



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XXXVIII NUMBER 4 September 2014

From the Editor,

As I write, summer still seems to be with us (I did not know that my June invocation to enjoy it could be so effective). Nevertheless, NWEMF's "autumn" music season has started with Philip Duffy's Plainchant workshop. Since the last Newsletter, the Early Music Summer School at Higham Hall has also taken place and we have no fewer than three accounts (well, I "had my arm twisted" and recruited another for an instrumentalist's view). The various reports appear on pages 6-11.

Our next workshop is on 11th October in Natland with Clive Walkley – the deadline to register is imminent! Plans for this season, on pages 3-5, include workshops in November (this is the last Newsletter reminder) and each month from January to May.

There is news and announcements of other events on pages 11-14:

Concert at Cilcain on 11th October

Birmingham Recorder and Early Music Festival, 1-2 November

Renaissance Music Group recital with Chester Viols, 7th December

Course at Knuston Hall; Peter Syrus as tutor, 12-14 December

Mostly Music events in January and March 2015

Viol weekend in March 2015

and the usual diary of events from page 15.

I thank the contributors to this issue, especially for workshop reports.

Happy reading!

John Huthnance

MEMBERSHIP MATTERS

Dear members, I hope you have had a summer of Early Music making and that you are ready for our next series of events.

At the time of writing, there has been little interest in creating an up-dated members' list. Hopefully, we will have the chance to review the situation at our next committee meeting. In the meantime your suggestions are welcome.

Gill Lowden

gilllowden@yahoo.co.uk

FORTHCOMING NWEMF WORKSHOPS

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

N.B. free for under-18s and full-time students

Music from Spain and the New World: music by Ribera and Padilla

Saturday 11th October
St Mark's Church, Natland
Tutor: **Clive Walkley**

Regular readers of this newsletter will be fully aware of my passion for Spanish Renaissance music. It is sometime since I last organised a Spanish workshop in Natland, near Kendal, and I welcome another opportunity to introduce you to further music from this golden age in our lovely village church.

The music of Juan Gutiérrez de Padilla has twice been the subject of NWEMF workshops in recent years; *Missa Ego flos campi* formed the substance of one of my previous workshops and another by Jeffrey Skidmore. In this workshop I want to concentrate on another mass from the source, a surviving choirbook now catalogued as *Libro de coro* no.15 in Puebla cathedral. This is a large choirbook containing a number of masses for two choirs all of which have now been transcribed and published except the *Missa sine nomine*. I transcribed this mass last year and now welcome a chance to hear it – possibly its first performance since the 17th century. It is scored for eight voices (Choir One, SSAT: Choir Two: SATB) and is similar in style to *Ego flos campi*; that is to say, there are frequent rhythmic exchanges between the two choirs, frequent syncopations and off-beat entries – plenty, in fact, to keep us on our toes! It is not, however, a complete mass: the short Sanctus comes to an end without the following Benedictus and there is no Agnus Dei. Possibly this is the reason it has not had any public attention in our time.

Padilla (ca.1590 -1664) was born in Málaga but crossed over to the New World sometime in the second decade of the seventeenth century and spent most of his professional life serving the cathedral of Puebla. When he died, the cathedral authorities thought highly of him and ordered that his Latin works should be preserved in bound copies (hence the extant *Libro de coro* no. 15). Clearly, Puebla was a wealthy establishment and Padilla had what was at that time a large choir of twenty-eight men, fourteen boys and a body of instrumentalists.

In contrast to the music of Padilla, I would like to explore motets by Bernardino de Ribera (c.1520 – after 1580), recently reconstructed, transcribed and edited by Bruno Turner from the heavily mutilated source in Toledo cathedral and now published by Mapa Mundi. Ribera was successively chapelmaster at Avila, Toledo and Murcia. Bruno Turner is currently working on further reconstructions, and the all-male Cambridge-based group, *De Profundis*, are recording a selection of Ribera's surviving works for CD release later this year.

