



Friday 30 October, 7pm on YouTube  
available until Friday 6 November

## INTRODUCING THE TRUMPET MARINE

### The Society of Strange and Ancient Instruments

Clare Salaman *director, trumpet marine*

with

Reiko Ichise *trumpet marine*

Jean Kelly *trumpet marine, harp*

Sam Stadlen *trumpet marine, viol*

Meet the trumpet marine, a towering, single-stringed instrument with a host of resonating or sympathetic strings. It was a trumpet-substitute for nuns and an unusual vehicle for virtuosic musical display in the late 17th century, falling out of circulation in the late 18th century and rarely seen or heard since then, despite its magnificent sound and appearance.

### The performers

#### Clare Salaman

I have always been drawn to interesting sounds, especially those which include plenty of jangle and scrape. At first this led me to the baroque violin, and then to more obscure instruments: the hurdy gurdy, nyckelharpa, medieval vielle and Hardanger fiddle. My first job – a position in The English Concert – instigated five years of touring the world with period instrument orchestras but since then my work has become increasingly diverse. I have played accordion with a contemporary dance theatre company, been a member of the Dufay Collective and The Ian McMillan Orchestra, and have made a music theatre piece involving boa constrictors with Tanzanian street kids. I have also composed music for theatre, led projects in the Royal Academy of Music and other conservatoires and enjoyed many exciting collaborations with musicians from different musical traditions. I have written and presented three programmes for BBC Radio 3's Early Music Show which I have found immensely enjoyable and satisfying.

I founded The Society of Strange and Ancient Instruments in 2010 and this is now my main focus. The organisation includes a forum for discussion through social media and an active performance group. Its aim is to share the colourful world of strange and ancient instruments in the most creative and generous way possible.

[claresalaman.com](http://claresalaman.com)

[strangeandancientinstruments.com](http://strangeandancientinstruments.com)

### **Reiko Ichise**

I was born in a busy big city, Tokyo. I started copying my mother playing piano when I was in the kindergarten. I always loved music and I still do. After studying the piano in music school, I changed my course and took musicology at the music college in Tokyo. There I had to learn two ancient musical instruments. Purely for my curiosity, I chose to learn Japanese ancient flute and viola da gamba. The Japanese flute was far too difficult and somehow I fell in love with gamba. The crazy passion for gamba took me to London to study and I am still here, happily playing! I also work with young talented musicians at the Royal College of Music, where I was once a student a long, long time ago.... Unusual instruments have always fascinated me. Now I am privileged to play Trumpet Marine with such lovely musicians. I am a football fan and UFO believer.

### **Jean Kelly**

I grew up in Cork City, in a lively Irish household full of musical instruments. My parents and my three siblings are professional musicians; we used to call ourselves the 'Von Trapped' Family. We constantly attended folk, jazz and classical music concerts. I was drawn to the harp as a versatile instrument on which I could play many different styles of music. I play a variety of harps and enjoy an eclectic and nomadic career - from playing Mozart concertos in posh concert halls with my classical flute and harp duo, to extemporising harp accompaniments to silent films, or folk festivals on rainy, muddy days with my electric Celtic harp. I particularly enjoy early music concerts - for the freedom to improvise within a group and to extend beyond the printed notes, and also because I feel it is here that I can draw on all of my past musical influences.

[jeankellyharp.co.uk](http://jeankellyharp.co.uk)

### **Sam Stadlen**

I've always loved string instruments and started on the cello at the tender age of 5. After attending a life-changing baroque string playing course by The Brook Street Band in London, I knew that early string instruments were what I wanted to play for the rest of my life. That London course led me to take up the baroque cello which, at the University of York (and with the tuition of Susanna Pell - member of Fretwork) led to my discovery of the viol. My love for the gamba was immediate and obsessive and, thanks to the tuition of Fretworker Susanna Pell, I now play in Fretwork myself. I've been lucky enough to be able to travel all over the world playing my viol and, when I'm in London, I teach viol consorts at the Royal College of Music. Now I've graduated from seven strings to just one, which makes life much more straightforward.

[samstadlen.co.uk](http://samstadlen.co.uk)

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Videography: Sam Stadlen

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