



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XXXVII NUMBER 4 October 2013

From the Editor,

Since the last Newsletter we have had a June workshop, see report on page 5. We also seem to have had a summer this year, and coincident with going to “press” we have had the first of our autumn workshops [I hope to include a report in the December issue.] We have a November workshop to come – see page 3.

The Committee had to cancel the October Carnforth workshop for lack of uptake by the closing date for registration. Advance knowledge of numbers is needed for several aspects of planning, not least in choosing and preparing music for the disposition of voices taking part. Please respect dates on registration forms!

For 2014 there already outline plans – or more – for workshops in February, March (2), May, June and September. Tutors are **Martin Westhorp, Sarah Stowe, James Weeks, John Hancorn, Peter Syrus** and **Philip Duffy**. Please see pages 4-5 and take good note of the November workshop (this is the last Newsletter reminder).

Sadly we have to report the passing of two members. Appreciations appear on pages 7-9.

There is an item here about the Renaissance Music Group. It is open to you similarly to send an item about any group performing early music that you may be involved with.

Again it is a pleasure to thank the several contributors to this issue; they have done most of the “real” work and made the editor’s job simple and pleasurable.

Happy reading, and please let me have any comments about content or format.

John Huthnance

MEMBERSHIP MATTERS

I hope that September has found you all playing your early music again with renewed vigour after the summer break. There's so much music out there now compared with the early days of rediscovering forgotten treasures.

This is a final plea for those of you who still, for whatever reason, have not paid your NWEMF subscription for 2013. I will send you one last personal e-mail reminder and then we will presume that you no longer wish to be in membership.

If there is a particular reason why you no longer want to be a member of NWEMF, then please do let us know.

My e-mail address is: gilllowden@yahoo.co.uk

Many thanks!

Gill Lowden

FORTHCOMING NWEMF WORKSHOPS

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

Music from the time of Henry VIII

Saturday 9th November

Morley Green

Tutor: **Ralph Allwood**

Henry VIII was so keen on his music that he had a special book assembled to contain some of his favourite pieces. Most of these were shortish songs (eg the mournfully beautiful "Ah Robin") or bawdy songs (eg "Blow thy horn, hunter) or consort music for playing after dinner (some of these were by Henry himself), but some, like the exquisite "Quid petis O fili" were on a larger scale.

We shall be preparing these and several other pieces – a selection from Henry VIII, Cornysh, Daggere, Pygott. Most instruments would be appropriate, as they would have used so many different combinations of scorings according to which instruments were available at the time. Suitable instruments are recorders (soprano to Great Bass), flute, violin, bass viol.

Fire and Water
Saturday 8th February
Westhoughton
Tutor: **Martin Westhorp**

Worldes Bliss
A workshop for singers and instrumentalists.
Saturday 8th March 2014
St Wilfrid's Parish Church, Church Lane, Grappenhall, WA4 3EP
Tutor: **Sara Stowe**

This is followed in the evening by a recital "Galliarda A Tale of Two Cities" in the same venue a group including Sara Stowe.

Rosenmuller Vespers
Saturday 29th March
St Andrews Westland, Newcastle-under-Lyme
Joint with MEMF
Tutor: **James Weeks**

In August I was fortunate to be at the Dartington International Summer School in Devon, where the Week 1 choir performed the Vespers by Rosenmüller, conducted by James Weeks. In view of our March workshop, NWEMF members might be interested in some prior information about Rosenmüller and his "Vespers".

Johann Rosenmüller (1619-94) was a student and organist in Leipzig, but moved to Venice, where he worked at San Marco and the Ospedale for much of his career. He wrote many psalm settings in a style not dissimilar to that of Monteverdi, and in recent years various of these psalms have been brought together to form Vespers settings. The version we will be studying, Vespers for the Virgin, performed at Dartington and edited by Brian Clark for Kings Music, comprises grand settings of *Dixit Dominus*, *Laudate Pueri*, *Laetatus sum*, *Lauda Jerusalem* and the *Magnificat*. We will probably have time for only two or, at the most, three of these magnificent psalms,

which will require choir, soloists, strings, continuo, bassoon/
curtal, sackbutts and cornetti.

If you like the more famous Vespers by Monteverdi, you will love this joyous Venetian music. Put the date in your diary now, and look out for more details in future Newsletters.