Among motets to be included in this workshop are the five-part *Rex autem David*, with its interesting 'accidentals', a seven-part setting of *Vox in Rama* (SSAATTB), the plangent six-part *Dimitte me ergo* (SSAATB) and a joyful five-part setting of *Regina caeli laetare*.

Probably all of this music will be unknown to members of NWEMF so the workshop offers an opportunity for singers to explore fine music which has long remained hidden. BUT– a note of caution here – the programme will only work if we have enough singers to do justice to music which, at times, has as many as three soprano lines, with divided alto, tenor and bass lines. For this reason, I do hope that it will meet with a good response.

Clive Walkley

Early Music for Advent and Christmas

Saturday 22 November 2014

St John's Parish Centre, Church Hill, Knutsford, WA16 6DH

Tutor: **Roger Wilkes**

CHRISTMAS 2014 IS COMING EARLY.....!

I am writing this during a particularly warm, and largely sunny, period of late spring – so that it may seem rather in bad taste to write about an activity scheduled to place during the latter part of autumn, less than five weeks before Christmas. Nevertheless, the diaries of busy people easily fill up...so here is the date of a NWEMF event for your diaries **now!**

Given a suitably balanced group of singers and instrumentalists (viols; recorders; cornetts, sackbuts and other loud winds; lutes etc.), we will rehearse various pieces by Giovanni Gabrieli, Hassler, Hieronymus Praetorius, Guerrero, and other late 16th- and early 17th-century composers, which deploy the available musical resources to best advantage. A booking form is provided.

Organisers frequently lament the arrival of workshop applications at the last minute – or later still; ‘early music, late bookers’. Please note: no cheques will be presented until after the workshop has taken place. Please send in your application forms as soon as you possibly can, as this will assist enormously with the organisation (e.g., with provision of sufficient scores or parts of each piece). This date will hopefully ‘miss’ pre-Christmas concerts in which many of you may be involved; accordingly, I do hope that several of you will be able to join me for a suitably upbeat, festive anticipation of Advent and Christmas.

Roger Wilkes

Sacred music by Johann Schein (1586-1630)

a day for singers and instrumentalists

Saturday 31st January 2015

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

Tutor: **Peter Syrus**

Austrian Baroque - Biber and Fux

Saturday 21st February

Venue to be announced

Tutor: **Paul Spicer**

Verse anthem workshop for Pat Lockwood

Saturday 21st March

Knutsford Methodist Church

Tutor: **Bill Hunt**

King Arthur

Saturday 18th April

Didsbury Baptist Church?

Tutor: **John Hancorn**

Mediaeval Polyphony workshop: from organum to Josquin

Saturday 16th May 2015

Venue to be announced

Tutor: **Donald Greig**

WORKSHOP REPORT

Chant Workshop for Holy Cross day

Philip Duffy, St Nicholas Church, Pier Head, Liverpool L2 8TZ, Saturday 13th September 2014

Some 18 of us met for a Chant Workshop in Liverpool Parish Church, about half with high voices facing the lower voiced. The following day was to be the Feast of the Exaltation of the Holy Cross and Philip had chosen chant for First Vespers for the day.

The basic simplicity of chant notation is complicated by a quantity of technical detail which Philip explained. A note of unit length (a quaver) can be notated as a square, a square with tail, a lozenge. Sing the lower then the upper of two notes aligned vertically; a note followed by a one lower is sometimes joined to it by a broad conspicuous stroke. One way to lengthen a note is to place after it a quilisma - shaky strokes of a broad-ended quill - in the space between two of the four-line stave – clear enough on ancient parchment with 12 mm between lines but no longer so in the 2mm spacing of modern copies. A small cedilla-like sign appended to some note indicates a note of that pitch and of standard length but indicates too a change to the pronunciation of its syllable.

