

NWEMF NEWSLETTER



North West Early Music Forum

VOLUME XXXVII NUMBER 2 April 2013

The North West Early Music Forum Charity registration number
508218

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,

You'll see that we have had a busy (and very cold) spring, with three contrasting workshops, ranging from 13th Century Plainchant via Latin American renaissance works to West Gallery church music. With workshops **from Peter Syrus, Evelyn Tubb and John Butt** to come before the summer break, this will be one of our most active six month periods.

We are planning next season's events, and already have outline plans for workshops with **Roger Wilkes, Alistair Dixon, Ralph Allwood, Martin West-horp and James Weeks**. If you have any suggestions for other events, do lobby committee members when you see them!

Our **Annual General Meeting** takes place at Peter Syrus's workshop in Didsbury on April 13th. We will thank our long-serving retiring Treasurer, Val Wilkes, who has very capably handled NWEMF's finances for many years, and Shirley Grimshaw, who is standing down as Membership Secretary.

BUT we are still looking for a **Treasurer** to replace Val. This is VERY important as we actually can't function legally without a treasurer. It's an important role but not too demanding in terms of time, and whoever puts themselves forward will get plenty of support in the role. So please give Val or me a call (phone numbers opposite): I don't want to be fingering volunteers on April 13th!

Have a good break over the Easter weekend, and I hope to see you in Didsbury.

Mark Flinn

Chairman, NWEMF



MEMBERSHIP MATTERS

We welcome John, Peter, Jim, Helen, Valerie & Jacqueline to NWEMF and hope that you will all enjoy the workshops and make many new friends through our events.

John Lawson

E-mail: john11066@hotmail.co.uk

Instruments played: Vielle & Cormamuse

Peter Hudson

E-mail: Peter_r_hudson@yahoo.com

Instruments played: Recorder (SATB)

Jim Redshaw

jim_redshaw@yahoo.co.uk

Voice: Bass

Helen McCann

helens1409@gmail.com

Instruments played: Recorder & Viol (T)

Valerie Pedlar

vpedlar@yahoo.co.uk

Voice: Soprano (2nd)

Jacqueline Greenall

jacquigreenall@hotmail.com

Voice: Alto

Instruments played: Cello

To all existing members – if you pay by cheque, and have not already renewed your membership, please do so immediately! Thank you.

Shirley Grimshaw, 12 Cantsfield Ave, Ingol, Preston, PR2 3UD

shirley@benison5197.freeserve.co.uk 01772 735197



FORTHCOMING WORKSHOPS

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

Saturday 13 April 2013

Didsbury Baptist Church, School Lane/ Beaver Road, Manchester M20
6SX

Motets from the Bach and beyond

Tutor: Peter Syrus

THE ANNUAL GENERAL MEETING OF NWEMF WILL BE HELD DURING THE LUNCHTIME SESSION OF THIS WORKSHOP, AT AROUND 1300.

This workshop complements two earlier ones led by Paul Spicer, and allows us to affirm 'the' (Johann Sebastian) Bach (1685-1750) as 'merely' the greatest in a long and revered dynasty. He will be represented by two double-choir motets, 'Komm, Jesu, komm' and 'Ich lasse dich nicht'. The jury may still be out on the latter. Long thought to be by Johann Christoph Bach (1642-1703), it is now generally credited to JSB, and is a lovely work whoever wrote it. Indisputably by Johann Christoph will be the 5-voice funeral motet 'Der Gerechte, ob er gleich zu zeitlich stirbt'. Then there's Johann Michael Bach (1648-94): we'll have to select from the two 5-part and two 8-part motets I have by him. The earliest member of this prestigious family will be one Johann Bach (1604-73): his 'Sei nun wieder zufrieden' conjures up the world of Heinrich Schütz, a valuable reminder of the breadth and richness of the Altbachisches Archiv in Berlin. An old adage used to run along the lines of 'the route to understanding the music of J.S. Bach is via Buxtehude, not via Brahms'. I sort of agree, though have long harboured a desire to run a workshop studying Brahms' library of early music, and performing pieces from Isaac to Bach adopting his annotations. But that's another workshop – meanwhile this one will do nicely.... I hope!

