's next concert on 9 November, 5pm, Glebe Town Hall, Glebe Music Festival.

— Rhona Lever

EASTER VIOL SCHOOL 2014

The next Easter Viol School will be in Sydney. For those who like to plan ahead, at this stage we have some preliminary information to share. Brooke Green will be the Musical Director, and Liam Byrne, who is a member of Fretwork, has agreed to be our overseas tutor. You can find out more about Liam at <http://www.liambyrne.net/>

The venue is likely to be the Presbyterian Ladies' College (Boundary Street, Croydon, New South Wales, 2132).

LAUNCH OF 'LADY SINGS THE VIOL'

The Marais Project's latest CD, *Lady sings the viol*, was launched in Sydney on 24 August. This review of the launch is reproduced with the kind permission of Carolyn McDowall, Writer in Residence at the Culture Concept Circle.

Radiant in red, on Saturday evening August 24th Sydney musician and teacher of music Jenny Eriksson, surrounded and supported by her wonderful team of talented musicians and singers, wowed the crowd packed into the intimate space at the old 'Independent' Edwardian theatre in North Sydney, recently renovated for such special music events.

It was highly appropriate for playing music from 1300 to the contemporary age, 700 years of songs for voice and viols. It was marvellous music that resonated long and lingered softly, bouncing off the grand Victorian 'Baroque' style ceiling.

What was wonderful about the show was the diverse mix of instruments, particularly the various viols that worked so well with the theorbo, an instrument originally played by none other than the master of Baroque music himself, French composer Jean Baptiste-Lully (1632-1687).

The audience and enthusiastic and happy group cheered and clapped as their 'viol' heroes and heroines proved once and for all that in the making of music no hard and fast rules apply. The musicians were all enjoying the pieces they were playing and it showed.

Core members Jenny Eriksson, Tommie Andersson

and Catherine Upex were joined by other committed colleagues, including composer/arranger Alice Chance on viola da gamba, Imogen Granwal on viola da gamba, Shaun Ng on tenor and bass viola da gamba, Jess Ciampa on percussion, Alex Cronin on the double harp with Llew Kiek on gittern and bouzouki.

The singers and their voices were all amazing, each in their own right.

They were perfectly chosen by Jenny who they acknowledged is a powerhouse of inspiration. For the music they were performing, their voices were wonderfully 'in tune' if you like with not only the music itself, but also with the composer's and lyricist's intent.

Narelle Evans had superb strength, a richness of tone not often encountered but once heard can never be forgotten.

Megan Cronin was all delight, her high notes sounded with such clarity and exquisite purity they made you ache to have lived at such a time when music was all about beauty and joy.

Mara Kiek comes loaded with character, deep, throaty and delightful. Loved it and her get up and go girl style.

Belinda Montgomery sang *La vie en rose* followed by *Ave Maria* — not an easy transition to make, but accomplished flawlessly and with buckets of feeling.

Then there was Nicole Thomson who sang *She was beautiful*, the famous 'Cleo Lane' song, and she was. I particularly liked her rendition of *Hanachpacha cussicuinin*, composed by anonymous around 1630. It reeked of Eastern mystique and magic.

There were many new versions of old songs played on viols, violin, theorbo and percussion, classical guitar. And not to forget the delightful 'mandolin', which I would have liked to hear making many more such marvellous sounds.

There were a number of highlights of the evening including the stirring and beautifully rendered version of *Padam Padam* arranged by Jenny Eriksson and sung by Narelle Evans to start the show. She looked amazing too in a 'feathered dress' that would have had fashionistas envious.

For me the *Chacona* by Juan Aranes who died in 1649 was very special. A combination of voice, viola

da gamba, double harp and Renaissance guitar, I loved this piece. It was stylish, moving, superbly sung by Belinda Montgomery and Megan Cronin, whose voices blended beautifully together.

Then there were Muzette I and II, pièces de violes composed by the master himself Marin Marais (1656-1728) at Paris in 1717. Played by Jenny on solo viola da gamba, Cathy on continuo viola da gamba, Tommie on theorbo and Alex on the double harp, they were truly double the joy.