Whatever hindrances this may place before the novice reader, they pale into total insignificance compared with various notations (known as neums, squiggles written above the text) that may have accompanied texts at the time when many chants were being composed – from the 7th century onward. In the handout Philip included the chant for the Good Friday Reproaches starting *Popule meus, quid feci tibi?* in its usual notation, together with the neumed version from Leon (after 930) and Einsiedeln (beginning of 11th century), very unlike each other, neither remotely like their present form. He later circulated a series of 16 versions for another text that have appeared down the ages.

The workshop was a preparation of the chant – splendidly illustrated by Philip - for Vespers with its customary Hymn, Psalms and the *Magnificat* with their antiphons, New Testament readings, Prayers, and ending with *Salve Regina*. Psalms, readings and prayers consist in recitation on one note with initial and cadential formulae, with more variety in the antiphons.

The beautiful *Salve* is relatively well known but much less so was the Hymn, *Vexilla regis prodeunt*, a fine tune, and special to this particular occasion. It is one of the greatest hymns of the liturgy and is also one of the very few from early times for whose origin we have exact information.

Its author was Venantius Fortunatus (530-609), who wrote it in honour of the arrival of a large relic of the True Cross which had been sent to Queen Radegunda by Justin II, [Byzantine Emperor](#) from 565 to 574. Radegunda, Queen of the Franks, had retired to a convent she had had built near Poitiers and was seeking out relics for the church there. To help celebrate the coming of the relic, the Queen asked Fortunatus to write a hymn to greet its arrival at the church and the hymn was first sung in the procession on 19 November 569. Thus the hymn has a strong connection with the Cross. (Palestrina set it.)

The performance of Vespers itself was an occasion of quiet dignity and we were grateful to Philip for having made it possible.

Morris Davies

SUMMER MUSIC

We've had one of the best summers for years, with plenty of warm afternoons in the garden. But also some excellent music, with two particular highlights for me. At the Dartington Summer School of Music in July, the Chamber Choir performed the Stabat Mater by Agostino Steffani (1654-1728), a fine setting with some interesting points of comparison with the Scarlatti version which NWEMF sang memorably under John Hancorn earlier in the summer. The Steffani setting is in six parts with a rich string accompaniment including three viola parts. It would make a good NWEMF workshop some time in the future.

A month later I was in Cortona in Tuscany, where the biennial Singing Holiday choir sang an excellent concert under Paul Spicer, including the remarkable Ave Cuius Conceptio by Ludford, a huge piece of early Tudor music which brought back memories of Peter Syrus's Chester workshop in June. The piece had been chosen for the concert by Pauline Thompson, known to several NWEMF members, who had hoped to join the Holiday but sadly died in January. The concert was dedicated to her memory, and I think our performance of the Ludford piece was a fitting tribute.

Mark Flinn

EARLY MUSIC SUMMER SCHOOL: three REPORTS

17th-23rd August 2014, Higham Hall on the edge of the Lake District.

Roger Wilkes (Head Tutor) Deborah Caterall, Elizabeth Dodd, Philip Gruar, Hugh Cherry.

Higham Hall is near Bassenthwaite Lake and looks across to Skiddaw. This was a first course of this type for the college. It had approximately 20

participants with tuition for choral, viols, recorders and lute. The atmosphere was very friendly. We took part in the vocal sessions but the consensus of all who took part in it found it instructive and enjoyable. The college staff were very caring, the accommodation was good, and it has to be said the quality and choices at meal times were exceptional. It is planned to have the course again over the similar period in 2015. And furthermore it is hoped to have a few more participants.

Mary and Alex Murray

Five tutors (Deborah Catterall – vocal, Hugh Cherry – lute, Elizabeth Dodd – viols and dancing, Philip Gruar – recorders and mixed instruments, Roger Wilkes – instigator and choir) and nineteen “customers” including myself took part in this course. Participants came from all over the UK (little north-west bias) and also from Austria, Germany and Switzerland. Introducing the week, Roger emphasised the distinction from past NWEMF summer schools: we were allowed to stray into early Baroque; we were a “select” few but Higham Hall regarded the numbers as so successful that they had already pencilled in dates for 2015; the Hall had proposed the School and bore the admin.

