



NWEMF NEWSLETTER



North West Early Music Forum

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Web site www.nwemf.org.uk

NWEMF now has its own address on Facebook it is at
www.facebook.com/nwemf

From the (temporary) Editor,

As another year draws to a close, we can reflect on some fine musical experiences. Best of all, I remember wandering around the nave of York Minster one summer evening, surrounded by the musicians of I Fagiolini and the York University Chamber Choir playing the music of Striggio, Viadana and Gabrieli. Wonderful stuff.

Right now I'm enjoying the latest CD: *Passion and Resurrection*, from the excellent young group Stile Antico. Two pieces from this release stand out for me: Cornysh's *Woefully Arrayed* and Crequillon's *Congratulamini Mihi*. I wonder if we can programme these works during 2013.

I'm also recalling some of our own workshops: David Allinson and his Renaissance Masses, Peter Syrus with Ludford and Tallis in the Shropshire countryside, David Hatcher with Josquin and Lassus, Roger Wilkes (standing in at 12 hours notice for Philip Thorby) and Schütz, and Paul Spicer's Bach motets. All great days of music making.

But none of these workshops can happen without a Committee. We have lost Elizabeth Dodd as Newsletter Editor, and Val Wilkes, after many years of sterling service as Treasurer, is standing down in the spring. Both of these posts need filling, and without them it will be hard for NWEMF to continue as an active and thriving organisation. So please give me a call or email to ask how you can help NWEMF to continue its good work!

A very Happy New Year to you all.

Mark Flinn
Chairman, NWEMF



BRIAN HARRISON

It is so sad to report that we in NWEMF have recently (on Wednesday 14 November) lost another of our longest-serving and most loyal members. Brian Harrison was a quietly-spoken but very capable tenor singer, who made an invaluable contribution to NWEMF workshops over more than 30 years; indeed, only illness, including very recently, prevented him from being a wholly regular participant in events across the region.

Brian, many years ago, fell foul of asbestosis, which duly affected, cancerously, one of his lungs. This malignant tumour was diagnosed about three years ago. Though ill, and receiving chemotherapy, for a period, happily he recovered from that, and it was good to welcome him back to NWEMF workshops. Recently, however, the other lung became affected; although Brian put up a valiant fight against its effects, in the weeks before his death his health declined quite quickly.

In his quiet and gentle way Brian was one of NWEMF's most enthusiastic and dedicated supporters (as was Margaret, his wife, who predeceased him some years ago). We will miss him very much indeed.

Roger Wilkes

SUE SYKES

It is always sad to record the death of a faithful and long-standing NWEMF member. Sadly, Sue Sykes of Crosthwaite, Kendal, died recently having suffered from Alzheimer's for several years.

I first met Sue and her husband, Robert, when we moved up to Cumbria in 1968. As my children attended the same primary school and my son became best friends with Barnaby, the youngest of Sue and Robert's four children, we got to know the family well. Sue was social worker and worked closely with my wife - who was teaching at the children's school - over the case of one particular child.

Sue was a compassionate person with endless supplies of energy and wide interests. One of these was music. She came to the Summer School as a recorder player in the early days, when John Brian was our wind tutor, and also attended occasional workshops which I ran in Ambleside. Sue was a regular at the Summer school for many years; but as she became aware of the onset of Alzheimer's and gradually began to find keeping her place in a recorder ensemble difficult, undaunted, she sang in the choir so that she could continue her enjoyment of making music without fear of letting anyone else down. Sadly, of course, this



eventually became too much for her, and it must have been a disappointment when she decided that making music was no longer possible.

Sue will also be remembered by NWEMF members for her hospitality on Barn Days, those occasions when Robert and Sue together organised NWEMF workshops in their spacious Barn at Crosthwaite with its stunning views across the Lythe Valley. I have many happy memories of playing in the Barn, Sue's concern for visitors, and her enthusiasm for early music.

Sue will be missed by her family and friends and our thoughts go out to Robert and the family at this sad time.

