



# NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

**VOLUME XXXIX    NUMBER 2    April 2015**

From the Editor,

Since the last Newsletter, the February and two March workshops have taken place; reports appear on pages 7-11. This is your last chance to register for the King Arthur workshop at Didsbury on April 18th: see page 3 and the accompanying form. There is additional information on the May and June workshops on pages 4-5 as well as some information about proposed workshops in the 2015-16 season (not a complete list).

The Chairman's report for the year up to the March AGM appears on page 6.

There are announcements of other events on pages 11-14:

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

*Chester Bach Singers on 25<sup>th</sup> April*

*Beauchamp Early Music Week in July-August*

*Early Music Summer School 16-22 August*

*Cornett and Sackbut weekend 25-27 September*

*Mostly Music 2016*

and the usual diary of events from page 14.

Some time ago I suggested that members might like to advertise groups performing early music that they take part in. This has hardly been taken up. The opportunity remains.

I thank the contributors to this issue. Happy Easter!

John Huthnance

## MEMBERSHIP MATTERS

### New members

A warm welcome to our new members, Gerry Moylan from Timperley, John Smith who lives at Bickerton and Clodagh Cherry of Chester. We look forward to seeing you at future workshops.

### Membership list

Many thanks to those of you who have checked our draft members list and given me your amendments and corrections. I intend to send out a corrected version with our next newsletter, so you still have time to look at your entry attached to the last newsletter!

### Subscriptions

If you have not yet paid your subs for this year, I would be grateful if you could do so as soon as possible. It will save me having to write emails to individuals or making phone calls. Thank you.

Gill Lowden

## FORTHCOMING NWEMF WORKSHOPS

(booking details at [www.nwemf.org.uk](http://www.nwemf.org.uk))

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

### King Arthur

Saturday 18<sup>th</sup> 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 16<sup>th</sup> 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 C9<sup>th</sup> – C15<sup>th</sup> 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 15<sup>th</sup> 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 *plainsong*, 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 15<sup>th</sup> 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  
Holy Ascension (Upton Parish Church)  
Tutor: **David Allinson**

**Duarte Lobo** (d.1646): *Missa pro defunctis a8* (extracts); *Audivi vocem de caelo*; *Pater peccavi*

**Manuel Cardoso** (d.1650): *Missa pro defunctis a6* (extracts); *Sitivit*; *Non mortui*

The sumptuous sacred music composed in Iberia during the first half of the 17th century is profoundly conservative in style. While elsewhere in Europe composers embraced Italian innovations such as madrigalism, monody and basso continuo, the Spanish and Portuguese spurned such 'baroque' affectation, maintaining the hallowed *stile antico*, as brought to perfection in the hands of Palestrina. The rich-textured masses and motets of **Duarte Lobo** and **Manuel Cardoso**, the two greatest composers of Portugal's late-flowering musical Renaissance, have all the technical refinement of Palestrinian polyphony but are also bathed in a new harmonic richness and chromatic colour that is found nowhere else.

