

DRAFT MINUTES of the Nineteenth Annual General Meeting of the British Clavichord Society
Held at the Friends Meeting House, 43 St Giles, Oxford OX1 3LW,
on Saturday, 28th June 2014, 2.15pm

Members present: Derek Adlam, Susan Alexander-Max, Peter Bavington, Alex Bell, Garry Broughton (Chairman), David Gerrard, Christopher Gold, David Griffel, Claire Hammett, David Helliwell, David Hitchin (Treasurer), Richard Ireland, Adrian Lenthall, David Millard, Lynne Mirrey, Jillian Mitchell, Jacky Peacock, Oliver Phillips, Karin Richter (Secretary), Oliver Sandig, Huw Saunders, Paul Simmonds, Judith Wardman, Paula Woods.

1. **Apologies for absence** had been received from Sheila Barnes, James Brinsford, Penelope Cave, David Derrick, Steven Devine, Marcia Hadjimarkos, John Henry, Ulla Kite, Martha Leigh, Byron Mahoney, Veronica Read, Nigel Reed, Chris da Silva, Peter Stephens, John Weston, Mary Wetherick, Brian Wishart, and Akihiko Yamanobe.
2. **Minutes of the 18th Annual General Meeting, 22nd June 2013** The minutes were agreed and signed by the chairman.

3. **Chairman's Report**

Today we are celebrating 20 years of activity by the BCS, and this is my tenth annual report as chairman. I was going to try some sort of magisterial summing up but that has already been done, far better than I could, in this month's edition of our Newsletter, by our president Derek Adlam.

After 40 years of teaching and 10 years of chairing I realize that I am doomed to a lifetime of report writing, of re-iterating 'has not realized potential', 'could do better', 'has not attained the target set'. I often wish I could pass on this task to an offshoot of OFSTED called OFCLAV, but I don't think the present department of education sees the clavichord as a 'British value'... it is now 40 years since there was a clavichord in No.10 Downing St.

Looking back at previous end of year reports, I realize I have been repeating comments from year to year: membership dwindling; costs of hiring venues and promoting events rising; lack of interest in the clavichord, or funding, in educational institutions, and especially the BBC; the problem of finding enough willing volunteers to continue running the BCS and its activities... let me remind you that both the Society's President and Chairman have seen three quarters of a century come and go.

I think we must accept that the problems I have just referred to, and many more, are going to persist and probably become more and more acute as the world situation regresses more and more into positively mediaeval conflicts of ideologies... it is ironic that at this time we should be celebrating the music of CPE Bach, one of the heroes of the 18th century Enlightenment, whose freedom of thought in music paralleled the philosophic achievements of Voltaire Diderot, etc. After all his trials and tribulations, Voltaire's *Candide* concluded: 'il faut cultiver notre jardin'; I am happy to repeat that over the last year the BCS made several successful attempts to cultivate the 'garden' of the clavichord.

One of the highlights of Steven Devine's recital after last year's AGM was his playing of Froberger's Suite in C – I hope the BCS will promote more of this ideal clavichord music in 2016, the quatercentenary of Froberger's birth.

In July last year Federico Truffi played his 15th Century style clavichord in the first of a new series of recitals at the Courtauld Gallery in London. BCS members Christopher Hogwood, Peter Bavington, and Marcia Hadjimarkos were also involved in the 11th International Clavichord Symposium in Magnano in Italy in September. That month also saw a celebration of the return to Fenton House in London of the 1925 Dolmetsch clavichord restored by Peter Bavington and Ben Marks, with the BCS making a contribution of £1000 to the restoration fund; well worth it according to the people I spoke to. Terence Charlston demonstrated the musical value of this instrument in a wide ranging recital. One of the great pleasures of this day at Fenton House was renewing acquaintance with Arnold Dolmetsch's twin granddaughters, living links to this great pioneer of the clavichord revival in this country 120 years ago.