Where the “selection” took place, I know not, but miraculously the choir of 11-12 was contrived to be well balanced between voices. Including Philip, the recorder group of five spanned the range from descant to contra-bass. The viol consort (five including Elizabeth) also comprised a complete suite from treble to double bass.

Typically the first morning session each day was for these three separate groups, the choir having enjoyed a vocal warm-up with Deborah. After mid-morning coffee, we were rearranged into other groups according to wishes that we had expressed on a second booking form. So I found myself singing one-to-a-part along with two others and Deborah, in a couple of sessions for a few voices and viols including Dowland funeral songs, and singing one-to-a-part Dowland songs with lute; all most enjoyable. “Found myself” in that (seemingly with many others) I had little recollection of what I had “signed up” for months beforehand!

The period from lunch to tea-time was not scheduled (tutors were simply “available”) and many including myself took advantage of the attractive countryside and quiet lanes and paths to go for walks. Higham Hall has a pamphlet of eight walks from three to eight miles that may be taken from the house. A few intrepid participants swam in the lake (Bassenthwaite).

After tea we had a choice of three or four sessions to sign up for on the day. For myself this was an opportunity to air my violin in company with recorders and a viol on Monday and Tuesday (albeit the need for a bass line on Tuesday converted my voice to an “instrument”). Dancing was another option enjoyed by myself but rather few others, and there were plenty of singing options from individual coaching to various-sized groups. On Thursday we were treated to a recital of Dowland songs given by Deborah and Hugh and Elizabeth’s talk “Dowland non dolens” about the Galliard and Dowland’s music – with “illustrations” of the dance and music.

After dinner we all combined to enjoy “Dancing for (almost) all” on Monday. Tuesday gave us “A French Collection”, favourite compositions by Sandrin and de Sermisy and other composers’ variants thereof. Much of this was based on Roger’s ‘mixed’ and Elizabeth’s viol groups after coffee on the previous mornings (all of us took part in a couple of items). All (including professed non-singers) sang the splendid Monteverdi *Domine, ne in furore* and Byrd *Nunc Dimittis* on Wednesday. On Thursday evening we performed an arrival song and inter-act *Intermedi* by Corteccia for the elaborate 1539 celebrations of the arrival of Elinor, spouse of the Duke of Florence. These *Intermedi* (apart from full choir items) had been rehearsed during sessions earlier in the week, although for some participants too much had happened since to recognise this! On Friday evening, all assembled together for 11 items representing what the various groups had “got up to” during the week.

Roger led some late-evening singing on the Monday and again as the final activity on the Friday – madrigals with parts for viol and recorder players.

Higham Hall was built in the early 19th century as a large residence, and provides several suitable rooms for groups of up to 10 or more as well as the Lecture Room which amply accommodated the whole group and was just about large enough for the dancing. It has a justified reputation for excellent food.

The limited numbers and house-party ambience led to a most informal and enjoyable week, perhaps especially for those including myself who particularly enjoy making music in small groups. Thanks are due to all the tutors and particularly Roger for all their preparation, hard work and patience with those of us who (logistically and musically) were not always sure where we were going and when.

John Huthnance

Tutors: Deborah Catterall, Hugh Cherry, Elizabeth Dodd, Philip Gruar and head tutor Roger Wilkes.

At the time of writing this I have just returned from a wonderful week of music making at Higham Hall near Cockermouth in Cumbria. I am already looking forward to next year when I can do it all again, with variations of course.

We were a small party of singers and instrumentalists which could be melded into inechanging groups of viols, singers and recorders to good effect. One such session consisted of a rendering of Ludwig Senfle's "Two Lieder a Five", secular songs which were great fun for two voices and three recorders to perform. Whilst enjoying this under Philip's guidance we could admire the red admiral butterflies visiting in large numbers the buddleia bush outside the window.