Mark Flinn

**Scarlatti Stabat Mater
and NWEMF Annual General Meeting**

Saturday 10th May
Tutor: **John Hancorn**

Greatest Glory of our Muses – Church music of Robert White
Saturday 21st June 2014

Church of the Holy Ascension, Upton-by-Chester, CH2 1HS
Tutor: **Peter Syrus**

Plainchant

September
Tutor: **Philip Duffy**

WORKSHOP REPORT

German Sacred Music; workshop for singers, led by John Butt
Saturday 29 June 2013, St John the Evangelist, Toft, Knutsford

It was in a pleasant rural setting, with views across church gardens to fields beyond, that some 30 of us gathered in the hall of St John the Evangelist, Toft, to be taken through our paces by the eminent musicologist and Bach expert, John Butt, in vocal repertoire from Praetorius to J S Bach.

Professor Butt proved to be entertainingly informative, and unflaggingly energetic. He began the day with a vocal warm-up in the manner of musical training in the time of Schütz which included singing long, held notes with a cresc/dim shaping – otherwise known that day as the ‘dromedary hump’! His

unforgettably idiosyncratic musical directions also included singing 'Jauchzet' like the resulting wowl from stepping on the cat's paw, and pushing a plastic duck under water and releasing it, to get the feel of lightening the upbeat in triple time! Our warm-up included practising the appropriate German pronunciation of Latin vowels.

We were introduced to the influences on German church music of the 17th – 18th centuries, the liturgical context and Lutheran culture of the period and how music was meant to help bring about a change of attitude. We also considered in particular how both the Bach family of composers and Praetorius were influenced by the new operatic styles from Italy, and sought to introduce expression into German music, and ornamentation on the 'white' notes.

The church itself, the scene of the final run-through of music, has considerable charm. Although built in 1852 it has a series of beautiful modern stained glass windows along one side depicting Creation, Nativity, Crucifixion, Resurrection, Ascension, and Pentecost, appropriately illuminating some of the themes of the music we were singing. The whole day was enjoyable and enlightening.

The pieces covered were:

Praetorius - En natus est Emmanuel

Schütz – Selig sind die toten (from 1648 collection)

Schütz - Psalm 100 (Jubilate)

Johann Christian Bach (1642 – 1703) – Lieber Herr Gott,
wecke uns auf

Johann Michael Bach, d. 1694 – Furchtet Euch Nicht.

And finally, the great Johann Sebastian's - Lobet den Herrn

Marian Needham

IN MEMORIAM

Pat Lockwood

The regard and affection in which Pat was held by so many NWEMF members could be attested by the significant number of people, from near and far, who attended her funeral in Knutsford Methodist Church on 9 August. Some, indeed, took an active part in this *Service of Celebration*.



Mavis Fox spoke very movingly of her friendship with Pat over a 40-year period; she introduced an instrumental realisation of Dowland's aptly-chosen *Weep ye no more, sad fountains* by the Egerton Consort (led by Peter Syrus), while, as is customary on such occasions, we all learned much more about Pat, her range of interests and activities, than simply her dedicated involvement in early music.

Pat, who died aged 89, was one of NWEMF's most dedicated and enthusiastic members, a 'regular' at NWEMF and other local early music workshops, also active in various informal music-making activities, until the effects of her advancing years curtailed her attendance only comparatively recently.

Val and I first encountered Pat when she attended Peter Syrus's Renaissance Workshop sessions at Manchester's College of Adult Education, not long before NWEMF was inaugurated there in November 1977. I (and others too, I guess) was totally misled by an apparently stern, reproofing exterior. As we came to know her better in subsequent years, we realised how wrong those first impressions had been: she was very kind, had a most mischievous (occasionally waspish) sense of humour, and was a delightful musical and social companion. Whether as soprano singer or (more reticently) as tenor viol player, her absence from our various musical activities will be very keenly felt.

Roger Wilkes

I first met Pat about 35 years ago when I was asked to teach on a funny little early music summer school at Little Benslow Hills. There were about eight singers tutored by Colin Mawby and I tutored a similar number of instrumentalists – viols and recorders. Pat sang for most of the time but also joined the instrumentalists on recorder from time to time. When in 1985 Clive asked me to tutor at Ambleside, Pat was almost the first person I saw when I arrived – very reassuring for a nervous first timer! Later Pat came to “Try a viol” and took to the tenor viol with enthusiasm. She came to me for lessons, joined in the viols classes at Ambleside and became a long-standing participant at the Alston Hall viol consort weekends, having also taken up the treble viol. My final view of her was her valiant struggle to keep going at the last weekend she was able to attend.

But my chief memory of Pat was her dry, pithy wit and her way of delivering a quiet but stinging brickbat (never aimed at me, I hasten to add) in such a way that it could take a while to gather the full import of what she had said. I shall miss her greatly.