In October, Paul Simmonds gave a recital at the German Clavichord Society's 20th anniversary celebrations, and in the following month took part in a symposium bringing together the Swiss Clavichord Society (of which he is president) and the European Piano Teachers' Association... I wonder did the latter include any British teachers? Or do they all belong to some American association? Clavichords obviously hibernate during December and January; we had to wait until February of this year for the next clavichord activity: the second half of Aapo Häkkinen's recital at the workshop in Lewes was devoted to CPE Bach on a brand new clavichord after Hubert made by our secretary, Karin Richter. The music of CPE Bach and a clavichord by Karin were also heard in Carole Cerasi's February recital at the Handel House in Brook Street, London; and annual event jointly organized by the BCS and the British Harpsichord Society. Next year the player for this event will be John Henry, on 10th March. The next day more CPE was heard in the famous Holywell Music Room in Oxford, with BCS members David Gerrard, Huw Saunders, and David Helliwell involved as player, maker, and provider of the instrument respectively. David played the variations on the Folie d'Espagne which could well be entitled "The Madness of Bach the Third".

The BCS was also involved in a study day at the Trinity Laban Conservatoire at Greenwich where the tutors were the professors in the keyboard department, John Henry and Steven Devine. It is symptomatic perhaps of the dismal position of the clavichord in music education that even an institution with a high early music profile and two professors both members of the BCS, possesses no clavichord of its own: we had to lend them one.

The BCS recital in March at the historic Art Workers' Guild in London, given by former BCS committee member Julian Perkins, included some CPE Bach, but the main emphasis was on one of the few 20th/21st century composers who provided substantial fare for the clavichord. Julian played both of Stephen Dodgson's big suites for clavichord which Stephen was inspired to dig out and revise after attending a BCS event in 2006.

According to T.S Eliott "April is the cruellest month", and this was true for clavichord enthusiasts this year as nothing happened on the clavichord scene until May 21st, when the 1784 Hoffmann clavichord at Hatchlands, restored by Peter Bavington, sprang into life under the fingers of Peter Sykes, president of the Boston Clavichord Society. He too played some CPE Bach...

For many BCS members who cannot attend events and recitals the Newsletter is the most important point of contact with the clavichord world, and I must pay tribute to the editor, Peter Bavington, and the reviews editor, Adrian Lenthall, for their tireless efforts in bringing us such comprehensive coverage. The BCS committee is of the view that we should put more resources into the Newsletter (since it reaches all our members), even at the expense of less funding of other areas; it could also increase our 'outreach' (to use a word which is very a la mode).

I must pay tribute to and thank on your behalf other officers and committee members who have contributed enormously to the continuing existence of the Society: our events organizer Judith Wardman (without whom absolutely nothing would happen), our secretary Karin Richter, treasurer and web master David Hitchin, membership secretary Paula Woods, BCS shop steward Huw Saunders, our man in Oxford David Millard, and faithful committee members Penelope Cave, Christopher Gold, Ulla Kite, and Jillian Mitchell.

Publications and compact discs are other ways of spreading clavichord appreciation. During the last year I have especially appreciated the following: Paul Simmonds' 'Workbook for the 18th Century Clavichord'; Koen Vermeij's 'A Short History of the Clavichord'; David Millard's 'Michael Thomas and the Bate Collection (BHS Sounding Board no.7); and I am looking forward to Joan Benson's 'Clavichord for Beginners'. CDs have included John Irving's Mozart on the Hass; Colin Tilney's marvellous Bach French Suites; and Volumes 26 and 27 of Miklos Spanyi's complete keyboard works of CPE Bach. Despite all the CPE we have heard so far this year the best is still to come when Miklos plays the BCS autumn recital on 1st November at the Art Workers Guild in London. Other future events involving BCS members Marcia Hadjimarkos, Julian Perkins, Terence Charlston, John Irving, and David Gerrard are listed in the current Newsletter and on the website.