Jenny performed her solo, beautifully playing with her whole heart and soul and the passion of someone for whom music is integral to life.

Mara, Narelle and Belinda came together to have some fun as the Marin-ettes singing the jazz classic Chattanooga Choo Choo, with Jess and Mara hamming it up on the snare drum.

The finale was the memorable George Gerswin piece Summertime, which had been arranged especially by the young Australian composer Alice Chance, of whom we will hear much more.

Everyone was on stage, including narrator of the piece baritone David Hiden, who joined the singers for their version of this classic American favourite.

We were advised it was 'very fresh', the whole group only having had one opportunity to come together to practise that very afternoon.

Most people would be horrified at the thought of learning something only hours before they were to go on stage, but not our stars who took it all in their stride as an aspect of life on the musical roundabout.

It was a great finale, the audience enjoyed it so much they had to perform it once more before leaving the stage to join all the fans for a drink in the foyer after the event. The CD's were selling fast and the mood relaxed and happy.

ABC announcer and official launcher of The Marais Project CD for the evening, Christopher Lawrence, flew up from Tassie to join in, giving Sydney followers a chance to catch up.

As the audience acclamation proved the simply irresistible sounds of music enjoyed by all those who attended this delightful concert were led with grace and beauty by Jenny, the Lady who definitely 'Sings the Viol'.

— Carolyn McDowall





REVIEW OF LADY SINGS THE VIOL

Opening with the sultry *Padam Padam*, *Lady Sings the Viol* is a beautiful compilation of songs and music spanning the centuries. It is an eclectic collection including works by Schubert, Marin Marais and Kats-Chernin. The listener is transported across continents and diverse soundscapes, united by the viola da gamba as it weaves the tracks together seamlessly.

The well-known *Padam Padam* is one of my favourite tracks on the CD and provides a very strong opening. It is sung exquisitely by Narelle Evans, and accompanied by violin, viols and 1820s classical guitar in a wonderful arrangement by Jennifer Eriksson, director of The Marais Project. This is the fourth CD released by The Marais Project, and moves the gamba repertoire away from the traditional.

Five different ladies sing the viols: Megan Cronin, Narelle Evans, Mara Kiek, Belinda Montgomery and Nicole Thompson, each contributing her own style and sound to allow the range of repertoire and styles on this musical degustation.

Featuring very fine ensemble playing by accomplished musicians, it is a joy to listen to *Lady Sings the Viol*. My only complaint is that the viols are a little lost in some of the tracks. The bass gamba sound is not as full and rich as the amazing vocalists and lacks the penetration of the plucked strings. However this is the timbre of the viol, regarded as the instrument that most closely resembled the human voice, and it complements the vocal lines as it has done for centuries.

The viols are featured beautifully in *Hanacpachap cussicuinin*, where the mesmerising voice of Nicole Thompson is accompanied by the simple yet perfect percussion of Jess Ciampa. Sung in Quecha, a local dialect, it is a Peruvian song of praise: 'Heaven's Joy! A thousand times we praise you.'

Another stand out track is the arrangement of *Lat till Far*, with an orchestration for the viol of which Marais himself would have been proud. Adapted from a Swedish fiddle tune by Tommie Anderson this piece is 'sung' beautifully by Fiona Ziegler (violin), Jennifer Eriksson (gamba) and Tommie Anderson (theorbo).

The final track, the *Chatanooga Choo Choo*, a big



band/swing tune first recorded by Glen Miller and his Orchestra in 1941 (topping the charts for nine weeks), steers the CD down a completely different track and highlights the diversity of the performers as they complete their journey, flawlessly covering from medieval to modern music and everything in between.

Lady Sings the Viol is a bewitching 'mix tape' crafted by Eriksson and her colleagues, illustrating their passion for the music of viols and voices.

