

# BEAUCHAMP HOUSE

Churcham, Gloucestershire, GL2 8AA

## EARLY MUSIC WEEK

19-25 July 2009

### MUSIC FROM EASTERN EUROPE

Directed by Philip Thorby & Alan Lumsden

#### CONTINUO COURSE

Directed by Clifford Bartlett



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## MUSIC from EASTERN EUROPE

Our topic covers a larger territorial and chronological spread than usual, including Poland, Bohemia, Hungary and Croatia, from about 1500 to 1660 (fortunately all in Latin with the exception of some early works in German). Heinrich Finck (c1445-1527) spent his boyhood in Poland, travelled widely in the German lands and returned to Cracow where he taught Stoltzer. His great-nephew Hermann Finck (1527-1558) was mainly associated with the chapel of King Ferdinand I of Hungary & Bohemia. Each of the Fincks is represented by a setting of Christ ist erstanden, Heinrich also by what has been described as the most brilliant and imposing pre-Reformation Mass, written for a royal wedding in 1515. Thomas Stoltzer (c1470-1526) worked at the Hungarian court chapel from 1490 to 1526, when he and his king, Louis II, met their deaths on the battlefield of Mohács. He was the first composer to write a cycle of instrumental fantasias, one in each of the ecclesiastical modes, and was also among the first composers to use the Lutheran translation for some of his psalm settings, including the monumental *Erzürne dich nicht*. By the end of the 16<sup>th</sup> century it became the norm to attract Italian composers to the Polish court; Marenzio was in Warsaw 1596-98 for a hefty fee and a noble title! From 1603 until his death in 1623 the music of the royal chapel was directed by Aprilio Pacelli, who had been maestro at St. Peter's, Rome. A prolific composer, his output includes many polychoral works. Native composers writing large-scale works with colourful instrumentation include Zielenski (fl.1611), whose triple choir Magnificat is a particularly fine work, Mielczewski (d.1651) and Pekiel (d.1670). From Bohemia, Adam Michna (c.1600-1676) was the first Czech composer to write works with concertante solo parts for choir and instruments. His St. Wenceslas Mass was probably written in 1661 to celebrate the major refitting of the episcopal cathedral of St. Wenceslas and has an intriguingly folk flavour at times. Also of Bohemian birth was Samuel Capricornus (1628-1665) but his family fled to Hungary to escape religious persecution and he later became Kapellmeister to the Württemberg court at Stuttgart. Schütz thought highly of him and Carissimi performed some of his compositions. Capricornus' 13-part setting of Psalm 119 is for SSATTB choir and 7 string parts – 2 violins, 3 viole da braccia, 2 viole da gamba.

### Continuo Course

Clifford Bartlett will again be in attendance to offer advice or instruction to any who wish to play continuo, whether complete beginners or more experienced. The notation of chords is uncomplicated, and the harmony easy to understand, so players can concentrate on their musical role rather than worry about working out quick-changing or complex chord patterns. This is dovetailed into the other activities of the week, and the formality of the instruction will depend on what suits each student. It is hoped that most participants will bring their own instruments. Ideally, several organs are needed in the main rehearsal area for the large-scale choral/instrumental works, with others placed in smaller teaching rooms.

## Tutors

PHILIP THORBY is well known as a performer, teacher and conductor of Renaissance and Baroque music. As a recorder and viol player he has performed, recorded and broadcast with many of London's early music groups, and in particular with Musica Antiqua of London, which he also directs. He teaches on numerous summer schools and short courses; other teaching includes directing the early music of Trinity College of Music, London, and visiting other colleges both in this country and abroad. Philip is a regular visitor to Israel, where he works with both adult and children's choirs.

ALAN LUMSDEN has had a varied career as performer, conductor and teacher. He was associated for many years with the late David Munrow's Early Music Consort of London and with James Tyler's London Early Music Group. He has directed workshops for many of the Early Music Fora, the Canford Summer School of Music, the Benslow Music Trust as well as courses in America, Australia, New Zealand and many countries of Europe. He has been artist-in-residence at Washington University, St. Louis, Professor in the early music department of the Royal College of Music and was for many years on the staff of the Birmingham Conservatoire, where he was coordinator of Renaissance music studies. His publications include a large number of editions of early music and the baroque wind section in the Grove Handbook of Performance Practice.