Clive Walkley

SUE SYKES: some personal memories

I met Sue Sykes in 1985 when I tutored for the first time at the Ambleside Summer School, and met Robert in the following year. For those of you who don't know them, Sue played recorder and Robert plays the viol. We were living in London at the time but were plotting our move to this area. When we achieved this shortly after the summer school in 1986 Robert and Sue did a lot for us by gathering together groups of players at their home for us to coach. It was a very helpful introduction to the early music players in the area.

After the wonderful renovation of the barn at the bottom of their garden Sue and Robert held many early music playing days, planned by themselves, and also acted as willing hosts to other groups and organisations running their own days in the Barn - NWEMF and Mostly Music in particular. I have also played in and attended concerts there.

In all these Sue not only helped with planning, played her recorder and found extra music when needed, but cooked gallons of soup, made innumerable pots of tea and coffee and cheerfully welcomed gaggles of players and singers to the house.

Sue and Robert were loyal supporters of NWEMF and particularly of the Summer School and we were all very sad when Alzheimer's began to take her over and she was unable to attend any longer. Fortunately, my strongest memory of Sue is of her downing her recorder and hurrying to put on the kettle again.

Elizabeth Dodd



FORTHCOMING WORKSHOPS

(booking details at www.nwemf.org.uk)

Chant Workshop: *The Ceremony of the Star*
Saturday 19 January 2013, 10.30am-4.30pm
at St Agnes' Church, Ullet Road, Liverpool L17 3BA

Liturgical dramas were types of plays usually based on a Bible narrative, and performed in a church setting. An addition to the official liturgy, they were performed in Latin, sung to Gregorian chant or other simple monody. In the shadow of the feast of the Epiphany, celebrated on 6 January, we will study and perform one of the liturgical dramas for which Rouen and other French Cathedrals were famous: the Ceremony of the Star *Officium Stellae*, from 13th century Rouen.

The *Officium Stellae* followed the singing of the office of *Terce*. Three clerics, robed as kings, arrive from north, south and east and meet before the altar, their servants carrying the gifts of gold, frankincense and myrrh. Antiphons are sung, a procession is formed, and the Magi go to a place where the virgin Mary, attended by two midwives (priests wearing dalmatics) invites them to worship the Christ-child. The three kings present their gifts, and the clergy and people make their offerings while the Magi fall asleep, to be warned by an angel to avoid Herod by returning home another way.

The Ceremony originally preceded the Mass of the Epiphany, and we will study the chants of the Epiphany Mass. If time allows, we will also look at music for the Feast of Candlemas (February 2nd). The event will conclude with a performance of *Officium Stellae* and the Epiphany music.

The day will be led by **Philip Duffy**, Associate Director of the Schola Gregoriana of Cambridge, and former Master of the Music at Liverpool's Metropolitan Cathedral.

Hidden treasures of 17th century Latin America,
Workshop for Singers and continuo instruments with
Jeffrey Skidmore - Director of Ex Cathedra
Saturday 23rd February 2013 United Reform Church Hall, Montague
Road, Sale, Manchester M33 3BU



The United Reform Church on Montague Road in Sale is a few minutes walk from the Sale Metrolink tram station. There is limited parking in the church hall carpark, and some on-street parking on Montague Road and other nearby roads.

Take a sun-filled voyage of discovery into the hidden treasures of 17th-century Latin America, where European, African and South American cultures combined to create a colourful fusion of musical styles. There will be something for everyone but the emphasis will be 'fun' and mainly vocal with music from Mexico, Peru, Bolivia and perhaps a taste of Brazil. Jeffrey has just got back from a research trip to this extraordinary country and has returned laden with gold and precious gems in the form of music and manuscripts.

**Murdered anthems and improper psalms?
Saturday March 9th A West Gallery Workshop for singers and
instrumentalists at Christ Church, Port Sunlight with Sally Drage.**

This workshop will explore the lively, vibrant music sung in parish churches and nonconformist chapels in England and Wales during the 18th and early 19th centuries. Singers and instrumentalists will rehearse a wide range of pieces, including some by local Welsh and English composers, and several large-scale anthems with separate instrumental accompaniment.

