



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XXXIX NUMBER 1 February 2015

From the Editor,

Since the last Newsletter, the January workshop at Didsbury has taken place; a report and pictures appear on pages 8-10. This is your last chance to register for the workshop at Grappenhall on February 21st, now with a changed title: see page 4 and the accompanying form. There is additional information on the March, April and May workshops on pages 4-7 and the accompanying registration forms. Please also note the June workshop date.

The workshop on 21st March will include our AGM. Mark Flinn is looking forward to handing over to a new Chair on that day. Nominations are invited – to the Secretary please.

There are announcements of other events on pages 10-13:

Viol weekend in March 2015

Chester Bach Singers on 28th March and 25th April

Recorder Course 9 -16 April

Society of Recorder Players Annual Festival April 18th/19th

Beauchamp Early Music Week in July-August 2015

Early Music Summer School 16-22 August 2015

and the usual diary of events from page 14.

An article about NWEMF viols use by young people is on page 13.

Please take particular notice of the “Membership” section on page 3 and item on payment for workshops on page 7 as these may well require action on your part.

I thank the contributors to this issue. Happy reading!

John Huthnance

MEMBERSHIP MATTERS

Members' List 2015

As mentioned previously, NWEMF would like to provide you with an up-to-date members list this year. Therefore we are attaching a rough draft of what this might look like. There are obvious omissions and quite possibly some errors, so I would be very grateful if you would look at your entry and contact me with your corrections and/or additions.

The idea is to circulate members' names, telephone numbers and e-mail addresses as well as the general area they live in and the instruments or voice they use, so that (only) members can easily find the players or singers they might like to contact. We have provided our members with this useful resource several times over the years.

For example: **Gill Lowden:** 01229 811846; gilllowden@yahoo.co.uk; South Cumbria; treble viol, bass viol and gothic harp.

New Members

We are delighted to welcome Victoria Tippett from Crosby and Rosemarie Darby from Gatley into membership. We wish them many hours of happy music making with us.

Reminder

This year's subscriptions are now due. £15 full subscription, £12.50 concessions.

For all of you who pay by cheque, my address is:

Gill Lowden, Briar House, Leece, Low Furness, Cumbria LA12 0QS

Please let me know if you would prefer a standing order form.

Thank you to all those of you who have paid already!

Gill Lowden

ANNUAL GENERAL MEETING

We will be holding our AGM during the lunchtime of our workshop on Saturday 21st March. After five years as Chairman, I will be standing down and look forward to welcoming a new Chairman on that day.

Mark Flinn

FORTHCOMING NWEMF WORKSHOPS

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

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

The sacred music of Dominique Phinot

A Workshop for Singers

Saturday 21st February

St Wilfrid's Church, Church Lane, Grappenhall, Warrington WA4 3EP

Conductor and tutor: **Paul Spicer**

Dominique Phinot (c. 1510 – c. 1556) was a Franco-Flemish composer of the Renaissance, active in Italy and southern France. He was highly regarded at the time for his motets, which anticipate the style of Palestrina, and in addition he was an early pioneer of polychoral writing. We will be studying his *Mass* and his motet *Pater Peccavi*.

Paul Spicer, a composition pupil of Herbert Howells, is one of the leading choir trainers and choral conducting teachers in the UK. He has led several successful NEWMF workshops in recent years. His work with the Finzi Singers brought him international recognition and he also regularly conducts the London Whitehall Choir, the Birmingham Bach Choir, and the outstanding Birmingham Conservatoire Chamber Choir which now records regularly for Regent and Somm records.

Verse anthem workshop in memory of Pat Lockwood

A day for singers and viol players

Saturday 21st March,

Knutsford Methodist Church, Princess Street, Knutsford, WA16 6BY

Tutor: **William Hunt**

Pat loved both singing and viol playing so a workshop to combine the two seemed the most appropriate way of remembering her long involvement with NWEMF workshops and the Summer School at Ambleside. Bill Hunt has written:

The 'verse anthem' is a strikingly successful form of English church music, which owes much to the principles of the Reformation. Sweeping away what were perceived as the indulgent excesses of elaborate, pre-Reformation polyphony, it achieves in its 'classic' form a powerful blend of soloistic delivery of the given text, as if from a pulpit,

with interspersed choral sections that represent congregational affirmation and involvement. Many of the greatest composers of the pre-Civil War period contributed, from Byrd through to Gibbons and Tomkins, but of this vast repertoire, only a very few pieces are much heard today. This workshop will concentrate on two anthems, both with consort accompaniment – viols being particularly suitable, as would have been used in typical domestic worship - and both connected with Easter. Byrd's 'Christ rising' is a magnificent early example, with two solo 'Mean' voices, who present the text like protagonists on a dramatic stage. The anthem was clearly popular, occurring in a number of contemporary sources, and is in two sections, the second an exuberant galliard to the words 'Christ is risen again'. The other anthem, Gibbon's little known 'We praise thee, O father', shows the composer at his most serene and melodious, but also contains a lively galliard at its centre, which is clearly a reference back to the Byrd. Both show ample use of an expressive device greatly favoured by reformist church composers, but scarcely recognised in most performance of this repertoire today: rhetoric. Some may be surprised at just how far the musical implications of this extend.