CLIFFORD BARTLETT has been a music publisher for the last 15 years, and his King's Music editions are used throughout the world, especially for period-instrument ensembles. His Monteverdi Vespers has become the standard for historically-aware performances and recordings and his editions of baroque operas are widely used. Oxford University Press has published his edition of Handel's Messiah. His magazine Early Music Review reviews new books, editions and CDs each month. He first discovered how to play organ continuo by being thrown in at the deep end and playing ten different concerts in a month.

## Venue

BEAUCHAMP HOUSE, a period country house set in unspoilt countryside 3 miles west of the city of Gloucester, has developed a unique reputation for summer music courses, as much for the quality of the food as for the music! These courses, now in their 25<sup>th</sup> year, are well-established and attract many who return year after year! There is a purpose-built concert hall ("The Barn") with toilet/shower block and kitchen/dining area attached, as well as a self-contained music block ("The Dairy"). Course members may camp in the adjoining paddock (caravans welcome) and, for the less hardy, there are many local bed and breakfast establishments or cottages to rent, a list of which is available on the website gamusic.co.uk – or you may request a paper copy.

## ABOUT THE WEEK:

The week begins on Sunday evening, 19<sup>th</sup> July, with dinner at 6.30 p.m. and the first rehearsal at 7.30 p.m. You are welcome to arrive during the afternoon, but we must inform you that students from our Choir Weekend will not be gone until around 4.30pm.

The daily programme is a full one, as follows:

8.15 a.m.	Breakfast
9.15 - 10.45 a.m.	Session 1
10.45 a.m.	Coffee break
11.15 a.m. – 12.45 p.m.	Session 2
1.00 p.m.	Lunch
4.00 p.m.	Tea
4.30 – 6.00 p.m.	Session 3
6.30 p.m.	Dinner
7.30 – 9.30 p.m.	Session 4

On Thursday, in keeping with tradition, we run through our repertoire in a semi-formal way. This leaves Friday free to tackle some new works. The course ends after breakfast on Saturday 25<sup>th</sup> July.

Our excellent catering team will provide ALL meals. *Please let us know of any special dietary requirements when you book.*

Camping: We have shower and toilet facilities and somewhere for storing instruments. Caravans are welcome. If you are camping in a tent, please bring all the camping equipment you will require. For those who prefer greater comfort, there is a list of local B & B establishments on our website or you may request a paper copy from us.

Directions: Beauchamp House is approximately 3 miles west of Gloucester on the A40. Coming from the east, north or south, after by-passing the city of Gloucester on the north, take the A40 west towards Ross-on-Wye. At the first roundabout (A48 to Chepstow, A40 to Ross), go straight over, keeping on the A40. After about a mile you will find Beauchamp House on your left – first building on left after the roundabout. It is also called School of the Lion. If you get to Churcham Garage you have gone too far! Coming from the west along the A40, after passing Highnam Woods on the left and Churcham Garage on the right, Beauchamp House is the next building on the right.

**TO BOOK a place on the course, please complete the enclosed application form. The course fee is £399. If you book before 20<sup>th</sup> February 2009 you qualify for an early booking discount of 10% (course fee down to £359).**

Other offers are detailed on the website

**APPLICATION FORM**  
**Music from Eastern Europe**  
**19-25<sup>th</sup> July 2009**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

E mail: \_\_\_\_\_

Telephone/mobile: \_\_\_\_\_

Voice/Instruments:

Non continuo players – do you wish to spend some time  
in the continuo sessions? Yes/No

Continuo keyboard players only –  
are you bringing your own instrument? Yes/No

Information to support application, eg. playing/singing experience:

Any special diet? Yes/No  
Please specify:

I enclose a deposit of £50 (per person) made payable to the Gloucester  
Academy of Music and undertake to pay the balance of £349 (£309 if early  
booking discount applies) by 19<sup>th</sup> June 2009.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_