Christ Church United Reformed Church, is situated centrally in the picturesque garden village of Port Sunlight, Wirral, which is located a few miles due south of Liverpool but on the opposite bank of the River Mersey

The workshop is directed by Sally Drage, one of the country's leading experts in 18th-century English church music. All singers and instrumentalists, including an organist, will be most welcome and we hope players will be prepared to sing as well. Pitch will be A=440. For more details ring Sally Drage 01260 270217 or email sally@drage.me.uk.

NWEMF SUMMER SCHOOL 2013

The 2013 Summer School will run at Trafford Hall, Cheshire, from July 13th to 19th 2013. Electronic or hard copies of the brochure have been sent to all members, and sent to the majority of EMF forum members across the country. Further details are available on the NWEMF website or from Barbara Hammond, Summer School Administrator, Bay Tree Cottage, 5 Bull Hill, Little Neston, Cheshire CH64 4DN, email bjh16_52@hotmail.com

Barbara Hammond



WORKSHOP REPORTS

Josquin and Lassus: *Praeter rerum seriem* 13th October 2012

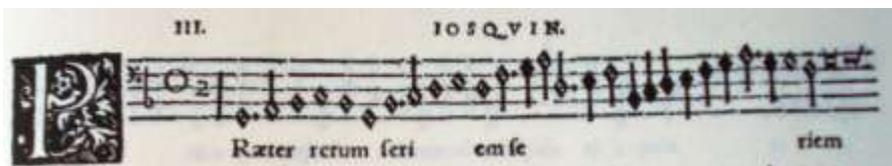
Wonderful music, a good teacher and comfortable surroundings: what more could be asked of a workshop? Saturday 13th October saw about 30 of us gathered in St John's Parish Centre in Knutsford to explore, under the direction of David Hatcher, Josquin's six-part motet *Praeter rerum seriem* and the Magnificat from the mass which Lassus composed on the same theme.

David explained that in Josquin's time music had mensuration signs rather than time signatures. The opening of the Discantus part would have looked like this:



After the initial letter, the symbol on the bottom line of the staff indicates middle C (so this clef is called C1, as it has middle C on line 1 of the staff). The circle (a sign of perfection, which meant 3 not 2) and the 2 which follows it are the mensuration symbols and indicate that each longa contains 3 breves, but each breve contains 2 semibreves. The vertical lines which follow are longa rests, each worth 3 breves. These rest symbols clarify the mensuration, as a longa rest that is worth 2 breves would span 2 spaces, not 3.

The opening of the Bassus part would have looked like this:



This part has a familiar bass clef sign (F4 – that is F on the 4th line of the stave), followed by the same mensuration symbols as the Discantus and one longa rest.

If you look at the note values of these two parts you will immediately appreciate that the music is very complex, with one part (not always the Discantus) moving in very slow notes while other parts have challenging rhythms. David was using an edition (not his own) in original note values but barred in 3/1, which was rather confusing as each bar contained half of a perfect longa. To make the music fit our voice ranges it had been transposed up a fourth.

The second section of the music was in duple time and David explained the relationship between the two sections. There is evidence which suggests that all the music of Josquin's time shared a common pulse, possibly the speed at which the Nuremberg Town Hall clock chimed, but the mensuration symbols had to be considered in deciding which note length followed the pulse. It was fortunate that we had the benefit of an expert to guide us through the maze and help us to achieve (eventually) a satisfying performance.

David worked quite a lot on the pronunciation, getting us to sing without the consonants (and then without the vowels) in order to realize that the vowels are more important than the consonants in this type of music.

The Magnificat by Lassus was also in six parts and the theme from Josquin's music was evident in all the polyphonic sections. There was much shuffling of paper at the end of each polyphonic section, as we retrieved the page with the chant on it, to sing the appropriate section. This was also a very rewarding piece.

At the end of the day we intermingled, ensuring we were not next to someone on our line, to perform both pieces. I for one went home very happy, feeling that it had been a very good day.