## **Senfl: Voices, Viols and Recorders**

Saturday 19<sup>th</sup> September Tutor: **Eileen Silcocks**

## **Henry VIII**

Saturday 17<sup>th</sup> October Grappenhall Tutor: **Sara Stowe**

## **Venetian polychoral music**

Saturday 28<sup>th</sup> November Tutor: **Jamie Savan**

## **January/February 2016**

St Barts, Westhoughton Tutor: **Martin Westhorp**

## **Handel/ Bononcini**

Saturday 16th April 2016 Tutor: **David Vickers**

## **Spanish**

Saturday 14th May 2016 Natland Tutor: **Clive Walkeley**

## **Clemens non Papa**

Saturday 18th June 2016 Tutor: **Stephen Rice**

## **CHAIRMAN'S REPORT 2014/2015**

1. The Annual General Meeting of NWEMF in May 2014 resulted in the following committee:

Presidents: Roger Wilkes, David Allen

Vice President: Andrew Mayes

Chair: Mark Flinn

Secretary: Ruth Stock

Treasurer: Martin Steward

Newsletter Editor: John Huthnance

Membership Secretary: Gill Lowden

Members: Elizabeth Dodd, Peter Syrus, Clive Walkley, Bob Foster

2. NWEMF has had another busy year. The following eight workshops and events have run:

May 2014: Scarlatti Stabat Mater: John Hancorn, Didsbury

June 2014: Whyte, Peter Syrus, Chester

September 2014: Gregorian Chant, Philip Duffy, Liverpool

October 2014: Spanish sacred music, Clive Walkley, Natland

November 2014: Music for Advent and Christmas: Roger Wilkes, Knutsford

January 2015: Schein, Peter Syrus, Didsbury

February 2015: Dominique Phinot, Paul Spicer, Grappenhall

March 2015: English Verse Anthems, Bill Hunt, Knutsford.

Workshops and events have been successful and feedback has been positive. We have run workshops across the region: from Natland in Cumbria to Liverpool and Cheshire, while Didsbury Baptist Church has established itself as a central, friendly and accessible venue. The renovations at Knutsford Parish Church made the acoustics rather problematic. Attendances in general have been good, even for lesser-known composers (eg Phinot and Schein). The Committee has sought to run a range of events covering a wide period from the medieval to the baroque, and involving both singers and instrumentalists.

3. Plans are now well under way for future workshops: the website has up-to-date information available between newsletters. We are anticipating workshops with (amongst others) John Hancorn (April), Donald Greig (May), David Allinson (June), Eileen Silcocks (September), Sara Stowe (October) and Martin Westhorp (January/February 2016).

4. The committee has met three times: in May, November and February. We are keen to expand the number and range of workshops and events: please contact committee members if you have any thoughts or suggestions. We will seek to maintain a balance between “popular” events which are likely to recruit good numbers and events for smaller and specialised forces. NWEMF membership totalled 121 in March 2015 compared with 125 in May 2014.

5. I would like to thank all members of the committee for their support this year and for the invaluable work they have done in organising and running events. I am standing down after five years as Chairman and would like to thank members for their support and attendance at a very wide range of events over that period.

Mark Flinn, Chair, NWEMF, March 2015

## WORKSHOP REPORTS

### Phinot workshop

Paul Spicer, St Wilfrid's Church Hall, Grappenhall, Saturday 21<sup>st</sup> February

Who was Phinot? Why was the church hall still locked? And where were the missing tenors?

These were the questions with which I arrived for this workshop. Questions two and three may remain forever unanswered, but at least now I can say some things in answer to question one! Even more pleasingly, I now have a desire to go out and evangelise for Phinot. I suspect I am not alone in this.

Of the 35 workshop participants, only two had heard of Phinot previous to signing up. Before warming us up, our leader-for-the-day, Paul Spicer, gave us some information about the composer, describing him as a 'delightful discovery', a bewilderingly neglected forerunner of Palestrina who had had some considerable influence on those who followed, and who was instrumental in developing *chori spezzati*. Phinot lived from c. 1510-1558. The fact of his eventual execution for “homosexual practices” may possibly have something to do with any later suppression of his fine music.

We began by looking at the *Kyrie* and *Gloria* from the *Missa Si bona suscepimus*, which was based on a motet by Claudin de Sermisy. As the standard of reading at the workshop was high, we were able to

concentrate on the colour and line of the music. In these movements, as in the other works we looked at, Paul asked us to prepare our notes carefully for entries and to remain aware of the anchor pitch of our particular line. We also thought about the need—at times—for (controlled!) lyricism; the importance of lightness and 'lift' in our quavers; and, always, the desirability of shading-off phrases so that different lines might come through the texture: for optimum effect, what goes up *must* come down! A certain Cumbrian choirmaster of my acquaintance was delighted to have his own—frequently-repeated—words echoed...