Saturday 18 May 2013

Venue: St Mark's Church, Natland, Kendal, LA9 7QQ



Purcell, English madrigals and more

Tutor: Evelyn Tubb

I'm sure that every member of NWEMF is familiar with the name of Evelyn Tubb. She is one of the most distinguished early music performers of our time. Having pursued a distinguished career as a consort singer and recitalist - renowned for her interpretation of lute songs - she is now Professor of Singing at the prestigious Scola Cantorum Basilienensis in Basel and is also frequently a visiting tutor on Summer Schools. I, and members of my choir, have been privileged to work with Evelyn, in concerts and in workshops, on a number of occasions during the last few years. Evelyn is a wonderful coach: she works a group hard but not without exhibiting great patience and humour. As a tutor, she has, of course, the capacity to demonstrate what she wants using her glorious voice - a voice so full of colour and drama.

Drawing on her extensive knowledge and experience as a consort singer, Evelyn would like to offer participants in this workshop an opportunity to work on repertoire ranging from larger-scale English madrigals (six-part repertoire), through the music of Purcell, and maybe ranging beyond to cover the English 19th-century madrigal revival in the works of Robert Pearsall. In addition, she will be offering advice on the essential techniques required for good choral and consort singing.

Both morning and afternoon sessions will begin with practical exercises and warm-up activities and then we shall look at the Purcell Funeral Sentences as a focal point; the 'cold' genius chorus from King Arthur; madrigals "When David heard", "Too much I once lamented" and "Like two proud armies"; if time permits, Pearsall's "Lay a garland" and "Great God of love".

For further details, consult the website. I have had a number of applications already so it looks as if this workshop will fill up rapidly in the next month. Please send application forms to me: Clive Walkley, Greengarth, Natland, Kendal LA9 7QH. Early application is advisable. Please note: this workshop is designed, as the repertoire suggests, for singers.

Clive Walkley
walkley903@btinternet.com

GERMAN SACRED MUSIC



A Workshop for Singers
Saturday 29th June 2013
St John the Evangelist, Toft, Knutsford WA16 9PB
Conductor and tutor: **John Butt OBE**

The last workshop in our 2012/13 season is designed to explore the wonderful heritage of German sacred vocal music in the seventeenth century, both that which is in motet style and that which comes closer to the more modern sacred concerto. We will explore several pieces by Heinrich Schütz, including one of the early psalm settings and the *Musicalische Exequien*; Dietrich Buxtehude's motet *Jesu Meine Freude* and *Das neugeborne Kindelein*; and Johann Christoph Bach's *Fürchte dich nicht*

WORKSHOP REPORTS

Singing the Officium Stellae: a workshop on Gregorian Chant, January 19, 2013

Although I knew something in a rather vague way about liturgical drama as a precursor of the miracle and mystery plays, it is not something with which I am particularly familiar. Similarly, although we sing Gregorian chant in the Renaissance Music Group of Liverpool, we don't often sing it in the original notation, so that too has been something I have found rather bewildering.

An opportunity to study a particular piece with Philip Duffy, Associate Director of the Schola Gregoriana of Cambridge and former Master of the Music at Liverpool's Metropolitan Cathedral, therefore, was not to be missed. Nineteen singers turned up at St Agnes Church, Ullet Road, Liverpool on a bleak Saturday, only two having cancelled because of the bad weather. It was hardly any warmer inside than it was outside, but we consoled ourselves with the thought that we were mimicking the conditions of the original monks!

Philip took us briskly through the rules of chant notation. Then we turned to the *Officium Stellae*, one of liturgical dramas for which Rouen and other French Cathedrals were renowned in the period between the tenth and thirteenth centuries. In this case, the dramatization is of the story of the



Magi arriving with their attendants and their gifts, and of their proceeding to the place where the Virgin Mary, attended by two midwives, invites them to worship the Christ-child. Having presented their gifts the Kings are warned by an angel to avoid Herod by returning home a different way.

As Philip's notes explained, the drama would have been performed after the office of *Terce*, with members of the clergy singing the parts of the Magi and midwives, and a boy singing the part of the angel. As well as the dramatic dialogue, we sung the appropriate antiphons, and finished with two movements, the Kyrie and Gloria, of the mass that would have followed – all, of course, in monodic chant.