— Rachel Walker



NEWS FROM SARABAND MUSIC

Life has been hectic since my return from SFEMS and Conclave in July. I made some excellent contacts, and tried out a number of bows during Conclave.

Speaking of bows, I have found a second supplier of budget bows which are of excellent quality in terms of their price. I'm on the lookout for more bass viol bows too, possibly some more expensive ones. There are quite a few in stock right now, and more are on their way. Not just viol – the violin family as well.

May and June saw a mini-explosion of publishing at Saraband. I wanted to take a goodly swag of new items with me to Conclave, so the fourth Saraband book, and 8 new editions (published since the 2012 Conclave) went over, and pretty much sold out.

Saraband Music's new book is a collection of translations of French viol treatises by the late Gordon Kinney (1905-1981). Kinney was prolific, and his work is still very highly thought of. He was published in the early VdGSA journals, from the 60s to 1981, but a whole generation now has lost sight of him. I thought it time we had a good bunch of translations in one book, so I requested permission of the VdGSA Board to republish, and they granted it. I've also included one article by Kinney at the end, as it seemed fitting to have some of his writing in there too, and it pertains to a few of the treatises contained in the book. My only regret is that VdGSA did not publish his translation of Rousseau, which is a major viol treatise. They did publish a translation by Robert Green, but Brent Wissick was telling me that he has some doubts about at least one section of that work. If I can get hold of Kinney's Rousseau in the future, it will be the core of another book!

Meanwhile there is plenty in stock at Saraband Music, and if you haven't received my last newsletter (end of August), please contact me for a copy.

— Patrice Connelly
www.saraband.com.au

Most recent editions:

SM87 - M. Marais: *Airs from Semele*, arr. for tenor viol/viola & keyboard by John Weretka. \$26.40 Some great music by the master of the viol. Intermediate
SM85 - Purcell: *Two in one Upon a Ground*, arr. for TrTr or BB & b.c. by Patrice Connelly. \$15.40 Fabulous music, now transposed for viol.

More Saraband viol editions:

SM83 & 84 - Easy Consort Series: 6 part consort music, Books 1 & 2. Score & parts. A selection of English and German music for lower intermediate consorts. Book 1 (\$26.40) is all first position, and easy rhythms, and book 2 (\$27.50) slightly more difficult. Arranged by Patrice Connelly
SM82 - R. de Visée: *Two suites* arr. for tenor viol/viola and keyboard, Vol. 3 by John Weretka. More good intermed. solo pieces, and also playable on bass viol \$26.40
SM81 - *The Fitzwilliam Book*. 10 pieces arr. for tenor viol & keyboard by John Weretka. Various standards from easyish to advanced. \$30.80

The New Saraband Book!!!

A Tempest in a Glass of Water. Gordon J. Kinney's translations of French Renaissance & Baroque viol treatises. Kinney died in 1981, leaving an enormous body of work, particularly translations of De Machy, Danoville, DuBuisson, Jambe de Fer, Trichet, Loulie, M & R Marais and more. One of Kinney's articles included. \$33



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CONCLAVE 2013

Conclave 2013 was held for the second time at Pacific University, Portland Oregon. A spacious campus well out of the centre of Portland, it has magnificent trees and plenty of large buildings and spaces for making music. In late July, at the height of summer, it was hot and dry during the day, cool at night.

This year brought more than one hundred viol players together, although many had stayed home this year after coming to the 50th anniversary Conclave last year. Nevertheless, the stalwarts were all there as usual. Most choose to stay on the campus, despite the institutional beds and inadequate bedding. The best thing about Conclave is the friendly interchange of ideas and music making with young and older musicians, both professional and amateur, and many of the amateurs are very good players. All are keen to meet up again and share their chief passion; many are as remote from other players as we are in Australia and New Zealand.

Most people who attend Conclave opt to be in classes all day (four sessions) or come as Seasoned Players who simply enjoy playing together with the odd class thrown in. Pre-formed Consorts is another option, but only possible for those who know with whom they can team up.

