



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XXXVIII NUMBER 5 December 2014

From the Editor,

Since the last Newsletter, the October workshop in Natland and November workshop in Knutsford have taken place and reports appear on pages 5-8. There is now a brief pause in NWEMF workshops but as it is Advent I am sure that members are engaged in other musical events. NWEMF workshops resume in January and one is planned for each month until May 2015; see pages 4-5. This is the last Newsletter reminder to book for the January workshop.

There is news and announcements of other events on pages 8-11:
Renaissance Music Group recital with Chester Viols, 7th December
Course at Knuston Hall; Peter Syrus as tutor, 12-14 December
Mostly Music event in January
Cancellation of the Mostly Music weekend at Alveley
Viol weekend in March 2015
Beauchamp Early Music Week in July-August 2015
and the usual diary of events from page 13.

See the [important question for all](#) members on page 3.

There is a seasonal message from our chairman on page 3. An article on the NWEMF instrument bank – including how to go about borrowing an instrument – appears on pages 11-12

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

Happy Christmas!

John Huthnance

MEMBERSHIP MATTERS

Welcome to Christopher Poyser of Hyde. We are delighted already to have seen you at one of our workshops!

IMPORTANT! We have always provided our readers with a list of members and their interests. In our first newsletter of 2015 we intend to circulate our existing membership data, which contains information on all our members, so that you can check whether we have the correct information for you. We will then amend this document and send it out again to all our members at a later date, as we have done in the past.

This document will include all members' names, post codes, phone numbers, e-mail addresses and relevant musical interests.

We are particularly keen to update what you play and sing so that we can continue to cater effectively for the interests of our membership.

If you do not wish your details to be shared with other NWEMF members, please let me know as soon as possible. Thank you.

gilllowden@yahoo.co.uk

01229 811846

Gill Lowden

MESSAGE FROM THE CHAIRMAN

Christmas is approaching and another year is coming to an end. We have just had a fine day of Advent and Christmas music with Roger Wilkes in Knutsford. It occurred to me that we could have a fine seasonal day of music consisting entirely of settings of *Hodie Christus Natus est*. What's your favourite setting?

Regular readers will know that I'm a fan of *Stile Antico*, a fine group of young singers who continue to inspire me. But my recommendation for Santa's sack this year is from Italy: a wonderful CD of Monteverdi by Concerto Italiano, conducted by Rinaldo Allesandrini, on the Naive label. The programme constructs a service of Solemn Vespers for the feast of San Marco, and includes several well-known pieces by the great Venetian composer, including settings of *Dixit Dominus*, *Laudate Pueri*, *Laudate Dominum*, the *Magnificat* and the celebrated setting of *Beatus Vir*. If you think you know these pieces (or not), have a listen and enjoy the sumptuous sound (actually recorded in Monteverdi's earlier home of Mantua).

This is my last year as Chair of NWEMF: I've done five years and I

think it's time to hand over to someone with new ideas. Our AGM is in 21st March, and I look forward to handing over to a new Chair on that day. Over to you!

Have a great Christmas and New Year, and hope to see you at one of our events in the spring or summer.

Mark Flinn Chair, NWEMF

FORTHCOMING NWEMF WORKSHOPS

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

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

“O sing unto the Lord a new song”

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**

Schein was an illustrious predecessor of J.S. Bach as Thomaskantor in Leipzig, and amongst the first to unite elements of the most up-to-date Italian madrigal with time-honoured Lutheran ones. Technically some of the items in the workshop are indeed sacred madrigals, including the stunning *Die mit Tränen säen*. The German chorale will be represented by *Christum wir sollen loben schon*, comparing the four-part setting by Schein with Osiander's, penned some forty years earlier. Easily the most spectacular music is that for two or three choirs. *Quem vidistis, pastores?* and *Quem quaeritis, Magdalena?* are from his major publication of 1615, *Cymbalum Sionium*. From later and less easily accessed sources, long assumed lost, come *Singet dem Herrn ein neues Lied* and *Da pacem Domine*.