Having rehearsed the music and words in the morning, we moved to the even colder church in the afternoon to rehearse the choreography, before sorting out costumes and props for the final performance. Since the church kindly let us use their vestments, our Magi and midwives were impressively costumed. Mark Flinn, of the North West Forum for Early Music, who had organized the day, brought appropriate articles for the attendants to bear as the gifts of gold, frankincense and myrrh, and a baby Jesus was produced for the midwives to present.

Our performance was for ourselves, not an audience, and in that beautiful church, with lighting, costumes and the solemnity of the movements contributing to the Gregorian chant, the final result was moving. It is easy to imagine how powerful the effect must have been when these liturgical dramas were first performed, and we are extremely grateful to Philip Duffy for the opportunity of discovering this beautiful work.

Valerie Pedlar

Renaissance music from Latin America **Jeffrey Skidmore, Sale, 23 February 2013**

We were fortunate to have a visit from Jeffrey Skidmore with his “special subject” of renaissance music from Latin America. 35 singers and a bajon player attended in the Sale URC Church Hall, and the programme featured movements from the double choir mass *Ego Flos Campi* by Padilla, with its unusual repeated *Miserere Nobis* and *Credo* phrases. Other pieces included *Tonantzin-cuical* by Francesco Hernandez, the lively *Conviviendo este la noche* by Juan Garcia, *Oy es dia de la placer y de cantar* by Tomas



Pascual and an anonymous Marian setting *Dulce Jesus mio*. We concluded with a performance, assisted by volunteers who provided additional, enthusiastic and highly authentic percussion. A good time was had by all.

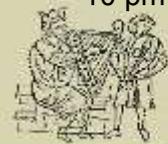
Mark Flinn

Fourth NWEMF viol weekend, 1–3 March 2013

The fourth annual NWEMF viol weekend was held from Friday to Sunday, 1–3 March, at the West Arms, Llanarmon Dyffryn Ceiriog, in the beautiful Ceiriog valley, which extends up towards the Welsh mountains from Chirk.

This was our second time at this venue (the first two weekends were held at Fort Belan, on the Menai). The West Arms is an inn built in 1670, and hence appropriate for viol repertoire composed around this time, and it retains much of its period charm. It is also renowned for its restaurant. As on previous occasions, our tutors were Ibi Aziz, who came up from London, and, on Saturday, Hugh Cherry, from rather closer to hand (near Wrexham). This year we had a much smaller number of participants – twelve players (plus the tutors), of whom three came only on the Saturday; there were also two accompanying spouses, who spent time walking and painting in the district. Of the participants, only two (or three, to stretch things a little) could be described as local; others came from London, Ireland and remote corners of Yorkshire and Lincolnshire. We were fortunate to have several participants who have not attended previous weekends; on the other hand, rather large numbers of previous participants were unable to attend. The smaller numbers meant that we did not have the whole of the West Arms to ourselves this time, but we nonetheless had three rooms to play in (which the venue is good enough to let us use without additional costs), and did not suffer any particular difficulties, though we rented a cottage separate from the main building and had to ferry things between them for sessions. We separated into either three or two groups, depending on the sessions, and everyone had longer with the tutors to guide us than in earlier years.

We seemed to squeeze the maximum playing potential out of every minute of the day – the beautiful countryside and beaming early spring sunshine was gazed at longingly by some, but nearly everyone chose to spend the whole time playing, from around 5 pm on Friday up to about 10 pm (with dinner between), then from 9.30 am to 9.30 pm on Saturday,



and right up to 3.30 pm on Sunday, when we were due to leave. We must thank our tutors for putting in the work of guiding us through all these sessions; in particular, Hugh was only engaged to go on up to dinner on the Saturday, but stayed on, and for example gave my group some detailed post-dinner advice on how to lift the Byrd piece we were doing above the level of just getting the notes in order, and lend it some proper shape.