For the third time, I was a member of the Consort Co-operative, a group of young viol players starting out and older players like myself who started the viol later. The idea with this group is to practise directing a consort, either as a player or outside the group and then playing for one's fellow-members' groups. The music I played ranged from early French chansons and Agricola in Petrucci notation, through arrangements of Brahms chorales to an even more audacious arrangement of Webern's *6 Bagatelles for string quartet*! These sessions took up three quarters of the day, and we were all given the option of taking a class in the after-lunch time slot. I chose to take Wendy Gillespie's class on reading from original notation; in the concert, in which all take part, this class performed a Dufay *Rondeau* from original notation. Never short of fun, the Consort Co-operative also performed as a small orchestra in a medley of mid-twentieth-century favourites called *Big Band Boogie*. My treble viol tried hard to be a violin but hard work it was. Of all the pieces we explored, the most striking was a Gesualdo madrigal, *Moro lasso*, a five-part work of the most outrageous harmonic expressivity.

Every day there were concerts in the lunch-hour and often in the early evening. New music for viols was given a proud place in these and Brooke Greene's fine new works featured in one of them. Sarah Mead's lyra viol with sympathetic strings was featured in one of the concerts and the local Portland viol consort performed some really lovely new works.

Conclave evenings are always a test for the stamina. The policy is to play with anyone in any group you want to and the groups should mix and match as much as they can. All doors are left open and anyone is welcome. I delved into new publications with Peter Ballinger of PRB Productions, testing his latest consorts with him and his wife. An intrepid 80 year-old, who had a career as a scientist before taking up publishing as a retirement venture, he is a fine viol player and his publications are always clear and well-researched. There is never enough time to play with all the players you want to but there are some who are still playing at 2.00am, emerging a little jaded the following day.

A bow doctor and a viol doctor are always part of the team on hand at Conclave and several viol and bow makers were also there. Patrice Connelly from Brisbane was there too, with her Saraband Publications. Charlie Ogle, of the Boulder Early Music Shop, now in Eugene, Oregon, always comes and sells sheet music, instruments and strings. The Viola da Gamba Society, too, sells its own publications and items like T-shirts.

This year the VdGSA held its Traynor Competition for new works for the viol. It is held every few years and there were four excellent works in the final. The first prize had already, before Conclave, been awarded by a panel of judges but the audience prize was awarded after an overwhelming vote to Brook Greene's new quartet *Shades of Presence Past*. It was a happy moment for a fellow Australian and the work was played again before everyone adjourned to a sumptuous supper.

Another highlight, the annual auction, generated thousands of dollars towards the scholarships for next year's Conclave. Members donate sheet music, jewellery, hand-made items, sometimes services (some flamenco dance lessons were a feature this year), or holidays at their homes, and the auction is always hilarious, with even minor items reaching high prices, as the generosity of the members increases with the spirit of the occasion.

For me a short but wonderful highlight was playing Julie Jeffrey's consort of lyra viols, a trio of bass instruments strung with all gut strings and tuned in 'eights' (look it up). The sound of three matching instruments made by Jane Julier playing in eights tuning is unbelievable until heard. Marie and Toby Szuts joined me in playing trios by Coprario and Lawes. (All notation is in tablature.)

One is always sad to say goodbye. After four consecutive Conclaves, I have found many friends and I still find the experience extremely rewarding. I would encourage anyone who really loves playing the viol to save up and go to Conclave. You will not regret it.

— Polly Sussex

THE PETRUCCI PROJECT

A recent message from Bernhard Manger:

Hello!

I have recently added to the 'Petrucci project' some arrangements for three viols of preludes and fugues by Johann Sebastian Bach.

The original pieces are from the 'Wohltemperierte Klavier' and you can find my arrangements on the pages

[http://imslp.org/wiki/Das_wohltemperierte_Klavier_I,_BWV_846-869_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Das_wohltemperierte_Klavier_I,_BWV_846-869_(Bach,_Johann_Sebastian)) and

[http://imslp.org/wiki/Das_wohltemperierte_Klavier_II,_BWV_870-893_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Das_wohltemperierte_Klavier_II,_BWV_870-893_(Bach,_Johann_Sebastian)).