Higham Hall is in a spectacularly beautiful spot in The Lake District with breathtaking views from many of the windows. Some energetic people enjoyed an early morning swim in nearby Bassenthwaite Lake or a run or walk before breakfast. There were places to sit outside and soak up the peace of the surroundings, watching the late nesting martins visiting the tower eves.

Higham is a very comfortable house. I particularly appreciated the compact venue (no carrying instruments up and down hills) and the staff certainly went the extra mile making us feel welcome. The meals were wonderful and must have included most people's favourite puddings over the week.

Among the many musical delights of the week was a recital of John Dowland's music for lute and voice performed by Deborah Catterall and Hugh Cherry. We were bathed in delicious melancholy although Debbie told us at least one song was cheerful!

The week was planned by the tutors so that some group sessions were used to prepare pieces that fed into the larger sessions for all. Elizabeth's evening featured "Douce Memoire" in various settings including one where the recorders were the basis for Elizabeth playing the Ortiz variations on the bass viol and another where Philip played variations on recorder accompanied by the viol consort. We played and sang versions by other composers such as Jaques Buus and Tielman Susato.

Another evening led by Philip, took us all back to Florence in 1539 where we became the musicians performing the music for the celebration of the

nuptials between Eleanor of Toledo, the beautiful and haughty daughter of the Spanish Viceroy of Naples to one of the Medici, Cosimo, Duke of Florence. We played and sang with great enthusiasm.

Throughout the week there were sessions for trying a viol or lute and very encouraging sessions for inexperienced singers. Elizabeth offered two dance sessions as well as dancing for all, enjoyed by all from my place on the floor.

Despite the small numbers I was amazed by the wrap around sound of the voices led by Roger and the many wonderful pieces arranged and conducted by him. The warmth of the madrigal singing on the last night made a great finish to a lovely week.

Thank you Roger for steadfastly keeping faith with this new venture.

Helen McCann

NEWS ITEMS

There is a concert coming up on the 11th October which should be a lovely evening. If you would like tickets I can reserve some for you.

11 October Cilcain Village Hall. 'Time Stands Still...' The finest and most deeply moving of Dowland's songs and lute music, coupled with some lighter three and four part ayres of Campian and Attey. Deborah Catterall, Martin Eastwell and members of Vox Aurum. Tickets £8 concessions £6; from Deborah, Cilcain Village Shop and at the door or email me to have tickets reserved.

If you come bring a nibble and something to drink as the concert will be cabaret style.

Best wishes, David Allen

Birmingham International Recorder and Early Music Festival

Saturday 1 - Sunday 2 November 2014

- Birmingham Young Recorder Soloist Competition. An international competition for solo recitalists aged 18 and under, sponsored by the Early Music Shop, Tim Cranmore Recorders and Recorder Music*Mail*
- Birmingham Recorder Ensembles Festival. A non-competitive and supportive festival of ensemble playing for recorder ensembles and early music groups of all ages
- Concerts by recorder ensemble Fontanella, soloist Chris Orton and members of the Birmingham Conservatoire Recorder and Early Music Departments
- Foyer trade stands including the Early Music Shop

- National Youth Recorder Orchestra taster session
- Baroque flute, oboe and bassoon taster sessions
- Performance with electronics taster session

For more information and full details of how to enter the Competition and Festival please visit: www.bcu.ac.uk/recorderfest

Mother of God Liverpool Cathedral Lady Chapel, **7th December**, 8pm
 Although the whole of the New Testament follows from the life of Christ, it is his mother and not he that is the central figure at the Nativity. She had been alluded to - 'a Virgin shall conceive' - in earlier prophecy. Her immediate response to news of its imminent fulfilment and later outburst to her cousin, the birth itself with shepherds and Magi, presentation of her child in the Temple and to learn of the sword that should pierce her heart, their escape from Herod's infanticide – all this is told in detail by the writers of the Gospels. They tell a little more about Mary subsequently but in the rest of the New Testament, based upon Christ's teaching and actions and what followed, she is scarcely mentioned – she was not of any significance to the writers of the Epistles.