Byrd did sneak in, along with a number of other personae non gratae: we were supposed to be working on German viol music. In fact, the majority of what we looked at was German, but we never felt the need to stick absolutely strictly to the theme. We covered pieces from anonymous fifteenth-century works right up to Bach's fugues, with a lot in between, mainly Schein, Scheidt and Senfl, with some others such as Isaac making an appearance too. The music offered a wide range of styles, and difficulties, from low-lying and distinctly 'early' sounding Renaissance pieces, through the lively and quite tricky 'Musical Banquet' collection of Schein, on to the contrapuntal fugue so typical of Bach.

We did not have any beginners on the course, but players' levels of skill naturally varied. Fortunately, there did not seem to be any fundamental problems with people being able to work together on a good variety of pieces, and I think it is fair to say there was a general feeling that the weekend was a musical success. One of the particular features of the NWEMF viol weekend is that we do not expect people to arrive in pre-formed groups, which is the case on many courses (and which does not serve those well who are not in fixed consorts); indeed, part of the purpose is to enable people to play with others.

One of the serendipitous delights was that Liz White brought a whole consort's worth of Renaissance viols. At least, it was not entirely just serendipitous, as it was part of the original intention for the weekend that we would have sessions on these instruments, but as the two players most familiar with them were unable to attend, I had given up the idea of being able to carry the idea through, until Liz suggested bringing her collection. This proved an immensely successful idea, and nearly everyone had one or two sessions playing these rather different instruments, with great enthusiasm. The sound is quite different – more resonant, but a bit reedier (they have no sound posts, generally speaking). The bows are held differently, without the finger touching the hair, so control is different. The tuning is also different. The highest instrument we had was a tenor in A. It was interesting to play at pitch, especially with the unusual B string, but we also played transposed. This is easy enough with the A tenor and massive A bass



(known as the Monster) – we just pretended they were D treble and D bass – but we encountered some interesting problems with the middle instrument, involving strange clef and key signature changes which I could not fathom. Anyway, we managed to do more than just get by, and were successful in coaxing some real music from these instruments.

The weekend was a success musically, and the venue and what it has to offer were much appreciated. On the other hand, we need a minimum of around twelve residential participants to make such weekends financially viable, and on this occasion we made a loss. Clearly, it is not feasible to sustain losses on a recurrent basis, so the future of such weekends remains uncertain, and they may not be possible to repeat. Part of the aim of the course is to make use of an attractive location and charming venue with good food; we are competing against successful institutions elsewhere that are in a position to offer courses more economically (but probably without the charms specific to our weekend), so making this sort of event, with its non-institutional ambience, viable is rather a challenge.

Clive Tolley

West Gallery Workshop 9th March 2013

After a couple of false starts (due to an overnight electrical failure) the West Gallery workshop 'Murdered Anthems and Improper Psalms' with Sally Drage ran in the splendid setting of the large late Victorian Christ Church (URC) in Port Sunlight, Wirral on 9th March with a small (but perfectly formed) ensemble of 17 singers and musicians. It was an interesting instrumental balance ranging from violins, recorders, an oboe, curtal to a trombone! Sally's enthusiasm for this music made this a most enjoyable day, helped by anecdotes unearthed by her research into the context of the pieces. The number taking part was perhaps a disappointment, but made for a sociable group and also offered the flexibility for participants to both sing and play, when the occasion arose.

We started early in the repertoire with a simple but lovely 3 part anthem by Blow 'To God I make my prayer' dated 1701, which would have been sung very slowly. Sally revealed that a good deal of such music was probably performed quite slowly with significant pauses. Most probably the singers kept the beat (tactus) themselves, as the leaders of the choir were at the back rather than the front. In a number of the pieces the tune was in the tenor part which led to interesting textures and harmonies.



Also, when the women in the congregation sang that same tune an active higher, further harmonic interest would have been created. We don't know exactly how choirs were trained but there is evidence they learned the *fa sol*, forerunner of the tonic solfa system. Those trained would, in the early period, have been young men, though in northern towns such as Oldham there are records of mixed choirs by the mid seventeenth century. Instrumentalists were invariably male, though there is one reference to a musician called Phoebe, who as she shod horses, may not have been very 'ladylike'. We also know little of early instrumentation: up to about 1740 choirs were probably still singing unaccompanied, or with perhaps a bass instrument. But gradually more instruments appear. We had great fun with the very jolly setting (probably originally a dance tune) of Psalm 133 'O what a happy thing it is' by Thomas Collins (fl 1790) – one of a group of musicians in Nuneaton, who wrote plenty of parts for a wide variety of instruments (the trombone came into its own). 'Dr. Haydn' also contributed six three part anthems (though as Sally said – Haydn could do with three parts what others needed six for) and we essayed Psalms 50 and 26 included in William Deshair Tattershall's "Improved Psalmody" of 1794.