Elizabeth Dodd

Joan Gibbons

Joan Gibbons - a long-standing member of NWEMF until about five years ago - died on 22 July, at the grand old age of 93. My knowledge of Joan was based on her attendance at various of my 'Chester' early music days - whether for NWEMF, for the University of Liverpool extra-curricular programme or latterly for Mostly Music. I believe that Joan's enthusiastic and characterful involvement in early music in the Chester area extends back to the halcyon days of Joan Wess, who presided over highly-influential classes during the 1960s and 1970s. Although in later days Joan's ability to play (recorder, keyboard) became limited, her enthusiasm and good humour remained undimmed; she was full of fun and wit. She will be sorely missed, and we extend our deepest sympathy to her husband Alan.

Roger Wilkes

It is perhaps not generally realised how versatile a musician Joan was. She played, of course, piano and organ and sometimes was known to perform on the organ of Hexham Abbey when she lived nearby; her secondary specialisms when a student at the Royal Academy were violin and voice; and in later years she learnt guitar, recorder and clarinet. [Alan, a skilled engineer, built Joan a harpsichord. The house is an Aladdin's Cave of musical instruments].

Her non-musical life was equally varied and characterful. After school in Bruges she joined the WRNS during the War and, using her knowledge of French and Flemish, was employed on secret work on the Continent towards the War's end. Having signed a vow of secrecy from which she was never absolved, she always afterwards refused to divulge what her work was! So secret it remains.

George Horsman

NEWS ITEMS

Rose Consort of viols in Yorkshire, October 2013

An Emerald in a Work of Gold

Sunday 6 October 2013, 7.30pm, Firth Hall, University of Sheffield

with Rory McCleery (countertenor)

Music from the partbooks of the Oxford scholar Robert Dow, a wonderful manuscript collection made in the 1580s that provides a snapshot of one avid amateur Elizabethan musician's tastes. He seems to have particularly enjoyed Latin motets by Tallis, Byrd and Parsons, together with consort songs by Byrd and Stogers, as well as a number of instrumental pieces including In Nomines. But he also had an eye for pieces from over the Channel, including music by Lassus and the Flemish Philip Van Wilder who was also employed at the Tudor court.

Tickets: www.sheffield.ac.uk/concerts

Tears of Sorrowe and Gladnesse

Monday 7 October 2013, 7.30pm, St Paul's Hall, Univ.

Huddersfield

with Clare Wilkinson (mezzo) and Jacob Heringman (lute)

The programme centres on music by John Dowland to celebrate the 450th anniversary of his birth. It features music from his intense collection of dance music, Lachrimae, or Seaven Teares figured in seaven Passionate Pavans, interspersed with some of his greatest ayres and lute solos showing something of his varied output. These will be performed in the context of instrumental fantasias, consort songs and Latin motets by two of his great English contemporaries, whose Catholic religious faith affected their careers: William Byrd who stayed in England working under some duress; Peter Philips who, like Dowland, travelled widely on mainland Europe before settling in Antwerp.

Tickets: www.huddersfield-music-society.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

Voices and Viols: Music and Merriment for a Tudor Hall

Following its sell-out success at Greystoke Castle last year, the Cumbrian specialist early music group the Herdwyck Consort is delighted to be presenting not one, but two concerts in historic houses this autumn. Joined by Cumbria Viols, they will be performing two programmes of songs, madrigals and catches as they might have been played and sung in the great hall of a castle or manor house in the sixteenth and seventeenth centuries. The first performance is at Greystoke Castle on Sunday 10 November at 3pm, the second, in aid of Springfield House, Kendal, is at Levens Hall on Monday 18 November at 8pm. Tickets £10 (£5 for under 18s) from info@herdwyckconsort.co.uk or 017684 83257 .

Polychoral Weekend

Following up the March 2013 “Polychoral Pageant” weekend at Alveley, Roger and Val Wilkes are convening a weekend workshop on 7-9 March 2014, details as follows.

Venue: The Mill, Alveley, nr Bridgnorth, Shropshire, WV15 6HL

Dates: dinner Friday 7 to lunch Sunday 9 March 2014

Tutor: Roger Wilkes

Music: (subject to confirmation) polychoral pieces by Giovanni Gabrieli, Hassler, Victoria, Philipp Dulichius.....

Cost: £185 for resident participants; £155 for resident non-participants (in the music-making); £140 for non-resident participants (all-inclusive except Bar drinks, other extras purchased, holiday insurance; no single supplement).