However, based upon a syllogism 'Jesus is God; Mary was his mother; therefore Mary is God-bearer', she became an iconic figure for the early Church Fathers. She was *Theotókos, Mother of God*, and they backed the title by metaphysical argument that would make little impact today. So things stood for nearly a millennium.

But then she became figure of veneration. The four great antiphons, *Alma redemptoris Mater, Ave Regina ceolorum, Regina coeli, Salve Regina*, and many others came to be written. She was addressed as 'Kind Mother of the Redeemer, Gate of Heaven through which light shone upon earth, Star of the Sea, Mistress of the Angels, Mother of Mercy, our Life, Sweetness, Hope', one of 'renowned and unsurpassed beauty who to nature's wonderment bore her own Creator and remained ever Virgin'. She was called upon to pity us sinners, pray to God for us and to beseech Christ to be our advocate at the Day of Judgment.

These ideas dominated religious thought for several centuries and led to more evident creativity seen in the many vast cathedrals being built throughout Europe, the paintings and images fashioned for them and a great number of musical settings of the antiphons and other texts in her honour that were sung in these newly created spaces. This was particularly evident in this country – look at the Lady Chapels that form part of our cathedrals. The statutes of Eton College, drafted in the mid-

fifteenth century, make explicit reference to all three, building, image, antiphon. England belonged in some special way to Mary, who was seen as the country's defender and guardian. "We English, being her own Dowry, as we are commonly called, ought to surpass all others in the fervour of our praises and devotions".

The Renaissance Music Group together with its partners, the Chester Viols, acts upon Thomas Arundel's words of 1400 for its Christmas recital and places Mary at its centre with carols and other works of times before the Reformation. It includes two large-scale works by Thomas Tallis, one by John Sheppard and a smaller one from that collection of mainly huge-scale works written in Mary's honour, the Eton Choir Book.

Très riches heures - music of the fifteenth century with **Peter Syrus Knuston Hall, 12-14 December 2014 – new dates!**

"Even those of us who seem to spend half our lives in the Renaissance don't spend enough time in the company of Du Fay, Binchois, Ockeghem... More details in the Knuston brochure"

Contact details: tel. 01933 312104,

Knuston Hall, Irchester, Wellingborough, Northants NN29 7EU

www.knustonhall.org.uk, enquiries@knustonhall.org.uk

Forthcoming *Mostly Music* Events

Two *Mostly Music* 'early music' events have now established themselves in our annual calendar, and I am giving notice of each of these, well in advance of their due dates, but in the hope that many of you reading this will be interested to join us (or, in many instances, re-join us)!

First, we have found an attractive and conveniently-situated base for our Chester workshops: the All Saints' Church Centre, on Vicarage Road (off Hoole Road), in Hoole. We, together with the large number of singers and players who joined us there in January, were impressed by all aspects of the venue – so there we hope to continue to meet. We will next be there on **Saturday 17 January 2015** and – continuing the madrigal theme of the past two years – will dip into *A Madrigalian Miscellany*, including works by Wilbye (more items from his *Second Book of Madrigals*), Morley and various others (as contributors to the *Triumphes of Oriana*), and local boys Thomas Bateson and Francis Pilkington.

Second, for the weekend from **27 February to 1 March 2015**, we will return to the comfortable surroundings of The Mill Hotel, Alveley – midway

between Bridgnorth and Kidderminster, near the Shropshire-Worcestershire border – for another weekend of polychoral music, next time entitled *Monumental Musical Masterpieces*. Composers to be featured will include Andrea and Giovanni Gabrieli, Hassler, Hieronymus and Jacob Praetorius, and Philipp Dulichius. In addition to a sizeable and well-balanced group of good singers, we had a particularly fine group of instrumentalists in March this year – so hope to continue that trend in 2015! [We also hope for good, moderate weather; the weather gods were especially kind to us on both occasions this year, and we can only hope that this will again be the case next time.]