The music is suitable for singers in all ranges. Instruments? Cornetts, sackbuts and curtals are ideal in this repertoire. A few strings (violin family or viols) and recorders (alto downwards) are welcome, though their numbers will be restricted. Several of the items include and will benefit from continuo instruments (working from figured bass parts) – please indicate on the form and/or get in touch if this is of interest, including if you wish to play the church organ. Pitch will be A = 440.

The venue is a popular one, and it is easy to see why. It boasts warm and comfortable facilities, a flexible performing area and its own small adjacent car park, with further parking space on nearby roads. It is situated within a few yards of the Didsbury Village stop on the Metrolink tram network.

Austrian Baroque - Biber and Fux

Saturday 21st February

Grappenhall

Tutor: **Paul Spicer**

Verse anthem workshop for Pat Lockwood

A day for singers and viols

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

Morley Green

Tutor: **Donald Greig**

WORKSHOP REPORTS

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

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

Over the years I've become accustomed to doing all sorts of exercises before singing: physical exercises, vocal exercises, exercises for articulation, exercises for pronunciation...but at St Mark's Church, Natland Clive Walkley added a mental exercise to our vocal warm-up: singing up and down the scale to numbers, but missing out one, and then two notes (and numbers) going up and - even trickier - going back down. It was surprisingly difficult, but fun too, calling for the sort of mental agility that is needed in sight-singing.

St Mark's is a lovely church to sing in, with a warm acoustic and some beautiful stained glass windows, two of which I learned had been made by Clive and Jill's daughter. We were a group of about 20, reasonably balanced (though testing for the sopranos when they had to divide into 3 parts), and after the exercises Clive took us through music which I certainly hadn't encountered before. I don't think many others had either, so it was a good test of our sight-singing.

The purpose of the workshop was to explore music by Bernadino de Ribera (c.1520-after 1580) and Juan Gutiérrez de Padilla (c.1590-1664). Ribera's first important post was in Avila, where he would no doubt have had dealings with the young Victoria, but the two motets we sang date from his time at the cathedral of Toledo, where a choirbook of his music was put together. This choirbook has been severely mutilated, but six motets have been recovered and it was two of these that we rehearsed in editions prepared by Bruno Turner.

The first, *Regina caeli laetare*, was fairly joyful: a polyphonic piece, making use of imitation, with smoothly flowing lines, nothing extreme, nothing unexpected - a pleasure to sight-sing. At this point, there was an interesting discussion about the nature and current vandalised state of some of the choirbooks that have come down to us, and about the difference between performance practice then - insofar as one can discover it - and now.

The second motet by Ribera, *Rex autem David*, was in a different mood. Like those well-known motets by Weelkes and Tomkins, it sets words of David's mourning for Absalon. Here there was particular interest in the accidentals suggested by Bruno Turner. As Clive explained, accidentals weren't usually written into scores of Renaissance music, since the singers (or players) would have just known when a note should be sharpened or flattened. However, in the case of *Rex autem David*, matters are more complicated because Turner has drawn on two sources for the music, the Toledo choirbook and Valencia partbooks, and the Valencia source does contain a number of accidentals, which if observed give the music a chromatic intensity to match the emotion of the words. His conclusion is that, whether intended by the composer or not, some choirs would have given the repetitions of 'Absalon' chromatic flavouring. We sang the motet both with and without the accidentals. It was an interesting exercise, which showed us just how much difference they made.