Janet Evans

Ars Nova with Leigh Nixon

A few years ago our late-lamented Jim Marshall declared, in characteristically oracular manner, that the name of NWEMF should be modified to the 'more accurate' NW-FAIRLY-EMF, - an observation that ruffled the odd feather at the time! How delighted he would have been by the prospect of Leigh (John) Nixon's workshop on November 10th, in St Peter's Cathedral Lancaster, to be devoted to the fourteenth-century Machaut and the early fifteenth-century Dunstaple!

The event attracted a healthy and well-balanced 40-strong group of male and fe-



male singers, few of whom, surprisingly, were from NWEMF; what a missed opportunity! In addition to roughly a third of the participants who had come from Cumbrian choirs, people had travelled considerable distances to be there.

John Nixon has devoted a great part of his professional life to this repertoire, singing for some years with *Gothic Voices* under Christopher Page before taking on the direction himself. From the days of the Landini Consort he has been a friend and colleague of Peter Syrus, who organised the day with the grace and thoroughness we have come to expect.

All the participants had received the music in advance with the recommendation to do some serious study. From previous experience of John's workshops, two of MEMF's in Warwick and one of BMEMF's last year in Leominster Priory - I knew well the wisdom and value of so doing. From the outset it was clear that all had taken to heart the suggestion to prepare properly and John warmly acknowledged the fact, which had saved him a lot of painstaking time. That said, we all struggled at moments with the complex rhythms, the hocketing, the clear articulation of the text, it being perilously easy to lose the beat - and the place! We spent the morning working in the library of Cathedral House on four pieces by Machaut, three of them in the Courtly Love tradition, wherein the adoring lover abases himself and pleads for a mark of favour from his ever-unobtainable mistress, over whom he rhapsodises with extravagant metaphor. Experiments were made with pitch, modern performances being made difficult by the significantly wider range covered by our S.A.T.B. configuration, so that, depending on the pitch selected, either one or the other end of the spectrum is liable to Discomfort.

First we sang the rondeau *Rose, Liz, Printemps, Verdure*, with a texted Cantus and the three other lines vocalised to a french 'u', at a pitch that was a convenient compromise. Then we tried it higher for an all female version and, finally, a lower register with the men on all four lines; it worked perfectly, with predictably interesting variations of sonority and effect.

Next came the one technically simple piece of the day - the delightful unison virel *Douce Dame Jolie* with its achingly yearning B section that rose to a real *cri de coeur*. On two occasions - at this first assay and at the final total run-through - John said we'd just sing the first half, verses 1-5, then called out suddenly to us 'Verse 6!' as he clearly couldn't resist the heartlift of that B section again, where it rises to a new level of pitch and longing.

The third piece, a 3-voiced motet, similarly secular despite its classification, was



Fins Cuers Doulz, where the Triplum had a different, complementary text, *Dame je suis cilz*, and the Tenor, though beginning with the same invocation to the 'Sweet noble heart' as the second line, diverges into its own less verbose and quietly reflective text. As in the first piece, all the movement was in the two upper voices, the slow sustained Tenor serving to keep the other parts grounded.

The session ended with the highly ingenious and progressively spirited four-voiced *Kyrie* from Machaut's *Messe de Notre Dame* (for Reims, where he served for many years, not Paris). This was, without any doubt, the most difficult piece of the day. The first 'Kyrie' was disarmingly straightforward. Then came the 'Christe' and the final 'Kyrie', which called for great accuracy, skill and musicianship: meticulous counting, sure-footed lightness and the internalising of the beat were crucial. Our 'best' was not always good enough, but what a tonic the opportunity of this piece was!