I have transposed the pieces to make them fit better to the normal range of viols.

Perhaps some of your members might be interested to play them?

Best wishes

Bernhard Manger

THE AUSTRALIAN HISTORICAL PERFORMANCE INITIATIVE

The Australian Historical Performance Initiative (AHPI) is a new non-profit organisation, founded in May this year. It aims to promote the performance of historical music, i.e. music from earlier time periods conceived through the 'historically informed performance' approach, by presenting concerts.

The Australian Historical Performance Initiative is based in Sydney, Australia. You can read more about its aims at www.austhpi.org.au, where you will also find information about the constitution and how you can join or support the organisation and be informed about events.

—Shaun Ng



VOICES AND VIOLS — SYDNEY 2012 – 2013

The Sydney Voices & Viols project met seven times in 2012 but so far only twice in 2013; I have been otherwise distracted. In the nine sessions we have performed 71 pieces of music. The size of the group remains at about twelve at each session drawn from a pool of about twenty. Typically we would have seven viols, four singers and one lute/theorbo; recently we have begun adding keyboard to the continuo in some pieces. Some of the participants sing as well as play viol, while others can contribute a wind part if needed. During this period we have benefited from the participation of professional musicians on four occasions. The project has been going for thirteen years; the standard both aimed for and achieved has generally increased.

We had begun 2012 with a resolution to do more French music, but alas this has not happened. We did a litany by Charpentier, a fragment of a *leçon de ténèbres* by Couperin, the *L'homme armée* by Morton and the tail end of our study of Maillard and *Je suis déshéritée* settings. After one additional attempt to run Jannequin's *Cries of Paris* (only one third of it on this recent trial) I have finally abandoned the hope of an 'authentic' disposition of singing voices and like some recordings which I have heard, will in future allow sopranos to join the tenor parts, while the tenor parts will continue to be covered by tenor viols. Our intention to continue exploration of the music for the Barberini pope and cardinals has in this period only seen works by Nena and the *Pian piano* of Mazzochi.

Italian madrigals, whether by Italians, Flemings or others, apparently so similar to the casual observer can be amazingly diverse and worth exploration whenever voices and viols meet. In 2012-13 we have looked at thirteen for various reasons. In one session, we compared the young Monteverdi with his 'boss' Pallavicino, setting similar texts. Many viol players have never heard of Pallavicino, yet seventeenth century English viol players collected more of his music than Monteverdi's. We never get tired of Monteverdi's *Chiome d'oro*; although published for violins, our excuse for doing it with tenor &/or bass viols is that there is evidence that Monteverdi performed its religious equivalent *Beatus vir* during a service in St Mark's when there were viols on the payroll, but no violins.

We have continued our study of eastern European V&V music with substantial works by Bertali, Schmelzer (*Inquietum est cor meum*), Poglietti and Kaiser Leopold I himself. We have sampled a few scenes from the very grand opera *Il pomo d'oro* by Marc' Antonio Cesti, of which eight scenes are accompanied by a quintet of viols.

Over the nine sessions we have only performed two English verse anthems (by Bull and Gibbons) but we have done five continental sacred concerti; two by Tunder

(Buxtehude's predecessor and father-in law) and one each by Schutz, Hofer and Buxtehude. While the Tunder and Buxtehude are set to religious texts they are not strictly church-music because they were written for one of the first public concert series, the Abendmusik, which were performed when the Lubeck agricultural and stock exchange met. The Tunder are straightforward works, easy to perform and sound well.

As well as late V&V music, it is interesting also to juxtapose it with very early examples. Some like the simplified pieces of Senfl in the first tutor of the viol written by Hans Gerle risk becoming boring unless sampled in small doses. Wythorne, a great innovator in all he touched, issued the first accompanied (by viols, of course) solo songs in English, 17 years before Byrd. We also have looked at some Richafort and Taverner's first *In-nomine* which was later fitted with the words 'In trouble and adversitie' from Day's *Mornyng and eveningy praiser noted*.