Please tell your friends! And please contact Roger and Val if, at least in principle, you would like to take part in this course (Contact information on page 2 of this Newsletter)

Early Music Summer Course

Sunday 17 August – Saturday 23 August 2014, Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH

The College. Higham Hall College is an independently-run adult educational residential college. It is situated in the midst of magnificent Cumbrian Lakeland scenery: Bassenthwaite lake is less than a mile away, the college itself is set in extensive and most attractive grounds, and there are abundant opportunities for walking, within the grounds and beyond, while hills and mountains are just a short drive away. The attractive town of Cockermouth lies less than four miles from the college, while, in the opposite (eastern) direction, Keswick is nine miles distant. The college complements its fine setting with a particularly friendly and welcoming staff, very comfortable and well-appointed bedrooms (mostly with *en suite* facilities) and excellent catering! There is a bar, open at all important times. More information can be found at www.highamhall.com/. Further information for those dependent on public transport can be provided on request.

The course would be open to non-residents as well as residents.

Course Content. This, in practice, can expand or contrast according to the level of demand. That said, we plan to specialise in Renaissance Music (with some incursions into the early Baroque; thus the 'long' 16th century), and to offer tuition in choral singing, viol, recorder and lute (at least), ideally with additional vocal instruction, possibly also dance. Tutored elements in the course could be – and no doubt would be – complemented by various untutored ensemble activities both vocal and instrumental (or mixed). A well-supported course could therefore offer a programme offering such activities as (in no particular order) choral workshops, viol consorts, recorder consorts, tuition in lute, lute-song sessions and small consorts, singers' workshops and vocal technique, 'mixed' (vocal and instrumental) repertory sessions, 'plenary' vocal and instrumental sessions....together with illustrated talks and other ancillary activities. There would be opportunity for those who wish to try (to them) a 'new' instrument (including voice) to do so. You are warmly invited to contribute your own comments and suggestions; your views would be welcome.

Roger Wilkes

OTHER GROUPS

Renaissance Music Group (Liverpool)

I'm writing to members of NWEMF since you may be able to help, directly or indirectly, in furthering the cause of Early Music in this area by bringing in new members to one of the area's choirs, the Liverpool-based Renaissance Music Group, one of the groups meeting regularly and giving performances to which the public are invited.

The RMG is Merseyside's / Wirral's Early Music choir specialising in European sacred music of the fifteenth to the seventeenth centuries. This includes the monumental late-Gothic pieces of the Eton Choir Book and works by the well-known major figures of the period – Josquin, Morales, Tallis, the late-sixteenth century quartet – Byrd, Lassus, Palestrina and Victoria, and later Baroque masters including Sweelinck, Schütz and Purcell. There are

scores of lesser-known musicians, altogether providing a huge literature, scarcely known, with an immense variety of style, into which we intertwine plainchant. Some of it is presented in secular programmes but, by taking part at Mass and Evensong in some lovely local churches, it can be heard as – and where – its composers envisaged it. Meeting this music weekly we come to understand its structure and the significance it had in an age so very different from our own. We have an informative website – google *renaissance music group liverpool* (or more formally <http://www.renaissancemusicgroupliverpool.org/>).

The Group has been in being now for some decades and has a stable membership, a heritage, a tradition. We should like however to ensure continuity by bringing in a few younger singers to replace us as we retire.

I am making a direct appeal to singer-members of NWEMF, able to come weekly to Liverpool, to think about joining. Beside the Merseysiders, we draw members from the Wirral, Southport, Warrington and Chester.

But I also want to address members of NWEMF generally: cast your minds around and ask yourselves whether you have friends or acquaintances who could make it to Liverpool weekly: tell them about RMG; urge them to look at our website, perhaps contact the people noted there. The Group needs your help to enable it continue in presentation of works from this admirable fund of European culture. Please do what you can!

Morris Davies



DIARY OF EVENTS

Please send information to: fosterrobert@ymail.com

October

- 5 **NWEMF**. Carnforth Parish Church, Lancaster Road, Carnforth, LA5 9LD. Restoration Chapel Royal Music with Roger Wilkes.
- 11-13 **Rondo**. Upper intermediate.
- 25-27 **Alston**. Viol consort playing weekend. For all abilities except beginners. Featured composers - Byrd, Ferrabosco & Lawes - with Elizabeth Dodd.
- 27 **NEEMF**. Priory Centre, York, YO1 6ET. Workshop - Sounds of the New World - for singers & instruments with Patxi del Amo.