For most of the afternoon we worked on a Mass by Padilla, not his relatively well-known *Missa Ego flos campi*, but a *Missa sine nomine*. Written for the cathedral of Puebla, he sets it for double choir, higher voices in choir 1 (SSAT) and the usual SATB in choir 2. The music contrasts polyphony with homophonic passages, makes lively use of exchanges between the two choirs and is characterised by vigorous, syncopated rhythms and off-beat entries. At times, for instance in the second Kyrie, one could feel the liveliness of South American dance rhythms. Padilla's writing even gives energy to the Credo, which is helpful when there are so many words to get through. But it does entail a curiously jolly setting of the words 'Crucifixus etiam pro nobis, sub Pontio Pilato, passus et sepultus est'. I was reminded of a piece I had sung earlier this year in Lisbon, a dancelike setting of words about Christ's suffering on the cross. I seem to remember Carlos Aransay, our conductor in Lisbon, saying that such a disjunction between words and music is not unusual in Spanish Renaissance music.

As is customary at the workshops run by NWEMF we ended the day by running through all the music we had been rehearsing - far from blemish free, but enormously satisfying.

Valerie Pedlar

Early Music for Advent and Christmas

Roger Wilkes, St. John's church Knutsford, Saturday 22nd November.

We enjoyed some iconic renaissance Christmas pieces from late 16th /early 17th century; some very familiar (e.g. Heinrich Schutz *Also Hat Gott die welt geliebt*) and one or two new to me. The Schutz was not confined to Advent and not on our information sheet, but a good way of warming up voices.

We took some time to get under way as some expected people did not arrive (e.g. a base viol), some instruments did not arrive (e.g. tenor recorder) and some people expected to play opted to sing! So allotting music and scores was difficult at times, and curtailed our singing/music time.

We sang in the newly refurbished church, not in the usual "parish room" with low ceiling and poor resonance; a mixed blessing, as it was almost an echo chamber effect, and the seating configuration "not to

be meddled with” meant that the singers were too far apart to enjoy each other.

Despite all these trials, we got through most of our schedule. After the Schutz, another German composer Hans Leo Hassler (1562-1612) gave us the time honoured *Verbum Caro Facta Est*. Then a more difficult Francesco Guerrero *Pastores Loquebantur*, which drew forth from Roger, at the first sing through, the ambiguous compliment “The sopranos have been exemplary UP TO NOW “. We persevered, even enjoying the result! Then came Giovanni Gabrieli (1554-1612) *Hodie Christus Natus Est* and finally, nothing short of a romp through *Ecce Dominus Venit* (Hieronimus Praetorius). This last I probably enjoyed the most as it was new to me and exciting in its speed and exultant urgency.

We tried to savour the familiar with the challenge of new surroundings and hope the three new-comers will come again.

Rhoda Bramhall

NEWS ITEMS

Mother of God Liverpool Cathedral Lady Chapel, 7th December, 8pm

Mary became an iconic figure for the early Church Fathers. Later she became a figure of veneration. The four great antiphons, *Alma redemptoris Mater*, *Ave Regina caelorum*, *Regina coeli*, *Salve Regina*, and many others came to be written. Mary 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 led to evident creativity seen in the many vast cathedrals built throughout Europe, in the paintings and images fashioned for them, and in musical settings of the antiphons and other texts in Mary’s 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 Renaissance Music Group, with Chester Viols, places Mary at the centre of its Christmas recital with carols and other works of times before the Reformation: two large-scale works by Thomas Tallis, one by John Sheppard and a smaller one from the Eton Choir Book.

[Edited from the September 2014 Newsletter]

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

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

Mostly Music Event

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. All of these works will be in new, or newly-revised, editions by the tutor, copies of which will be available for purchase. All separate parts will be published in appropriate clefs.

Singers and players of appropriate instruments - especially viols and recorders - are warmly invited to take part. Application forms 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!

Sadly, the ***Monumental Musical Masterpieces*** weekend at The Mill, Alveley, nr Bridgnorth, scheduled to run from 27 February to 1 March 2015, will not now do so. Elysian Care Ltd, who own the hotel, appear very recently to have gone into liquidation so that, to say the least, the future is uncertain for our good friends at the hotel.