There was considerable crossover between sacred and secular music – which was partly what made it so objectionable to some members of the clergy. It was deemed to be too frivolous, despite the fact that the musicians themselves found great enjoyment in performing them. The more enterprising musicians from northern towns and cities, travelled to London and came back with the latest compositions by fashionable composers. At the end of the eighteenth century everyone's favourite composer was Handel. A number of the compositions we attempted were very "handelian" in style, reminiscent of his oratorios with flowing contrapuntal lines. We had the opportunity to try out a three part 'Dead March in Saul' arranged by Edward Miller of Doncaster (c.1800) with highly contrasting verses and chorus. With its mournful advice "to be sung over a grave", the sombre music opened with the line "Unveil thy bosom, faithful tomb" and then progressed to an affirmative and triumphalist chorus with the words "Break from thy throne, illustrious morn..." Large Sunday Schools in places such as Manchester and Stockport had quantities of Handel *ms* which were used for fundraising performances most probably in suitably adapted versions. This included a setting of the anthem 'Teach me O Lord' by John Fawcett of Bolton which includes his own take on the Hallelujah Chorus. We also had fun with the anonymous 'Praised be the Lord' from the mid eighteenth century publication 'Ten Full Anthems for the use of Country Choirs'. As well as familiar texts with settings of "Hark the Herald" and 'Immanuel' (or "All Hail the Pow'r") which



had travelled from England to America and back to a Welsh choirbook. Even though in the mid nineteenth century the bands and 'country choirs' were suppressed in Anglican churches, in non-Conformist churches (and a number of pubs) the traditions continued. It is encouraging to know that professional musicians, such as cathedral organists, saw there was money to be made in these anthems and psalms and contributed a large portion of the repertoire which, according to Sally, largely remains unexplored. After such an enjoyable day it is hoped that we get many more opportunities to engage with this varied and fascinating part of our musical heritage.

Ruth Stock & David Roberts

Edition Michael Procter

Singers around the world will be pleased to know that **Edition Michael Procter** is available again, some nine months after the sad death of Michael Procter. His large collection of sacred choral music by renaissance composers is a very valuable resource for choirs, churches and music lovers.

From about 1990, Michael ran day, weekend and longer courses for singers of renaissance sacred polyphony. His great love was to perform the music in the true liturgical context for which it was created, so far as modern church services would allow. He was unusual in that the music he brought to his courses was mostly his own. As the years went by, he relied less and less on other editors' work. With few exceptions, he created fresh editions for every course, all transcribed from original sources in libraries all over Europe. The result was a growing corpus of choral music which he offered for sale as Edition Michael Procter.

At the time of his death, there were an estimated 850 pieces in the catalogue (including versions offered in different transpositions). These will be verified and re-catalogued over the next few years.

Orders and enquiries are welcome now at info@edition-mp.com and will be produced and sold by **Peacock Press** (jerry@recordermail.co.uk). The catalogue is online at www.edition-mp.com.



James Macmillan in Warrington

Although not in any sense “Early Music”, NWEMF members may be interested in the choral workshop day in Warrington, to be led by James Macmillan on Saturday May 4th. All details can be found on the St Mary's website:

www.stmaryswarrington.org.uk/workshop.html.

Handel's Dixit Dominus

The William Byrd Singers will be holding their annual workshop “Sing Joyfully” on Saturday July 6th in Sale, Manchester, featuring Handel's Dixit Dominus (Novello edition). Full details and booking form are available from Mary Halloran 01625 261933 or at

www.williambyrdsingers.org.uk

The Sixteen

The Sixteen is (are?) performing in three venues in the north west as part of its Choral Pilgrimage 2013 tour:

Friday 4 October, 7.30pm: Liverpool Metropolitan Cathedral

Saturday 5 October, 7.30pm: Blackburn Cathedral

Friday 25 October, 7.30pm: Carlisle Cathedral

Gregynog Festival

Members may be interested in the early music concerts this season at Gregynog Festival -



Gregynog Festival

Members may be interested in the early music concerts this season at Gregynog Festival -

Harmonie Universelle / Florian Deuter (21 June)

Mahan Esfahani

Ricercar Consort

Iestyn Davies and Thomas Dunford (all 22 June)

The Tallis Scholars (23 June)

The Mellstock Band - workshop and concert (24 June)

Fuller details are available at gregynogfestival.org and online booking opens on Monday, 18 March.