English consort songs, cries and madrigals such as by Peerson, Strogers, Ward, Hunnis, Weelkes, East, Ravenscroft and Byrd amounted to twelve pieces; whereas we did only five pieces by the lutenist songwriters Dowland and Ford. Hearing with great expectation that Porter and Peerson had been emulating Monteverdi's seventh book in their use of figured bass and other modern techniques we were somewhat disappointed in their efforts.

There were four pieces only by Iberian composers and only two heard in the new world, the one by Lienas from Mexico, the other *In pilgrim life* a hymn-like piece with additional accompaniments for lute and bandora was written by Robert Tailour, a colleague of Ferrabosco II. This piece continued to be reprinted and performed in what is now the USA well into the 18th century. Viols were certainly played in English and French speaking North America, but we cannot always be certain that a report of a bass viol in an eighteenth-century church band may not have been a double bass.

Such is the variety and diversity of V&V music that there are an additional ten pieces not classifiable into the above categories. Some are Latin motets such as by Porta, Handl and Lupo, others are experiments in chromaticism, a fragment of an early passion by C.H. Graun and a late manifestation of the consort-song form from Prussia.

— John Cunningham

VOICES AND VIOLS — MELBOURNE 2013

Queen's College (University of Melbourne) has its own programme of music for voices and viols although, I am sorry to say, somewhat less active than Sydney's.

Since I took over as director of the chapel choir of Queen's College at the start of this year, the choir has performed three works with viol consort in its regular programme of semester chapel services: Byrd's magnificent *Christ rising again/Christ is risen again*, Purcell's *Rejoice in the Lord alway* and, most recently, Tomkins' *Sing unto God*. Performances of these vocal works with viols also include separate works performed by the viols themselves; for example, the evening on which we presented the Tomkins also saw the performance of Jenkins' *Pavan No 2* (F major) à 6 and the last of the Coleman fantasies à 6.

My willing guinea pigs have been Lyn and Peter Hawkins, Victoria Watts, Janet Norman and Michael Hines.

The programme of giving verse/consort anthems will continue next year, so please do continue to look at concert listings in this Newsletter if you are interested in hearing some of these rarely performed but always fascinating and beautiful works. I hope to put on sections of Buxtehude's *Membra Jesu nostri* through Holy Week next year (first semester) and a verse anthem by Purcell in second semester.

— John Weretka

MY EXPERIENCE AT GAMBAROO TWO

Twass the hour before Gambaroo Two and all through the car ride
Not a passenger was stirring – couldn't move from side to side
The viols were lined up close, protruding from boot to back seat
They kept me company, cosy, and they held the morning's weak heat

We arrived at the house and jumped straight into relaxing
Cuppa tea first...lounging on the deck can be taxing
Mosied into our two morning groups, made up of five and four
Which stack of repertoire for this timeslot – "core" or "non-core?"

Got underway with playing: Ward, Jenkins and Coperario
Giovannelli and Gibbons, Mico, Byrd and Montaro
A variety of styles...yet there was a theme and you couldn't dodge it
Every piece began with the same blasted (monotonic) minim crotchet crotchet

Our notes became musical by insight from Brooke
"Crescendo," "play it long," "these short," "retake here," "now hook"
She hopped from session to session, like the magpies onto our lunches
But we wanted to keep her, not wave our fists in mock punches

An early start the next morning so it was hard to keep eyes open
My group needed a pick-me-up, and Teach had just the token
A Spanish piece with lots of syncopation – at speed, a terror
But fun rhythm, repeating over and over,
"Guantanamera!"