We moved into the Cathedral itself after lunch and it was a pleasure to savour this splendid interior and its fine, enabling acoustic. Of the five Dunstaple pieces, four were decidedly sacred, *Puisque m'amour* alone being of the Courtly Love genre. This was another rondeau with its two contrasting sections. The soulful wistfulness of the text is offset by the dexterous, flitting movement of the lines, which refuse to wallow, taking amorous disappointment gallantly on the chin! The beautiful alternatim *AAve Maris Stella* was an old friend: we sang it with Peter in 2003 when the focus was on the profound admiration that Dunstaple evoked in his continental contemporaries. This composer's *Kyrie á 3* was a much easier prospect than the Machaut setting but very lovely, the three parts equally poised in complementary agility. The main work of the afternoon, however, was Dunstaple's tour-de-force which interweaves the two magnificent hymns to the Holy Ghost, *Veni Sancte Spiritus* and *Veni Creator*, with a Triplex variation on the 'Veni Sancte' text. Again the 4th line, the Tenor, gets off lightly with its infinitely slowed down Cantus Firmus, which, however, progressively concentrates into diminished note-values. The Tenor's text is limited to repetitions of lines 2 and 3 of verse 1, whereas the Counter Tenor sings the complete six verses of the 'Veni Creator'. The whole is an extremely complex and brilliant confection which ideally needed more time than we had to sort out its profounder reaches.

We just had time for *Nesciens Mater*, a touching and wonder-filled text. Once again we had a slow Tenor foundation-line beneath the fluid Superius with its purposeful, complementary Counter-Tenor. The melody rises in the second half to explore the implications of 'She alone nourished the King of the angels from her heaven-filled breast' – a limpid, beautiful setting.

After a welcome tea-break, we took a deep breath and prepared to sing through the day's menu, hoping fervently to be sufficiently alert. The concentration and focus required were considerable but we acquitted ourselves reasonably and John ex-



pressed real appreciation of our efforts. It had been a huge pleasure to sample something of this rewarding repertoire and a privilege to be directed by a tutor of distinction and generosity.

Jill Mitchell

.Late 18th century square piano needs a new home

We bought this many years ago as a restoration project but time has not allowed the development of the necessary skills. If you would like to take on what is quite a big project then do make contact and I can send you a set of photographs of the instrument. It is a small square which would have had a simple action and is typical of those made by Zumpe and his disciples in London around 1780. The stand has lost its legs and inside there are no hammers or dampers and the name board is missing. The sound board, hitch pin rail, bridge and wrest plank (with wrest pins) are intact. The case is in a beautiful mahogany with herring bone marquetry inlay so, finished, it will be a very handsome piece. So if you have woodworking skills and fancy a project for the winter evenings do get in contact.

ps the instrument is easy to transport many years ago I moved it from Edinburgh to Manchester in a Mini!

David Allen email davidallen@freeola.com phone 01352 740971

Harpichord for sale

Thomas and Rhodes 1938, B' to d'", 52 keys, 4 pedals.

Contact Morris Davies, 0151 427 1037, eb20@liverpool.ac.uk

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DIARY OF EVENTS

Workshops

December

27-30 Coleg Trefeca, Brecon, Powys. House party for recorders & viol players - one-to-a-part consorts. Details from Fenella Spiers 0117 9501012.

27-1 Jan **Lacock**. Corsham Winter School with Carlos Aransay.

January 2013

11-13 **Hawkwood**. Madrigal singing with Robert Hollingsworth, I Fagiolini.

18-20 **Benslow**. West Gallery Music with Francis Roads.

19 **NEEMF**. St Bartholomew's Church Hall, Station Road, Benton, Newcastle, NE12 8YY. Workshop for singers & instrumentalists - Grand Vespers for Doge & Duke Rosenmüller, Schütz with James Weeks.

19 **NWEMF**. St Agnes Church, 1 Buckingham Avenue, Toxteth Park, Liverpool, L17 3BA . Gregorian chant with Philip Duffy.

19 Chilwell Road Methodist Church, Beeston, Notts. Come & sing/play - Biber *Vespers*, Padilla *Missa Ego flos campi* with Richard Roddis, Nicolette Moonen. Details from www.sinfoniachorale.co.uk.

21-24 **Benslow**. Consorting Viols with Alison Crum, Roy Marks.

