

## About the Week

The week begins on Sunday evening, 22<sup>nd</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 please be aware that students from our Singing Weekend will not be gone until around 4.30pm.

The daily programme is a full one, as follows:

8.15 a.m.	Breakfast
9.15/30 - 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
7.45 – 9.30 p.m.	Session 4

During the afternoon break it is common for informal groups get together to play music and Clifford is usually at hand to offer advice or play keyboard. The course ends after breakfast on Saturday 28<sup>th</sup> July.

Our excellent catering team will provide all meals. *Please let us know of any special dietary requirements when you book.* There is an informal bar selling local cider and French wine by the glass.

**Camping:** We have shower and toilet facilities (basic but functional) and somewhere for storing instruments. Caravans are welcome. If you are camping, 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.

**Directions:** Beauchamp House (GL2 8AA) 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 ½ mile you go down a slight hill and at the bottom you will find Beauchamp House on your left – first building on left after the roundabout. (It is also home to 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.

**The course fee is £415.**

**TO BOOK a place on the course, please contact Anne Ingram by email at [holidaycourses@gamusic.co.uk](mailto:holidaycourses@gamusic.co.uk), phone 01452 522170 or visit the website, [www.gamusic.co.uk](http://www.gamusic.co.uk) for all details (including discounts) and a Booking Form.**

## Beauchamp House

### EARLY MUSIC WEEK

22<sup>nd</sup> – 28<sup>th</sup> July 2012

#### THE MUSIC OF GIOVANNI GABRIELI

Directed by  
Philip Thorby & Alan Lumsden

#### CONTINUO COURSE

Directed by Clifford Bartlett



**Holiday Music Courses,**

**c/o Gloucester Academy of Music,**

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If you are interested in celebrating the 400<sup>th</sup> anniversary of the death of Giovanni Gabrieli, Beauchamp House is the place to be. Throughout the Summer School's quarter-century of existence, he has been the most frequently played composer. The outstanding feature of Beauchamp is the regular presence of the basic ensemble instruments of his day - cornetts and sackbuts (early trombones). Gabrieli's music is unique. No one (before Wagner, at least) understood the rich power of deep brass, or could combine wind and voices as he does; the range of expression and style in his instrumental pieces is amazing, but so too is the imagination of his vocal music and the marvellous interaction of voices and wind. We may sing and play other music for variety, but 2012 will be his year.

The Summer School was founded by Alan Lumsden and for many years it took place behind his home. Alan moved, but the facilities he created remain and are rented for the summer. These facilities include the 'Barn' - a concert hall with space for a choir, for 20 or so instrumentalists (I'm sure we will play the Sonata a22), for tables for meals, for a well-equipped kitchen, toilets and showers - the 'Dairy' which has a pair of rehearsal rooms - and an adjacent field for those who wish to camp.

Many of those who attend are regulars. In 2012, we hope for a full house, especially to celebrate Alan Lumsden's final year at the course. The Beauchamp Early Music week will continue under the direction of Philip Thorby, who has shared this role with Alan for over a decade. By general consent, Philip is Britain's most inspiring leader of amateur early musicians.

A level of competence is required from participants. Voices don't have to be beautiful, but singers need to have some sight-reading fluency; players need to be able to hit the right notes on suitable instruments at the right time! Appropriate instruments for most of the repertoire are bowed and plucked strings, cornets, sackbuts and curtals. Pitch is A440. Other instruments may occasionally be required, but it is expected that players are prepared to sing to help provide the best mixture of forces. There is opportunity for continuo players to learn or improve their playing (in private or public). The early afternoons and late evenings are free for any sort of music-making (tending to gravitate to a slightly later repertoire).

The music used comes from the publications of Beauchamp press and King's Music, edited by Alan and Clifford, often in conjunction with the editor of *Gabrieli's Complete Works*, Richard Charteris. Our editions cover all Gabrieli's instrumental music, his 1597 vocal music, plus some of his posthumous 1615 publication motets and various works from other sources.

*At Gabrielius, Dij immortales, quantus vir!*

(But Gabrieli, immortal Gods, what a man!) *Heinrich Schütz*

## 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, is Senior Fellow and Early Music Consultant at Trinity College of Music, London, and works frequently with other colleges in the UK 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** was a music librarian and then, from 1984, a music publisher. His editions (now available from The Early Music Company) 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 commissioned his edition of Handel's Messiah. He founded the magazine 'Early Music Review' in 1994 to review new books, editions and CDs. He first discovered how to play organ continuo by being thrown in at the deep end and playing ten different concerts in a month.