

Louise Guy (recorder)

This yearly summer school was held in Jesus College in August. Jesus College was originally the Benedictine nunnery of St Radegund which was founded in the 1140s. However, in 1496, with the nunnery no longer functioning, the Bishop of Ely converted the dilapidated church of St Mary and the buildings to a college. The university was founded in the mid 16<sup>th</sup> century. Much remodelling of the church and buildings took place during the 19<sup>th</sup> century and little remains of the original architecture. Additional building took place during the 20<sup>th</sup> century and the 2016 summer school was witness to yet further building in the current century.

The summer school was entitled “Los Reyes Catolicos: Music from the Courts and Chapels of sixteenth-century Spain”. The week started with a public concert from some of the tutors on the Sunday afternoon, when we heard music by Diego Ortiz and Bartolomé de Selma y Salaverde. Frances Eustace (wind tutor) played curtal, David Hatcher (viol tutor) played both viol and curtal, Emma Murphy (recorder tutor) played recorder, and Philip Thorby (the director and choir master) played both harpsichord and organ.

The remaining tutor was Lynda Sayce who taught the lutes. She was not involved in this first concert, but we heard her as one of the Intrepid Academy at the Wednesday evening public concert where she played guitar and viol as well as lute. She was joined by Jennie Cassidy singing, David Hatcher, Claire Horacek and Alison Kinder on viols, and Philip Thorby on recorder and viol. The music came from the Cancionero de Palacio and later songbooks.

The summer school format for Monday to Thursday started with a sectional session taken by our respective tutors. We worked in ensembles in the mornings and late afternoons, each of us being allocated to three different ensembles. After each ensemble had played for two sessions, each played in the chapel after dinner to the entire summer school. These informal concerts were followed by a tutti session where we experienced large scale works.

Friday was a very different day. We performed at a public concert that evening in the chapel and the day was taken up by rehearsals. The music performed was that of Tomas Luis de Victoria, Juan del Enzina, Francisco de la Torre, Sebastian de Vivanco, Antonio de Cabezón, Anton Höger, Juan Cerrerols, Francisco Guerrero, Alexander Agricola, Constanzo Fest, Luis de Narvaez, Luis de Milan, Pierre Sandrin, Diego Ortiz and Jacques Arcadelt.

As a recorder player, my tutor was Emma Murphy. We worked on the divisions that Diego Ortiz had written and elaborated, including cadences as well as rising and falling intervals. We played from a facsimile of Sandryn – in alto clef which is not usually expected for recorder players – and, for good measure, we played divisions in an F clef (F being specified as the middle line). A trio of us with the addition of a renaissance flute, played the song “Douce memoire” at the Friday evening concert with the flute playing Ortiz’s divisions.

The course was attended by 22 singers including 2 counter-tenors, 5 recorder players, a renaissance flautist, 8 viol players, 2 lute players, 2 playing the curtal, and 2 the cornett. In addition, one further person sang and played recorder while a second played both viol and lute.

This was an extremely worthwhile experience. The music was accessible but stretching. The tutors were knowledgeable – and kind! Renaissance instruments are essentially a prerequisite for recorder and viol players and attendance presupposes the capability of maintaining an individual line. I will be signing up for next year!

“Venice in Cambridge”: Cambridge Early Music’s 2017 Summer Schools will mark the 450<sup>th</sup> anniversary of Monteverdi’s birth and explore early Venetian music (to Vivaldi) and will be held between 30 July - 12 August 2017. Details will be available in January 2017 at [www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org).