21-24 **Benslow**. Late starter recorders.

26 **MEMF**. Selly Oak Methodist Church, Langleys Road, Selly Oak, B29 6HT. Domenico Scarlatti: *Stabat mater* - day workshop for voices & continuo with John Hancorn.



February

- 1-3 **Farncombe.** Viol consorts with Alison Crum.
1-3 **Hawkwood.** Viol consorts with Jane Francis, David Hatcher.
2 **Mostly Music.** Hoole Community Centre, Westminster Road, Chester, CH 2 3AU. Wilbye Madrigals: a day for singers and instrumentalists with Roger Wilkes.
8-10 **Farncombe.** Recorder Double Dutch - Josquin, Sweelinck, De Fesch, Leenhouts, Haverkate with Andrew Collins.
15-17 **Benslow.** New year recorders with Alyson Lewin.
16 **BMEMF.** Leominster Methodist Church. Workshop for singers - from Marguerite to Henry - music from the Dutch Choir Book with David Hatcher.
16 **EMFS.** Workshop with Pamela Thorby.
23 **NWEMF.** United Reform Church Hall, Montague Road, Sale, Manchester M33 3BU. Hidden treasures of 17th century Latin America - workshop for singers and continuo instruments with Jeffrey Skidmore.

March

- 1-3 **Hawkwood.** Baroque chamber music with Jane Francis, David Hatcher, Katherine May, Sharon Lindo, Jonathan Morgan.
1-3 **NWEMF.** The West Arms, Llanarmon Dyffryn Ceiriog, LL20 7LD. Viol weekend - The viol music of Germany - with Ibi Aziz, Hugh Cherry.
2 **MEMF.** Solihull Methodist Church. Thomas Tallis & William Mundy: large scale motets - day workshop for singers with Alistair Dixon.
3 **NEEMF.** Newcastle University. Venetian polychoral music by contemporaries of Gabrieli for singers & instrumentalists with Jamie Savan.
8-10 **Mostly Music.** The Mill Hotel, Alveley, Bridgnorth, WV15 6HL. A Polychoral Pageant: music by Hassler, Lassus, H. Praetorius etc. with Roger Wilkes.
9 **NWEMF** Port Sunlight, Wirral West Gallery Music workshop for singers and instrumentalists with Sally Drage
9 **BMEMF.** New Radnor. Workshop for singers & instrumentalists with The York Waits.
15-17 **Benslow.** Lute fest with Paula Chateaneuf, Roy Marks, Jeni Melia, Stewart McCoy, Nigel North.

April

- 1-7 **Benslow.** Baroque Opera Project - The Fairy Queen with Deborah Cohen, John Flinders, Julian Perkins, Henrik Persson, David Roblou, Judy Tarling.
4-10 **Easter** with Philip Thorby, Eileen Silcocks, Marion Scott, Emma Murphy, Alison Kinder, David Hatcher, Jane Francis.



- 13 **NWEMF**. Didsbury Baptist Church, M20 6SX. Bach and beyond with Peter Syrus.
- 17-19 **Benslow**. Springtime recorders with Sandra Foxall, Alyson Lewin.
- 26-28 **Hawkwood**. A celebration of John Dowland with Emma Kirkby, David Miller.
- 27 **BMEMF**. The joy of singing with Greg Hallam.
- 27 **MEMF**. Warley Woods Methodist Church, Abbey Road, Bearwood / Smethwick, B67 5LS. J. S. Bach cantatas - day workshop for singers & instrumentalists (A415) with Paul Spicer.