Application forms for both events can be downloaded from the Mostly Music web site – www.mostlymusic.co.uk – or from the NWEMF web site, or, for those readers without internet access, forms and other information can be obtained from us (contact details appear elsewhere in this magazine). Do join us if you can!

Roger Wilkes

Viol-playing weekend

"We intend to hold a viol-playing weekend, open to all except complete beginners, at Fort Belan on the Menai Strait, **13-16 March 2015**, tutored by Ibi Aziz and Hugh Cherry, if there is sufficient interest. Contact Clive Tolley on fortbelanviols@gmail.com as soon as possible."

Lacock Scholars

At Lacock courses we have been offering scholarship places to young aspiring singers for a number of years. These give young singers the chance to work with some of the top conductors in the early music field. Recently we have held a free weekend workshop and a number of Saturday workshops in London inviting previous scholars to attend and are now forming an independent two-to-a-part vocal consort from the pool of former Lacock scholars. Most of our scholars have been recent university choral scholars, music students, cathedral choral scholars or just keen musicians and they will be presenting a series of programmes over this winter at St Cuthbert's church in Earl's Court in London. These are listed on the Lacock Calendar at www.lacock.org. Admission is free. You can follow the doings of the Lacock Scholars on Facebook. We are always happy to receive a short cv or introduction from any young singers who are interested in becoming a Lacock Scholar. Send it to us at lucy@lacock.org.

Lucy Brakspear

DIARY OF EVENTS

Please send information to: fosterrobert@ymail.com

WORKSHOPS

September

- 26-28 **Farncombe**. Recorders, Voices & Viols with Andrew Collins.
27 **BMEMF**. Bartestree Village Hall, Hereford HR1 4DN. *Angels* - vocal music for Michaelmas with Patrick Craig.
27 **MEMF**. St Margaret's Church Hall, St Margaret's Street, Leicester, LE1 3EB. Pre-restoration verse anthems (Gibbons & Tomkins) for voices, viols & recorders with Bill Hunt.

October

- 3-5 **Alston**. Viol Consort Playing weekend - Ward, Jenkins, Lupo - with Elizabeth Dodd.
4 **MEMF**. Dale Street Methodist Church, Leamington Spa, CV32 5HL. Lully & Scarlatti workshop for Baroque strings (A415) with Theresa Caudle.
11 **NWEMF**. St Mark's Church, Natland, LA9 7QQ. More Renaissance choral music from Spain and the New World. This workshop will feature new editions of music by Ribera and Padilla, all probably unperformed since the seventeenth century, with Clive Walkley
25-26 **EMFScotland**. Recorder Workshop Weekend with Tom Beets, Joris van Goetham & Lynne Hope.
25 **NEEMF**. Guiseley Methodist Church. Polychoral music from Italy, Spain and the New World: Gabrieli, Trombetti, Lopez de Velasco and Padilla with Clive Walkley.

November

- 7-9 **Rondo**. The Hayes Conference Centre, Swanwick, Alfreton, Derbs DE55 1AU. Intermediate & Upper intimate.
8 **NEEMF**. Westfield School, Newcastle upon Tyne. Renaissance Playing / Singing Day – one or 2 to a part.
15 **MEMF**. Selly Oak Methodist Church, Langleys Road, Birmingham, B29 6HT. Purcell *Dido & Aeneas* & *The Fairy Queen* or voices, strings & wind (A440) with Steven Devine.
22 **NWEMF**. St John's Parish Centre, Church Hill, Knutsford, WA16 6DH. Early music for Advent and Christmas for singers & instrumentalists with Roger Wilkes

- 21-23 **Benslow**. Consorting viols with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.
- 22-23 Sherborne Early Music. Details from 01935 812420, info@sherborneearlymusic.com, www.sherborneearlymusic.com/the-english-cornett--sackbut-workshop-weekend.html
- 23 **BMEMF**. Burton Court, Eardisland, nr Leominster, HR6 9DN. Corelli – instrumental workshop with Pam Smith.
- 28-30 **Benslow**. The Magic of Vienna I with Julian Williamson.