St Matthew Passion

Nantwich Choral Society is performing Bach's St. Matthew Passion with period instrument orchestra - The 18th Century Sinfonia - including David Hatcher on gamba. The concert is in Chester Cathedral on Saturday 23rd March - tickets can be booked online, see www.chestercathedral.com or phone 01244 500959



DIARY OF EVENTS

Please send information to: fosterrobert@gmail.com

Workshops

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, Tom Beets.
- 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 - Guerrero, Handl, Lobo, Tallis, Victoria - with Greg Hallam.
- 27 **MEMF**. Warley Woods Methodist Church, Abbey Road, Bearwood, B67 5LS. Bach cantatas 77 & 150 - 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, LS18 4BH. Dance day - music with Alan Redford.
- 17-19 **Benslow**. Troubadours, Trobairitz & Meistersinger with Sara Stowe.
- 18 **BMEMF**. Lucton School, nr. Leominster. Instrumental playing day with Frank O'Niell.
- 18 **NWEMF**. Natland Parish Church. Purcell with Clive Walkley, Evelyn Tubb.
- 24-26 **Discoed**. Early music in the Marches. Venice & beyond - Cavalli *Musiche sacre concertanti* - with David Hatcher, Steven Devine.



- 26 **EMFScotland**. Gilles Centre, 100 Strathearn Road, Edinburgh, EH9 1BB. Workshop for instrumentalists & singers with the Flanders Recorder Quartet.

June

- 8 **BMEMF**. Earl Mortimer College Leominster. Verse anthems for singers & instrumentalists with Bill Hunt.
- 8-14 **Lacock**. Monteconero Voice Workshop with Ghislaine Morgan.
- 9 **MEMF**. Solihull School, Warwick Road, B91 3DJ. 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**. St. Andrews United Reformed Church, Cypress Road, Marton, Middlesbrough, TS7 8NQ. 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**. Knutsford: German Sacred music with John Butt.

July

- 5-7 **Farncombe**. West Gallery Church Music with Francis Roads.
- 13-19 **NWEMF**. Trafford Hall, Ince Lane, Wimbolds Trafford, Chester, CH2 4JP. Summer School of Renaissance Music.
- 14-19 **Benslow**. International Viol Summer School with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.
- 20 **NEEMF**. St. Brendon's Church, Brancepath, nr. Durham. Choral workshop with David Allinson.
- 21-26 **Lacock**. Monteverdi, Gesualdo, de Wert, le Jeune, Palestrina, Weelkes with Robert Hollingsworth, Graham Bier.
- 27-3 Aug **Beauchamp**
- 27-3 Aug **Dartington** Week 1
- 27-3 Aug **NORVIS**

August

- 3-10 **Dartington** Week 2
- 4-11 **Cambridge** Baroque music



- 10-17 **Baroque Week** Summer School
11-17 **Cambridge** Renaissance music
13-18 **Chalemie**
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 **Rondo**. Intermediate viol course with Alison Kimber, Jacqui Robertson-Wade.

December

- 14 **BMEMF**. Corelli workshop with Pam Smith.

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, Heading-
ton, Oxford, OX3. Barbara Segal 020 7700 4293, [mie@thorn.demon.co.uk](mailto:chale-
mie@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.freeserve.co.uk, www.lacock.org

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

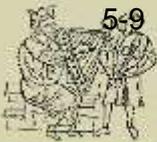
Pro Cantione Antiqua, 01943 874649

Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, president@nwemf.org.uk

Rondo Viol Courses. 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.westthorp@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, manchester@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

July10 & 13 Buxton. Opera Theatre Company Monteverdi *Orfeo*.