May

- 7-10 **Benslow**. Advanced Recorder School with Evelyn Nallen.
- 10-12 **Benslow**. Voices & viols with Alison Crum, Peter Syrus.
- 10-12 **Benslow**. Baroque Performance on Modern Strings with Judy Tarling.
- 11 **NEEMF**. The Grove Centre, Horsforth. Dance day - music with Alan Redford.
- 17-10 **Benslow**. Troubadours, Trobairitz & Meistersinger with Sara Stowe.
- 18 **NWEMF**. Natland Parish Church. Purcell with Clive Walkley, Evelyn Tubb

June

- 8 **BMEMF**. Verse anthems for singers & instrumentalists.
- 8-14 **Lacock**. Monteconero Voice Workshop with Ghislaine Morgan.
- 9 **MEMF**. Venue tba. John Dowland Anniversary - workshop with Philip Thorby, Stuart McCoy.
- 10-13 **Benslow**. Baroque Strings - Corelli & the concerto grosso with Theresa Caudle, Mark Caudle, Alastair Ross.
- 14-16 **Farncombe**. Viol consorts with Alison Crum, Roy Marks.
- 15 **NEEMF**. Middlesbrough. Workshop for recorders - Lassus - with Sandra Foxhall.
- 15-21 **Lacock**. Monteconero Morales *Missa Mille regretz* with Carlos Aransay.
- 24-26 **Benslow**. Bach & his ilk - Harpsichord course with Penelope Cave.
- 29 **NWEMF**. Venue tba. Workshop with John Butt.

July

- 5-7 **Farncombe**. West Gallery Church Music with Francis Roads.
- 14-19 **Benslow**. International Viol Summer School with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.



13-19 **NWEMF**. Trafford Hall, Ince Lane, Wimbolds Trafford, Chester, CH2 4JP. Summer School of Renaissance Music.

August

17-24 **Irish**. Irish Recorder & Viol Course.

September

6-8 **Jackdaws**. Stylish Baroque with Theresa Caudle, Alastair Ross.

6-8 **Rondo**. Elementary & pre-formed groups.

13-15 **Farncombe**. English Recorder Ensemble weekend with Andrew Collis.

28 **MEMF**. Venue tba. Russian Baroque music - day workshop for voices & instruments with Peter Leech.

October

11-13 **Rondo**. Upper intermediate.

November

22-24 Intermediate viol course with Alison Kimber, Jacqui Robertson-Wade.

Contacts for workshops

Alston Hall, Longridge, Preston, PR3 3BP. 01772 784661,

alston.hall@ed.lancscc.gov.uk, www.alstonhall.com

Baroque Week. Ardingly College, Sussex. p.b.collier@googlemail.com,
www.baroque-week.org.uk

Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin, Hertfordshire, SG4 9RB. 01462 459446, info@benslow.org, www.benslow.org

Beauchamp House, Churcham, Gloucester, GL2 8AA. 01452 522170, holidaycourses@gamusic.co.uk, www.gamusic.co.uk

BMEMF, Hannah Davies, 01432 341154, Hannah@thedavies.f9.co.uk,
www.bmemf.org.uk

Brighton Early Music Festival, www.bremf.org.uk

Cambridge Early Music Summer Schools, Selene Mills, 01223 847330,
info@cemss.org, www.cambridgeearlymusic.org

Canford Summer School of Music, Sherborne School, Sherborne, Dorset, DT9 3AP. 020 8660 4766, canfordsummersch@aol.com,
www.canfordsummerschool.co.uk



Chalemie Summer School, Headington School, Headington Road, Headington, Oxford, OX3. Barbara Segal 020 7700 4293, chalemie@thorn.demon.co.uk, www.chalemie.co.uk

Dartington International Summer School. 01803 847080, info@dartingtonsummerschool.org.uk, www.dartingtonsummerschool.org.uk

Dolmetsch Summer School, Frensham Heights nr. Farnham, 01428 643235, brian@dolmetsch.com, www.dolmetsch.com

Easter Early Music Course for recorder & viol players. Geri Coop, 07971 388509, info@easterearlymusiccourse.org.uk, www.easterearlymusiccourse.org.uk

EMFS, Margaret Torrance, 01986 660678, margarettorrance@btinternet.com, www.emfscotland.org.uk

Farncombe Estate, Adult Learning Centre, Broadway, WR12 7LJ. 01386 854100, enquiries@FarncombeEstate.co.uk, www.farncombeestate.co.uk