William Hunt was a member of the chamber ensemble *London Baroque* for several years, and in 1985 became a founder member of the viol consort Fretwork. Since then, he has played viol and violone with many of the leading period instrument ensembles in the U.K., and is principal violone with John Butt's internationally famous Dunedin Consort, taking part in a number of award-winning recordings of major works by J.S.Bach. He has also held teaching posts at various times at several music conservatories. In 1989 he launched Fretwork Editions, a specialist publisher of viol-related music, and he is now increasingly occupied with running this, whilst also researching the history and performance practice of the English verse anthem. In recent years he has directed several residential courses and workshops both here and in Europe.

King Arthur

Saturday 18th April, Didsbury Baptist Church

Tutor: **John Hancorn**

At our workshop on **Saturday April 18th**, in Didsbury Baptist Church, we will welcome back **John Hancorn** to study Purcell's Masque, *King*

Arthur. John has conducted this piece at Dartington International Summer School and members will recall the excellent workshop last May when we worked at the amazing ten part *Stabat Mater* by Domenico Scarlatti. We will be performing Purcell's great piece with strings, recorders and continuo, and there will be opportunities for members who wish to take on solo roles. We will be using the Novello edition, for those who want to do some preparation in advance. There are some great moments in this most English of pieces, including the music of the Cold Genius and, of course, *Fairest Isle*.

Mediaeval Polyphony – from organum to Josquin

A day for singers

Saturday 16th May 2015

Morley Green Club, Mobberley Road, Wilmslow, SK9 5NT

Tutor: **Donald Greig**

Donald Greig is a founder member of The Orlando Consort, with whom he has been performing the repertoire of C9th – C15th for twenty-five years. As a singer, he performed more concerts with The Tallis Scholars than any other member and he has sung with Gothic Voices, The Gabrieli Consort, The Taverner Consort and many other early-music ensembles. He has lectured at academic conferences and at universities, including Harvard and Notre Dame, and written extensively on the subject of early music in academic articles and in a novel, *Time Will Tell* (about 15th century composers). Don also has considerable experience as a leader of workshops in schools, colleges, universities and adult choirs. He has, during the past year, tutored related workshops for two others EMFs.

The day will be a historical survey of medieval sacred and secular choral music, and a practical engagement with the vocal peculiarities of the repertoire. Beginning from *plain song*, there will be an introduction to *neumes* and modern interpretations before moving on to investigate the various improvisatory systems that informed two-part *organum*, the earliest form of polyphony. Three- and four-part *Notre Dame* repertoire will lead on to the *Ars Nova* and Machaut, thence into the fifteenth century. Throughout Don will set the music in its cultural, historical, liturgical and social context, presenting music in its original notation and in modern transcriptions (all reading will be from modern notation). The 15th century repertoire conforms to the now-standard SATB model,

but earlier repertoire will require us to organise voices into lower and higher groups.

The workshop is suitable for all musicians; it doesn't matter whether you're a singer or a player, as long as you're interested in learning about the music and willing to have a go at singing it (no instruments will be used on the day). The aim is not to produce polished performances, but to discover the music - and its peculiarities - through practical engagement. Anyone who can read music (or pick it up quickly by rote) should get a lot out of the day.

Portuguese Polyphony

Saturday 27th June

Tutor: **David Allinson**

The benefits of using the Electronic Payment Option (revised)

A typical NWEMF Workshop application form offers two ways to make your booking & payment.

Preferably send the information requested below to the organiser (e.g. Bob Foster) in an e-mail message, copying (Cc...) it to the Treasurer Martin Steward (martin.steward@manchester.ac.uk) & pay electronically using Sort Code 09-01-56; A/c. No. 79658106 (use as Reference your name).

Alternatively complete the reply slip and send it with your cheque (or postal order) payable to NWEMF to e.g. Bob Foster, 25 Newlands Drive, Wilmslow, SK9 6BT.

We discuss the benefits of using the preferred route. The same NWEMF bank account can receive your annual subscription & the booking fees for any NWEMF workshop. So, once you have set up your personal on-line banking system's single payments & transfers section to recognise NWEMF as one of your payees, payments can be made "at the click of a button". We recommend not including more detail in the "Payee Reference", just your name for all transactions, so the Treasurer knows who the money is from. However, he does need to know what the payment is for - hence copying your form to him.