Roger Wilkes

Bach *Magnificat in D major* (BWV 243)

Buxtehude *Membra Jesu Nostris* (BuxWV 75)

Saturday 7th March 2015, 7.30 pm

Royal Northern College of Music, Oxford Road, Manchester

St George's Singers, Northern Baroque

Soloists from **Royal Northern College of Music**

Conductor **Neil Taylor**

J S Bach composed his first *Magnificat* in E flat major for the Christmas festival of 1723, soon after taking up the post of Kantor of St Thomas's Church in Leipzig. Ten years later he revised it for Easter, transposing it to the much brighter D major, and introducing significant revisions to make it suitable for performance on a wider range of occasions.

Conceived on a grand scale, the *Magnificat* calls for five soloists, a five-part choir, and a large orchestra, and in its splendour, joy and occasional flamboyance is a forerunner of the *B minor Mass*.

Dietrich Buxtehude, born some fifty years before Bach, was a major precursor of the great master. Composed in 1680, *Membra Jesu Nostris* (*The Limbs of our Jesus*) is a cycle of seven cantatas, each addressed to a different part of Christ's crucified body, and known as the first Lutheran oratorio. With sober grandeur, this is a work that warrants hearing and reflection in the season of Lent.

Ticket prices: £15, £13 concession, £5 students/children, group discounts

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."

The three Marys

Beauchamp Early Music Week, 26th July – 1st August 2015

Directed by Philip Thorby, Tutor: David Hatcher

Dene Magna School, Mitcheldean, Gloucestershire GL17 0DU

This year's course takes as its theme the three Marys who, in John's gospel, are at the foot of the cross: Mary the mother of Jesus, Mary her

sister (the wife of Clopas) and Mary Magdalene. From the Magnificat to the Stabat Mater, the Marys have inspired composers and poets for centuries. The course will explore settings by 16th and 17th century composers, expressing every emotion from radiant joy to profound despair.

See leaflet for more details and how to book.

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

The NWEMF INSTRUMENT BANK

NWEMF has a collection of instruments available for loan. At the moment many of the instruments are in use.

There is a good collection of *viols*. Anne Clements is the curator for these. In addition viols which were once owned by John Austin are held by Elizabeth Dodd.

The instruments held by Anne are:-

Bass Viol. Peter Bain copy of John Cousen's original German viol.

Tenor viol.

3 Treble viols.

Rebec.

Two *citterns* are out on long term loan to Warwickshire youth group.

Lute by Philip Mcleod Coupe. This is in the care of Hugh Cherry and is currently in use at Chetham's school.

There is a *spinet* by Goble currently with Clive Walkley.

The curator for the *wind instruments* is David Allen.

There is a range of *recorders* wooden and plastic. These include a matched set of renaissance instruments made by Carl Hanson. These need to be played as a consort and are suitable for use by players who might wish to use them in a concert or want to become familiar with playing Praetorius style instruments before purchasing their own consort. They are alto in f, 2 tenors in c, basset in f.

The other wooden recorders are on loan to Birkenhead High school under the supervision of Grace Coleman. There are some plastic instruments for use in Cumbrian schools under the supervision of Elizabeth Dodd.

There is a great bass and contra bass recorder on permanent loan to the Wirral recorder orchestra.

Other renaissance wind, some *windcaps*, an alto *flute* and a Monk resin *cornet* are also on loan to Birkenhead School.

To borrow an instrument make contact with the curator of the instrument you are interested in borrowing. If the instrument is to be used by a full time student, there is no charge; however the student will have a teacher who will be responsible for the care and maintenance of the instrument. Adult borrowers will pay a hire fee of £20, the loan period being 3 months in the first instance. If there is no one else wishing to borrow an instrument the original borrower can keep it for longer than the three months.

For further details about the instruments make contact with David Allen davidallen@freeola.com 01352 740971

Sylvia Walton

In 1960 when I was sixteen and at a secondary modern school in Crosby, Beatlemania passed me by. Instead I was being introduced to Bach by an inspiring and very glamorous teacher called Miss Leyland who could play the piano wonderfully and initiated this bear of little

brain into the secrets of four part harmony and sonata form. If I tell you that I had been delighted to find, as a fifteen year old would be, that her name was Sylvia, you will probably have some idea where this is going.