Fiori Musicali, 01327 360931, www.fiori-musicali.com
Hawkwood College, Painswick Old Road, Stroud, GL6 7QW. 01453 759034, www.hawkwoodcollege.co.uk

HISS (Historically Informed Summer School), St John University, York, YO31 7EX. Thomas Green 01904 673675, www.hiss.org.uk

IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777, Helen.Kneale@liverpool.ac.uk, www.eileensilcocks.co.uk

Irish Recorder & Viol Course. Termonfechin, Ireland. 353 (0)1 833 7869, info@irishrecorderandviolcourse.org, www.irishrecorderandviolcourse.org

Jackdaws Music Education Trust, Great Elm, Frome, Somerset BA11 3NY. 01373 812 383, music@jackdaws.org, www.jackdaws.org.uk

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ, 01300 320684, kingcombe@hotmail.co.uk, www.kingcombe.org

Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01933 312104, enquiries@knustonhall.org.uk, www.knustonhall.org.uk



Lacock, Andrew van der Beek, 01249 730468, avdb@cantax.freeseerve.co.uk,
Leicester Early Music Festival. 0116 270 9984, mail@earlymusicleicester.co.uk,
www.earlymusicleicester.co.uk

Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com,
www.lutesoc.co.uk

MEMF, Gillian Grason Smith, memf@hemiolanet.co.uk, www.memf.org.uk

Mostly Music, Roger Wilkes, 01565 872650, mostlymusic@btinternet.com,
www.mostlymusic.co.uk

NEEMF, secretary@neemf.org.uk, www.neemf.org.uk

NEMA, jane.beeson@btopenworld.com, www.nema-uk.org

Norvis, Northumbrian Recorder & Viol Summer School, Durham, 01652 678230,
enquiries@norvis.org.uk, www.norvis.org.uk

Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com

Oxford Baroque Week. Headington School, Oxford. 0161 281 2502,
p.b.collier@googlemail.com,
www.baroque-week.org.uk

Pro Cantione Antiqua, 01943 874649

Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, presi-
dent@nwemf.org.uk

Rondo Viol Academy. 07949 511619, www.rondoviolaacademy.co.uk

Schola Gregoriana of Cambridge, 01223 263063, scholacambridge@aol.com,
www.scholagregoriana.org

SEMF, www.semf.org.uk

Singers of Note, 01204 692797, martin.westhorp@ntlworld.com,
www.singersofnote.com

Singing Days, 01943 874649, pca@singingdays.co.uk, www.singingdays.co.uk

Society of Recorder Players, Manchester branch normally meets 1st Friday &
2nd Saturday of every month. Ros Flinn, 01772 335801, manches-ter@srp.org.uk, www.srp.org.uk/manchester/index.php



Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281,
helen.poole@tsss.uk.com, www.tsss.uk.com

Triora Musica, Deborah Roberts, 01273 823788, deborah@musicasecreta.com, www.trioramusica.com

TVEMF, www.tvemf.org

VdGS (Viola de Gamba Society), 01904 706959, admin@vdgs.org.co.uk,
www.vdgs.org.uk

Verte Musique, La Maison Verte, 31 ave Henri mas, 34320 Roujan, Languedoc, 00 33 467 24 88 52, anne.Roberts@easynet.co.uk,
www.lamaisonverte.co.uk

West Dean College, Chichester, PO18 0QZ, 01243 811301,
short.courses@westdean.org.uk, www.westdean.org.uk

Concerts

Contacts for concerts

The Bridgewater Hall, Manchester. 0161 907 9000, 0161 950 0015,
www.bridgewater-hall.co.uk

Buxton Opera House 0845 1272190, boxoffice@buxtonoperahouse.org.uk, www.buxtonoperahouse.org.uk

Royal Northern College of Music (RNCM), Manchester Box Office, 0161 907 5555, box.office@rncm.ac.uk, www.rncm.ac.uk

January

31 19:30 **Bridgewater**. Two pipers piping with Philip Pickett, Carlos Nuñez.

Copy date for the April 2013 issue will be **Friday March 15th, 2013**.