Sunday arvo tea was signalled by a waning coffee aroma
Then the performance would follow...but that was a misnomer
The Milners called it "Show & Tell" for ourselves and a few browsers
So that we'd feel comfortable having a play, instead of wetting our trousers

Brooke played Announcer and chose the order of groups real fast
"First up: Core 4, then non-core 5, non-core 4, core 5 last"
Amateurs-a-jumble, we side-stepped each other to find our consort seats
Landing the correct treble on left and correct bass on right proved an impossible feat

Group upon group played..."And now for 'Thus Saith My Cloris'
Murmurs on stage: "Huh?" "We're non-core 5 but that's non-core 4's"
"Oh...we'll hear a madrigal by Gibbons instead, They're of the same style, so my intro still holds true, whatever I said"

Teach graced the stage last with some tab à la Hume
Blink and it was over. Now regular life would resume.

I must thank the Milners for this fantastical violist
weekend
And the cooks of the quiches, pasta bakes and
cookies: all a godsend

— Allison Balberg

Josie, Lindy and the Emeralds



Music for Jeanne d'Arc

Christine de Pizan, William Shakespeare, Tchaikovsky and Leonard Cohen are among numerous artists who have paid tribute to Jeanne d'Arc's bravery and forthright determination. We celebrate her 601st birthday with music by some of her intriguing 15th century contemporaries Guillaume Dufay and Josquin Des Prez. The second half of the program alternates Renaissance with contemporary works: including John Jenkins and Michael Nyman. The extraordinary William Lawes is represented with one of his most captivating *Fantasies for 5 viols* and there are two works by Brooke Green: her tribute to Hildegard with *Traveling to the Question* and the premiere of her song of consolation, *This Body is Not Me*.

Josie Ryan and guest Belinda Montgomery, sopranos
Brooke Green, Director and viols,
Laura Moore, Fiona Ziegler, Margo Adelson, Catherine Upex, viols

Glebe Music Festival
Sat. 9 November 5pm
Glebe Town Hall
160 St Johns Rd, Glebe, Sydney
\$30, \$20 concessions, at the door

www.josieandtheemeralds.com

CONCERT DIARY

Sydney

9 November 2013, 5pm

Music for Jeanne d'Arc: Josie, Lindy and the Emeralds

Glebe Town Hall, 160 St Johns Rd, Glebe

Josie Ryan (soprano), Belinda Montgomery (soprano)

Brooke Green, Laura Moore, Fiona Ziegler, Margo

Adelson, Cathy Upex (viols)

Tickets: \$30/\$20

10th November 2013, 3pm

Marais Project Concert 3: The 450th Birthday Bash:

Dowland in the 21st Century

The Refectory, Level 3, Science Rd, Holme Building,
University of Sydney

Belinda Montgomery (voice), Daniel Yeadon and
Catherine Upex (treble viol), Shaun Ng (tenor viol),
Jennifer Eriksson and Imogen Granwal (bass viol),
Tommie Andersson (lute), Paul Cutlan (composer
and bass clarinet)

Tickets: \$30/20; family ticket \$80 (2 adults + 2
children)

Information: (02) 9809 5185

Melbourne

8th October 2013, 6pm

The North Star

The Salon, Melbourne Recital Centre, Sturt Street,
Southbank

Marshall McGuire (director, harp), Tommie
Andersson (director, theorbo, guitar), Rachael
Beesley and Julia Fredersdorff (violin), Guy du Blêt
(timpani, percussion), Samantha Cohen (guitar,
theorbo), Ruth Wilkinson (recorder, viola da gamba,
violone)

Tickets: \$35/\$25

Information: www.melbournerecital.com.au, (03)
9699 3333

11th October 2013, 7.30 pm

From masque to opera

Melba Hall, Melbourne Conservatorium of Music,
Parkville

Music by Gibbons, Locke, Blow and Purcell,
featuring students from the MCM, and the VCA's
School of Production, and leaders of Melbourne's
early music community.

Free

Adelaide

13th to 15th September

Baroque competition: Australasian Double Reed

Society National Conference

Bonython Hall, University of Adelaide

Information: www.adrs.org.au/NC/conference2013.html



Rear of a viol made by Marco Ternovec



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