I have known Sylvia Walton over some years from Ambleside where we have enjoyed each other's company but it was only at Roger's Polychoral weekend at Alveley in Shropshire that we realised our older connection. I am so pleased that I went to The Old Mill that weekend otherwise I would not have had the chance to tell Sylvia how much she had influenced my early delight in early music and indeed my love of history too. It was a very precious time which we were only briefly able to reminisce about and it was with great sadness that I learned of her death.

I will never forget her patient teaching and my musical awakening.
Thank-you Sylvia.

Helen McCann

DIARY OF EVENTS

Please send information to: fosterrobert@ymail.com

WORKSHOPS

December

- 12-14 **Knuston**. Tres Riches heures - music of the 15th century for singers & instrumentalists with Peter Syrus.
- 13 **NEEMF**. Phipps Concert Hall, Huddersfield University, HD1 3DH. Praetorius (M & H) & Scheidt with John Bryan.

January 2015

- 9-11 **Benslow**. Baroque chamber music (A=415) with Teresa Caudle, Mark Caudle, Alastair Ross, Stephen Preston.
- 18 **NEEMF**. The Priory Centre, York. Renaissance instrumental workshop with Tim Bailey.
- 19-22 **Benslow**. Consorting viols with Alison Crum, Roy Marks.
- 31 **NWEMF**. Didsbury Baptist Church, Beaver Road / School Lane, Didsbury, Manchester, M20 6SX. Sacred music of J.H. Schein for singers & instruments with Peter Syrus.

February 2015

- 7 **BMEMF**. Bishop's Palace, Hereford, HR4 9LB. The Spy's Choirbook: rediscovered motets presented to Henry VIII workshop for voices with David Skinner.
- 7 **NEEMF**. Clothworkers Centenary Concert Hall, Leeds, LS2 9JT. Vivaldi *Gloria* with Christopher Roberts.
- 21 **NWEMF**. St Wilfrid's Church, Church Lane, Grappenhall, Warrington, WA4 3EP. Austrian Baroque - Biber & Fux with Paul Spicer.

March

- 6-8 **Jackdaws**. Singing Handel with Rosa Mannion.
- 7 **MEMF**. St Nicholas Church, Warwick, CV34 4JD. Palestrina workshop for voices with Nigel Short.
- 7 **NEEMF**. Department of Music, University of York, YO10 5DD. Morales *Missa L'homme armé* with Robert Hollingworth.
- 21 **NWEMF**. Knutsford Methodist Church, Princess Street, Knutsford, WA16 6BY. English verse anthems with Bill Hunt.
- 27-29 **Benslow**. Lutefest with Stewart McCoy, Jeni Melia, Lynda Sayce.
- 28 **BMEMF**. Grange court, Leominster. Song of songs workshop for singers with Sally Dunkley.
- 28-2 Apr **Chalemie**
- 29-4 Apr **Easter**

April

- 5-10 **Lacock**. Corsham, Wilts. Voice workshop with Ghislaine Morgan.
- 6-12 **Benslow**. Baroque Opera - *Acis & Galtea* with Ian Caddy, Julian Perkins, David Roblou, Judy Tarling, Henrik Persson, Richard Black, Tom Adby, Millie Else.
- 18 **NWEMF**. Didsbury Methodist Church tbc. Purcell *King Arthur* with John Hancorn.
- 25 **MEMF**. Solihull Methodist Church, Blossomfield Road, Solihull, B91 1LG. Schütz workshop for voices & instruments (A440) with Paul Spicer.

- 25 Chester Bach Singers. Hoole All Saints Church, Chester. Brazilian Baroque - a choral workshop with Jeffrey Skidmore (Ex Cathedra). Details from Nicky Brooks 01244 538586 or www.chesterbachsingers.org.uk
- 27-30 **Benslow**. Gregorian chant for all with John Rowlands-Pritchard.