December

- 12-14 **Knuston**. Tres Riches heures - music of the 15th century for singers & instrumentalist with Peter Syrus.
- 13 **NEEMF**. Huddersfield University. Praetorius with John Bryan.

January

- 18 **NEEMF**. The Priory Centre, York. Renaissance instrumental workshop with Tim Bailey.
- 31 **NWEMF**. Venue tba. Sacred music of J.H. Schein for singers & instruments with Peter Syrus.

February 2015

- 7 **MEMF**. Solihull School, Warwick Road, Solihull, B91 3DJ. Polychoral music for voices. viols & recorders with Eileen Silcocks.
- 7 **NEEMF**. Venue tba. Vivaldi *Gloria* with Christopher Roberts.
- 21 **NWEMF**. Venue tba. Austrian Baroque - Biber & Fux with Paul Spicer.

March

- 7 **MEMF**. Venue tba. Palestrina workshop for voices with Nigel Short.
- 21 **NWEMF**. Knutsford Methodist Church, Princess Street, Knutsford, WA16 6BY. English verse anthems with Bill Hunt.
- 28 **BMEMF**. Venue tba. Workshop for singers with Sally Dunkley.
- 29-4 Apr **Easter**

April

- 18 **NWEMF**. Didsbury Methodist Church tbc. Purcell *King Arthur* with John Hancorn

- 25 **MEMF.** Solihull Methodist Church. Schutz workshop for voices & instruments (A440) with Paul Spicer.

May

- 1-8 **Norvis**
16 **NWEMF.** Venue tba. Mediaeval polyphony – from organum to Josquin with Don Greig.

June

- 6 **MEMF.** Venue tba. Rigatti et al workshop for voices & instruments with Richard Roddis.

September 2015

- 19 **MEMF.** Venue tba. Josquin workshop for voices with Will Dawes.
29 **BMEMF.** Great Barn, Hellens Manor, Much Marcle, Herefords HR8 2LY

CONCERTS

September 2014

- 26 19:30 St. Asaph Cathedral. Handel *Acis & Galatea* Mid Wales Opera & Brecon Baroque. Details from <http://www.midwalesopera.co.uk>

October

- 11 Cilcain Village Hall. 'Time Stands Still...' The finest and most deeply moving of Dowland's songs and lute music, coupled with some lighter three and four part ayres of Campian and Attey. Deborah Catterall, Martin Eastwell and members of Vox Aurum. Tickets £8 concessions £6; from Deborah, Cilcain Village Shop and at the door or message the web manager to have tickets reserved.

CONTACTS for WORKSHOPS

Alston Hall, Longridge, Preston, PR3 3BP. 01772 784661, alston.hall@ed.lancscc.gov.uk, www.alstonhall.com

Ardingley Baroque Week. Ardingley 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

Dorset Bach Cantata Club, Sturminster Newton High School, Bath road, Sturminster Newton, Dorset, DT10 1DT. Details from 01933 425 383.

Easter Early Music Course for recorder & viol players. St George's School, Wells Lane, Ascot, SL5 7DZ. 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, info@hawkwoodcollege.co.uk, www.hawkwoodcollege.co.uk

Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH Early Music Summer Course. Details from 017687 76276, info@highamhall.com, www.highamhall.com

HISS (Historically Informed Summer School), Scarborough Campus of Hull University, Filey Road, Scarborough, YO11 3AZ. 0844 870 6478, hissdirect@btinternet.com, 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@knustonthall.org.uk, www.knustonthall.org.uk

Lacock, Andrew van der Beek, 01249 730468, avdb@cantax.freesevice.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, Edwin Griggs (Memf Chair), 01926 887906, edwin.griggs@gmail.com, www.memf.org.uk

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

Musica Donum Dei, Wendy Hancock, wendy@philidors.co.uk, www.musicadonumdei.org

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.rondoviolacademy.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@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, 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

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