I think it is possible, on the basis of this report, to be optimistic enough to foresee the BCS continuing for another 10 years. A further piece of evidence for this optimism is that, thanks to BCS member Mimi Waitzman moving as curator from Fenton House to the Horniman Museum in Forest Hill, South London, many more school children as well as other visitors are actually seeing, if not yet hearing,

clavichords, for 3 are now on show in an institution with a very lively and inclusive educational programme.

On the other hand, it is possible for pessimism to prevail. The future of the arts in this country depends on the interaction of the two 'E's: economics and education. Music education in particular is in increasing difficulties, with local education authorities being told they don't have to fund music learning any more. And Peter Bavington, in his report on clavichord teaching in the February Newsletter, concluded that apart from 4 institutions (3 in London, 1 in Edinburgh) the clavichord "seems to be almost completely absent from mainstream music education in Great Britain".

There remains one person I have not thanked for his contribution to the achievements of the BCS over the last 20 years, and that is of course our president, Derek Adlam. I urge you all to read his reflections on the Society's first two decades in the June Newsletter. He too emphasises the importance of education; "without a structure for clavichord tuition", he says, "the instrument will always remain a limited, specialized interest, and its educational and inspirational potential in our present time will not be realized fully or effectively". Derek goes on to outline an ideal structured progression of musical education at the keyboard, which ought to be adopted forthwith by every school of every kind in the country. The trouble is, this programme starts with providing a musically inclined 5 year old with a clavichord, and is therefore likely to remain, as Derek says, a Utopian ideal. And yet ... the author of the original Utopia Sir Thomas Moore was a great advocate of the clavichord and insisted on his wives and daughter learning to play it, and wanted Holbein to include it in the family group portrait...

4. Annual accounts and Treasurer's report

The independently examined accounts for the year 2013 were circulated along with a written report from the Treasurer. Introducing the report and accounts, the Treasurer expanded on the information and made the following points:

-The income from subscriptions is slightly lower than the previous year.

-Clavichord International made a small deficit in the current year; however due to slightly unpredictable factors like fluctuations in the exchange rate, a certain number of members who had taken out 2-year subscriptions not paying the increased price yet, change in postage rates, etc., we sometimes have had a small profit, and looking at the last two years the current deficit will probably be wiped out. It is our aim for CI to be self financing and not subsidised by the general membership.

-The figures for the book shop reflect sales and purchases, but do not include a general stock taking.

-The shortfall for Carole Cerasi's recital has become more or less the norm for this kind of event. Judith Wardman added that very occasionally we have made a profit in the past, which would have been helped by other factors; i.e. there was no room hire fee for a recital organized in conjunction with the Bate Collection, Oxford, in 2009.

-There has been less spending on education and on sponsorship this year.

-The general fund has decreased by about £790.

-The subscription rate for individual membership was set at £15 in 1994, which would be about £25 today. The fee increased only once, about 7 years ago, to £18, and an increase is really needed now to continue the Society's various activities. The last committee meeting has agreed an increase to £22 for individual membership, and an equivalent rise in other types of membership.

-Since the majority of BCS members are not able to attend events, we should consider whether to put more money in to the Newsletter. BCSN is the main point of contact with the society for most members; if necessary we may need to consider scaling down other activities. The committee is currently looking into that.

-Responding to a query about geographical distribution of members, David Hitchin said that about 55% of BCS members live within an area of a 60 mile radius around London; about 20% live abroad.

There followed a discussion about the question of subscriptions, and the possible enhancement of the newsletter to benefit all members. Peter Bavington was concerned that a number of members might drop out with the fairly sharp hike in membership fees; David Hitchin felt this was unlikely to happen. Karin Richter pointed out that in comparison with other small societies' fees the new level of £22 is about mid-range.

David Griffel wondered whether a glossier Newsletter would be more enticing, and was the Newsletter appreciated enough to justify increasing spending; had this been one of the questions in the membership survey a few years back. Judith Wardman responded that the majority of members who had taken part in the membership survey read 'all or most' of the newsletter.