November

- 9 **NWEMF**. Morley Green Centre, Mobberley Road, Wilmslow, SK9 5NT.
Music from the time of Henry VIII with Ralph Allwood
- 16 **MEMF**. Selly Oak Methodist Church, Langleys Road, Selly Oak, B29 6HT. Coronation anthems by Handel & Purcell for singers & instruments with Robert King.
- 22-24 **Benslow**. Consorting viols with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.
- 22-24 **Hawkwood**. Baroque Strings Weekend with Jane Francis, Sharon Lindo, Katharine May.
- 22-24 **Rondo**. Hayes Conference Centre, Swanwick, Alfreton, Derbs, DE55 1AU. Intermediate viol course with Alison Kimber, Jacqui Robertson-Wade.
- 23-24 **NEEMF**. York University workshop. Gesualdo madrigals & sacred music with Justin Doyle, Robert Hollingsworth.

December

- 7 **NEEMF**. National Centre for EM, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI . There is no rose - Christmas music from Mediaeval & Renaissance England for singers with David Skinner.

- 14 **BMEMF**. Venue tba. Corelli workshop for instrumentalists with Pam Smith.

January 2014

- 11 **MEMF**. Venue tba. Mediaeval Music - workshop for singers with Donald Grieg.
- 18 **Mostly Music**. All Saints Centre, Hoole Road, Hoole, Chester, CH2 3HZ. Workshop for singers, viols & recorders on the *Triumphes of Oriana* with Roger Wilkes.
- 31-2 Feb **Hawkwood**. Viol consorts weekend with Jane Francis, David Hatcher.

February

- 8 **NEEMF**. Newcastle tba. Madrigal workshop with Clive McClelland.
- 8 **NWEMF**. St. Bartholemew's Church, School Street, Westhoughton, BL5 3NZ. Fire & water - workshop for singers with Martin Westhorp.
- 21-23 **Hawkwood**. Madrigals, Motets and 'I Fagiolini-esque' items! with Robert Hollingsworth.
- 22 **MEMF**. Dale Street Methodist Church, Leamington Spa, CV32 5HL. Charpentier for singers & instruments with Graham O'Reilly.

March

- 7-9 **Mostly Music**. The Mill, Alveley, nr Bridgnorth, Shropshire, WV15 6HL. Polychoral Pageant (Giovanni Gabrieli, Hassler, Victoria, Philipp Dulichius) with Roger Wilkes.
- 8 **NWEMF**. Grappenhall Church, Church Lane, Grappenhall, WA4 3EP.
12/13th century monophonic songs from France, Germany & England & Cantigas for singers & soft Mediaeval instruments with Sara Stowe.
- 16 **NEEMF**. Priory Street Centre, Priory Street, York, YO1 6ET. The Legacy of Lassus - workshop for singers & instruments with Eileen Silcocks.

- 29 **MEMF & NWEMF.** St. Andrew's Church, Pilkington Avenue, Westlands, Newcastle-under-Lyme, ST5 3RE. Rosenmuller *Vespers* with James Weeks.

May

- 10 **NWEMF.** Venue tba. Scarlatti *Stabat mater* with John Hancorn.
- 17-18 **MEMF.** Venue tba. Florentine intermedii 1589 for singers, players & dancers with Philip Thorby.
- 31 **NEEMF.** Middlesbrough tba. Lasso workshop for recorders with Sandra Foxall.

CONCERTS

November

- 8 **Buxton.** 19:30 English Touring Opera Monteverdi *The coronation of Poppea*.
- 9 **Buxton.** 19:30 English Touring Opera Handel *Agrippina*.

December

- 8 20:00 Liverpool Cathedral Lady Chapel, Renaissance Music Group with Chester Viols, Music for Christmas.
- 11 Kendal Midday Concert Club, Kendal Town Hall, Highgate, Kendal, LA9 4DL. Galliarda, 'Josep i Maria' - Christmas programme. Details from John Hiley, www.kendalmiddayconcertclub.org

March 2014

- 8 St Wilfrid's Church, Church Lane, Grappenhall Village, Warrington, Cheshire, WA4 3EP. Galliarda A Tale of Two Cities. info@liveatstwilfrids.co.uk

April

- 30 Millgate Arts Centre, Delph, Oldham OL3 5DY Galliarda Programme tbc - probably Music from the Land of Don Quixote www.saddleworthchamberconcerts.org.uk

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
- Discoed** 01547 560369, DiscoedEarlyMusic@BTConnect.com
- 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

EMFScotland, 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.farncombecourses.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.freemove.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

NCEM, National Centre for EM, St Margaret's Church,
Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220,
boxoffice@ncem.co.uk, www.ncem.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 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, 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@musica-secreta.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,
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