May

- 1-8 **Norvis**
- 3 **NEEMF**. Priory Street Centre, York. YO1 6ET. Padovano 24-part mass for singers & instrumentalists with Philip Thorby.
- 3-8 **Lacock**. Venice. Singing in Venice with Chris Watson.
- 8-10 **Benslow**. Baroque performance on modern instruments with Judy Tarling.
- 8-10 **Benslow**. Made in Britain harpsichord course with Penelope Cave.
- 9 **BMEMF**. Llandridnod Pavilion. Kerll for singers & instrumentalists with David Hatcher.
- 15-17 **Benslow**. Voice & viols with Alison Crum, Peter Syrus.
- 16 **NWEMF**. Morley Green Club, Mobberley Road, Wilmslow, SK9 5NT. Mediaeval polyphony – from organum to Josquin with Don Greig.
- 22-24 **Benslow**. West Gallery Music with Frances Roads
- 28-31 **Hawkwood**. Early Music with Emma Kirkby, David Miller.

June

- 6 **MEMF**. Solihull School, Warwick Road, Solihull, B91 3DJ. Rigatti *Magnificat* workshop for voices & instruments with Richard Roddis.
- 7-13 **Lacock**. Monteconero with Erik Nevel.
- 8-11 **Benslow**. Baroque String Orchestra with Theresa Caudle, Mark Caudle, Alistair Ross.
- 12-14 **Farncombe**. Viol consorts with Alison Crum.

July

- 12-17 **Benslow**. International Viol Summer School with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.

26-1 Aug **Beauchamp**

August

1-8 **Norvis.**

8-15 **Ardingley Baroque.**

9-16 **Lacock.** Jimena de la Frontiera with Justin Doyle.

15-22 **Irish.**

16-22 **Higham.**

17-21 **HISS.**

September

6-12 **Lacock.** Trogir, Dalmatian coast with Patrick Craig.

19 **BMEMF.** Great Barn, Hellens Manor, Much Marcle, Herefords, HR8 2LY. Workshop for singers & instrumentalists with Justin Doyle.

19 **MEMF.** Venue tba. De Wert workshop for voices with Will Dawes.

25-27 **Jackdaws.** Stylish Baroque with Theresa Caudle, Alastair Ross.

29 **BMEMF.** Great Barn, Hellens Manor, Much Marcle, Herefords HR8 2LY.

November

7 **MEMF.** Venue tba. A. Gabrieli workshop for voices & instruments with Philip Thorby.

CONCERTS

December

7 20:00 Liverpool Cathedral Lady Chapel. "Mother of God" - English pre-Reformation Music in honour of Mary and the Nativity by Renaissance Music Group & Chester Viols. **Tickets £8, concessions £5** at the door or from the Cathedral Shop, 0151 702 7255, www.cathedralshop.com

12 19:30 The Theatre Royal, Washington Street, Workington, Cumbria CA14 3AW. A Merry Wassail – English, Spanish, Catalan, Provençal and German Christmas music, including Telemann cantata *Ihr Völker hört*. Performed by Galliarda: Sara Stowe - soprano & percussion; Wendy Hancock - recorders and

flute; Ibrahim Aziz - bass viol; Richard MacKenzie - theorbo & baroque guitar. Tickets £11 from 01900 602122 or www.carnegietheatre.co.uk/ticketing.php

March 2015

28 Chester Cathedral. Chester Bach Singers with the 18th Century Sinfonia. Bach *Mass in B minor*, Tickets from Chester Cathedral Box Office, 01244 500959 or www.chestercathedral.com. Details from Nicky Brooks 01244 538586 or www.chesterbachsingers.org.uk

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. 01883 344031, info@baroque-week.org.uk, 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 Early Music Course, c/o Gloucester Academy of Music, Barbican House, Gloucester, GL1 2JF. 01452 688592/01989 218432, earlymusic@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@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, Mike Ashley (MEMF Chair), chairman@memf.org.uk,
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.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, 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