Derek Adlam stated that the Newsletter was exemplary, and the best compared to other clavichord societies'. The presentation is neat; there could be more illustrations, but overall it is a very successful publication.

David Helliwell warned that a 'glossy mag' in colour and/or with photos could swallow up too much money; the editor and secretary emphasized that at this moment in time, all options are being explored, including an online option, and the cost implications would be carefully considered before any decisions were made. David Hitchin felt the majority of members would prefer a paper to an electronic newsletter.

Judith Wardman pointed out that to expand the scope of the newsletter would mean finding volunteers to write articles and make contributions, which could be a problem. Peter Bavington, the editor, agreed that we are lucky to have enough willing contributors; the newsletter is largely written by BCS members. He said the newsletter would continue in its present format for the time being, we would not rush into changes for the sake of it. He felt strongly that photographs and illustrations should be relevant and informative, rather than just decorative.

Paul Simmonds pointed out that Clavichord International which is an excellent magazine has black and white rather than colour photographs, to no detriment. He queried whether the quality of the paper is more critical with photographs. Kari Richter suggested the Newsletter could contain some photographs, with more available on the BCS website.

Derek Adlam said the small format of the newsletter would unfortunately limit the quality of any photos; Peter responded that the format may also be under discussion, either in this context or at a later stage.

There seemed to be a general feeling in the meeting that enhancing the newsletter is well worth exploring, as long as the cost does not turn out to be prohibitive.

5. Election of Chairman and Secretary

Both chairman and secretary had come to the end of their two year term in office, and were willing to stand for re-election. No other nominations had been received.

For Chairman, Garry Broughton was proposed by Christopher Gold and seconded by Judith Wardman. Karin Richter, for secretary, was proposed by Adrian Lenthall and seconded by Huw Saunders. Both were elected unanimously.

6. Election of Committee members

Penelope Cave had resigned from the committee.

John Collins had come to the end of his 2 year term and was not standing for re-election.

The following five committee members had come to the end of their two-year term and were standing for re-election:

Christopher Gold, proposed by Ulla Kite and seconded by Huw Saunders.

Ulla Kite, proposed by Karin Richter and seconded by Penelope Cave.

David Millard, proposed by Adrian Lenthall and seconded by Huw Saunders.

Jillian Mitchell, proposed by Garry Broughton and seconded by Karin Richter.

Judith Wardman, proposed by Garry Broughton and seconded by Jillian Mitchell.

Also, a nomination was received for Byron Mahoney: proposed by Karin Richter, seconded by Garry Broughton.

All were elected unanimously.

7. Election of Examiner of the Accounts

Brian Blandford had agreed to stand again; he was proposed by Karin Richter and seconded by Judith Wardman, and elected unanimously.

8. Any other business

Claire Hammett informed us that Carole Cerasi's new CD, entitled *Treasures of the Empfindsamkeit*, recorded on the Hoffmann clavichord in the Cobbe Collection, Hatchlands, was now available.

A vote of thanks was proposed to our chairman, Garry Broughton.

The meeting closed at 3.10pm and was followed at 4pm by a recital by Paul Simmonds.

The British Clavichord Society

Statement of accounts at 31st December 2013

Income	2013	<i>2012</i>	Expenditure	2013	<i>2012</i>
Subscriptions	2,057.80	2,356.00	Newsletter	1,245.20	1,242.95
Subs in advance 2014	384.00	727.00	CI	1,305.62	1,373.34
Subs in advance 2015	72.00	18.00	Bookshop	321.66	94.25
Clavichord International	817.00	1,012.00	Sponsorships	80.00	945.82
C.I. in advance	209.00	307.25	Education	250.00	510.00
Bookshop	511.50	681.60	Meetings & recitals	1,721.50	2,292.83
Advertising	162.00	50.00	Publicity	146.39	165.95
Tickets & Refreshments	700.01	927.05	Committee exps	531.62	723.50
Donation	3.00	22.00	Subs to other bodies	112.00	134.00
Interest	-	13.69			
Deficit	797.68	1,369.91			
Total receipts	5,713.99	7,484.50	Total payments	5,713.99	7,484.50