Benefits

For the **Treasurer**. Not having to transcribe cheque details into a paying-in book. Then not having to post or carry them to the bank.

For the **Organiser**. Not having to retype (with the danger of transcription errors) all your Reply slip information into his database for that workshop, instead just using Copy & Paste.

For **you, the Applicant**. Not having to hand write the information in the reply slip (admittedly you have to type it instead, though if you save the text, it can be re-used for future workshop applications), and the envelope and the cheque and pay the postage & take it to a letter-box.

Bob Foster, Mark Flinn (Chairman), Martin Steward (Treasurer)

WORKSHOP REPORT

Sacred music by Johann Schein (1586-1630)

Peter Syrus, Didsbury Baptist Church, Saturday 31st January 2015

A murky dawn had given way to bright but still chilly sunshine by the time we arrived at Didsbury Baptist Church on 31 January. We were about forty in number, including four excellent sackbut players and two versatile ladies who oscillated between voice and recorder. The church, painted a lovely bright white inside and offering a pleasing simplicity of architecture and a spacious worship area, also provided a rewarding - some would say flattering - acoustic.

Our purpose was to learn and perform seven works of Johann Hermann Schein (1586-1630) under the baton of Peter Syrus. Peter started proceedings in a suitably scholarly manner by handing out an overview of the composer's life and works, at its head the reproduction of a woodcut portrait displaying Schein's flared-out, butterfly-style hair-do and an unshaven face which bespoke the multiple diseases that afflicted his short life: gout, scurvy, kidney stones and, finally, tuberculosis. To these were in due course added the premature deaths of his first wife and seven of his nine children. When one recalls that his duties at the Thomaskirche also included the teaching of Latin and singing for ten and four hours a week respectively, one wonders how he found time and energy for his numerous (almost entirely choral) compositions. The portrait shows him carrying, in addition to a scroll of music, something which might be the rod round which music could be wound but which just might be a sword - possibly used for the discipline of unruly choristers? We were grateful to learn that any such practice has now been discontinued.

The works, composed for between four and twelve voices, embodied considerable variety. Two were for two choirs and one for three - a structure which called for extreme alertness on the part of the singers in instantly finding the correct choir, system, note and (sometimes varying) line at each turn of the page. In *Quem quaeris, Magdalene* we were indebted to the sopranos for the descant and to Mark Flynn for the tenor solo. The language of some works was Latin, of some German. The mood varied from the solemnity of *Da nobis, Domine* to the joyfulness of other works and the sad triumph of *Die mit Tranen saen* - my own favourite and an extremely moving anthem, reminiscent in its intensity of Brahms' setting of the same words in the *Deutsches Requiem*. (Is it the beauty of the biblical passage or the fact of referring to the writer's mother which inspires such works?).



In places the early Baroque style showed distinct traces of influence from the Italian madrigals of the day: indeed, some of Schein's works

are widely referred to as sacred madrigals. Not least, *Christum wir sollen loben* combines chorales written, apparently at some distance in time, by Schein and Lucas Osiander in a work which indicates clearly that we are *en route* for a later Thomaskantor in Leipzig - J.S. Bach.

We left Didsbury feeling gratitude to Peter, the sackbut players, the refreshment providers and all the other organisers for a most enjoyable experience. We had performed some exhilarating music and learnt something of a composer many of us may not have appreciated sufficiently.

Perhaps a follow-up with Schein's contemporaries such as Schutz and Scheidt would provide another enjoyable and worthwhile day?

George Horsman

NEWS ITEMS

North-West Early Music Forum



Viola da Gamba Weekend

with Ibi Aziz and Hugh Cherry

for intermediate to advanced players

to be held at the picturesque

Fort Belan

<http://www.fortbelan.co.uk/>

on the Menai Straits, close to Snowdonia

13–16 March 2015

Please see the NWEMF website http://www.nwemf.org.uk/viol_weekend.html for further information and contact details

28 March Bach B minor Mass and 25 April *Brazilian Adventure*

Chester Bach Singers' programme for the early part of 2015 includes two events of interest to members of NWEMF. See www.chesterbachsingers.org.uk for more information.

28 March: Chester Bach Singers - J S Bach Mass in B minor

Chester Bach Singers are returning to Chester Cathedral on Saturday March 28th for their performance of J S Bach's Mass in B Minor. With an outstanding solo line-up and accompanied by members of the 18th Century Sinfonia, the choir is conducted by their musical director Martin Bussey. The Sinfonia regularly accompanies choir performances and are an outstanding orchestra performing on baroque period instruments.

25 April: Brazilian Adventure

We are delighted to welcome back Jeffrey Skidmore to direct a workshop where we will explore some of the music he has recently discovered in South America. This is a rare opportunity to experience music which is to be released later in the year by Hyperion, performed by Jeffrey's group Ex Cathedra. Places will be limited so please book early to avoid disappointment!