Balance sheet

Fund at 1/1/2013	5,982.99	consisting of:	Subscriptions in advance	745.00
			Clavichord Int. in advance	307.25
			General fund	4,930.74
			Total	5,982.99
Receipts for year	4,916.31		Subscriptions in advance	456.00
Less payments for year	5,713.99		Clavichord Int. in advance	209.00
			General fund	4,520.31
			Total	5,185.31
Decrease for year	797.68			
Fund to 31/12/2013	5,185.31			

Represented by General fund decrease 797.68

Cash in Barclays	5,185.31
Cheque uncleared at statement date	-
Less creditors	-
Add debtors	-
Total Fund	5,185.31

Bank Reconciliation	Barclays
Opening balance	6,155.99
Add receipts	4,916.31
Deduct expenditure	5,886.99
Total to date	5,185.31

Statement at 31/12/13 5,185.31

Further details of transactions**Subscriptions for 2013**

Received in advance	727.00
<u>Received in 2013</u>	<u>2,057.80</u>
<u>Total for year</u>	<u>2,784.80</u>
<i>Previous year's total</i>	<i>2,950.00</i>

Clavichord International

Received in advance	307.25
Received in 2013	817.00
<u>Less payments</u>	<u>1,305.62</u>
<u>Deficit for year</u>	<u>181.37</u>
<i>Deficit previous year</i>	<i>100.34</i>

Bookshop

Receipts	511.50
<u>Less payments</u>	<u>321.66</u>
<u>Surplus</u>	<u>189.84</u>
<i>Previous year's surplus</i>	<i>587.35</i>

Events**Carole Cerasi**

Tickets and refreshments	389.75
Room hire	237.50
Catering	50.00
Recitalist's fee	350.00
Tuning and transport	120.00
Admin and printing	75.00
	<u>822.50</u>

Shortfall 432.75

AGM

Collection and refreshments	310.26
Room Hire	250.00
Catering	50.00
Recitalist's fee	350.00
Tuning and clavichord supply	120.00
Printing	15.00
	<u>785.00</u>
<u>Total cost</u>	<u>474.74</u>

Previous year's cost was 595.43

Laurence Cummings

Sponsorship of Handel House recital	114.00
-------------------------------------	--------

Total cost of all events **1,021.49**

Previous year's costs were *1,365.78*

Routine income and expenditure.

Subscriptions paid in the year fell from £2,356 in 2012 to £2,057. However, those figures exclude payments in advance, and taking these into account, the overall totals dropped from £2,950 to £2,784. The General Fund declined from £5,982.99 to £5,185.31, a decrease of £797.68. Since 2007 we have maintained the basic subscription at £18, and later this year there needs to be careful consideration about whether to increase this, and by how much. Newsletter costs were close to those of the previous year. Bookshop expenditure increased, but this was partly due to stocking up at the end of the year with publications expected to be in demand – e.g. Koen Vermeij's booklet.

Clavichord International

Last year, after we had set the subscription price, the cost to us increased from €14 to €16, and postage costs which had increased, will increase again in 2014. We try to ensure that members who choose to subscribe to Clavichord International cover the cost of the subscriptions, but as we can't predict postal costs and exchange rates, we can only guess what these might be. The result is that sometimes over the years we hold a surplus, and in other years a deficit, which at present accumulates to £281. We have increased the subscription price from £18 to £20 which should eventually bring us back into balance, although members who paid for two years in advance in 2013 will continue to receive their copies at the former price.

Events

We had fewer events this year than in previous years, and the total cost of £1,365 in 2012 dropped to £1,021.

General Fund.

Since 2009 our General Fund has fallen from £6,625 to £4,520. In my opinion this figure should not be allowed to drop much below £4,000.

David Hitchin, 11th March 2014