Nicky Brooks

Recorder Course

9 -16 April 2015, The Hayes Conference Centre Derbyshire. Pam Smith and I have collaborated to run this residential Easter Recorder Course. Further information and application form can be found on the web site <http://www.recordersforall.org.uk> or from Jan Epps, email janepps@tiscali.co.uk or telephone 01752 481193.

Jan Epps

Society of Recorder Players Annual National Conference/Festival

April 18th/19th 2015, Wolverhampton Grammar School

During the two days, there are many opportunities for recorder playing. In addition, on the Saturday lunch spot, Arden Recorder Orchestra is performing. On the Saturday evening, PIVA, the Renaissance Instrumental Group from Leek, is performing, with promised opportunity for period dance sessions.

See <http://www.srp.org.uk>

Grenville Heath, South Staffs SRP

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.

Early Music Summer School

16-22 August 2015

Tutors: Roger Wilkes, Deborah Catterall (Vocal), Elizabeth Dodd (Viol, Renaissance Dance), Philip Gruar (Recorder), Hugh Cherry (Lute).
Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria
CA13 9SH

For competent singers, viol and recorder players, covering music c1450-c1650. Instruction in choral/solo singing, viol and recorder playing, lute, plus vocal technique and various consorts. Plenary music-making sessions, lectures and opportunities to try something new (instrument or voice). A marvellously rich musical cocktail!

Residential: £590. Non-residential: £399.

www.highamhall.com

admin@highamhall.com

017687 76276

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

VIOLS FOR YOUNG PEOPLE

I thought that members might be interested in the following. I have custody of some of the viols made by Arthur Marshall for the purpose of using them to introduce people to viol playing and recently was asked by the family of John Austin to keep two of his viols (left to NWEMF) for the same purpose. I have been using all these at summer schools, Cumbrian Recorder Society days and the occasional private lesson.

I wanted to get young people playing and have been trying to get schools interested but so far drawn a blank. However, last year I was asked to play some solo lyra viol sequences in two concerts given by a Cumbrian choir. At the end of the second, one of the choir members came up and said that he ran the Saturday Cockermouth Music Centre and would I be interested in teaching the viol to children.

Following an after-school try out and lots of discussions about practicalities, insurance etc we now have five children between the ages of 9 and 13 learning the viol; one of John's, two of Arthur's and the two NWEMF treble viols - these last hastily borrowed because some of the children are so small that they couldn't manage the tenor viols I had ready. We also had an interesting time sorting how to cope with primary aged children managing on the secondary school chairs - their feet couldn't reach the ground and improvised footstools were necessary! The children are making good progress and our spot in the Music Centre Christmas concert was a triumph.

Elizabeth Dodd

DIARY OF EVENTS

Please send information to: fosterrobert@ymail.com

WORKSHOPS

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. The sacred music of Dominique Phinot 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

- 4-7 **Knuston**. Renaissance Music at Easter with Alison Crum, Peter Syrus, Roy Marks.
- 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.

- 9-16 The Hayes Conference Centre, Derbyshire. Residential Easter Recorder Course. Details from Jan Epps 01752 481193, janepps@tiscali.co.uk or www.recordersforall.org.uk
- 18 **NWEMF**. Didsbury Baptist Church, Beaver Road / School Lane, Didsbury, Manchester, M20 6SX. Purcell *King Arthur* with John Hancorn.
- 18-19 Wolverhampton Grammar School. Annual National Conference/Festival of the Society of Recorder Players (www.srp.org.uk)
- 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.chesterbachsingners.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.
- 28 **BMEMF**. tbc French Baroque for singers.

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 - Monteverdi, Sacred Dramatist - for singers & instrumentalists with Justin Doyle.
- 19 **MEMF**. Venue tba. De Wert - *Ascendit Jesu, Vox in Rama* 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.

October

- 18 **BMEMF**. tbc Choruses from Handel *Belshazzar* for singers.

November

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

CONCERTS

March 2015

- 7** Royal Northern College of Music, Oxford Rd, Manchester, 7.30 pm, St George's Singers, Northern Baroque, Soloists from Royal Northern College of Music, Conductor Neil Taylor. Bach *Magnificat in D major* (BWV 243), Buxtehude *Membra Jesu Nostris* (BuxWV 75).
- 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, hissenquiries@gmail.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,
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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@musicasecreta.com, www.trioramusica.com
TVEMF, www.tvemf.org
VdGS (Viola de Gamba Society), 01904 706959,
admin@vdgs.org.co.uk, www.vdgs.org.uk
West Dean College, Chichester, PO18 0QZ, 01243 811301,
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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