We then moved on to look at the motet *Pater peccavi in caelum* which shared with some of the Mass movements an exquisitely imploring tone. A setting of the prodigal son story, the motet voices the son's sense of unworthiness to be received and loved by his father. The effort of steering us through our first reading of the work, and holding the ensemble together—particularly through the remarkable modulation in the latter part—was enough to give Paul a nosebleed! It seems quite fitting, though, given that this section was what Paul described as 'turning the knife' music... Once the modulation from C sharp minor to C minor was accomplished, the music had a sense of increased calm, a dropping-away from intensely impassioned anguish, as the son experienced the relief of facing his pain and guilt. The word-painting was remarkable; and Paul encouraged us to keep clear images in mind as we sang. These informed both our appreciation and our performance of the music.

In the afternoon we sang through Phinot's double choir setting of *incipit oratio Ieremiae propehae*. A splendid work which we could imagine ringing round a grand space, the lamentations helped us power-through any post-lunch torpor. We then returned to the Mass, working on the *Sanctus* and *Agnus Dei*, where we enjoyed the changes in texture and colour brought about by variations in the number of voices singing. The upper voices got the chance to enjoy the lower voices' *pleni sunt caeli* before picking up the speed a little as we went tutti for the first *hosanna*; and similarly, the basses dropped out of the *benedictus* before rejoining for the closing section. As you will infer, then, those tenors who had appeared did work very hard!

A final sing-through of the works we'd spent time on closed a busy and interesting day. The text of the motet on which the Mass was

based asks: 'If we have received good things from the hand of the Lord, why should we not endure bad things?'. This workshop was definitely one of the good things.

Lucy Crispin

### **Fifth NWEMF viol weekend, 13–16 March 2015**

The fifth annual NWEMF viol weekend was held from Friday to Monday, 13–16 March 2015, tutored, as on previous occasions, by Ibi Aziz, who came up from London, and, on Saturday, by Hugh Cherry, from rather closer to hand (Chester).

The previous two weekends were held at Llanarmon in the Ceiriog valley, but this year we returned to our original venue of Fort Belan on the Menai Straits, after a gap of two years (no weekend was held in 2014). The previous weekend, in 2013, was under-attended and made a financial loss, to the extent that the viability of the weekend event was put in doubt, but support appears to have returned, and, after encouragement from our tutor, Ibi Aziz, and the owner of Fort Belan, Chris Blundell, I decided to have another go and run the course again. Fortunately, the weekend proved successful in almost all ways this time – if we bar the rather biting weather.

Fort Belan is a distinctive, indeed unique, setting – a partially restored, partially ruinous Napoleonic-era fort, replete with cannons and other defensive accoutrements. It is further defended by a seemingly endless pot-holed access road, so that once there, you feel you have really reached the back-of-beyond. It is the ideal site for musical retreats, away from the distractions of the mundane. I was concerned its charms might have worn off after several visits, but participants made it clear this was not the case. There is a sense of being in a special place given over to a wide range of musical activity. We were, for example, sharing the fort with Chris Blundell's mother, a former professional musician, and some other retired musicians, who were enthusiastic about what we were doing and quite accommodating to our constantly traipsing through their living quarters to get to the music room, or using their kitchen to make tea; we had some interesting conversations with them, for example at dinner. They (along with Ibi and Chris) presented us with a performance of some of Bach's Brandenburg concertos as we readied to leave on Monday morning.



We were fortunate to have several participants who have not attended previous weekends; on the other hand, the core of regulars provides a much-needed backbone. Several non-playing spouses also came, and for example took walks around Fort Belan, returning red-faced from the bracing sea air of early spring.

We did not push any particular theme this year. People brought music, and played whatever worked, under the tutors' guidance. Most players are fairly experienced, and instruments were shared around freely as needed. The smaller number of less experienced players were adeptly accommodated into groups by the tutors. As happened last time, in 2013, Liz White brought a whole consort's worth of Renaissance viols. This provided people with the opportunity for playing these instruments in a series of trial sessions, which was much appreciated. There was a strong sense of enthusiasm on the part of everyone taking part, which all contributed to a positive and productive atmosphere.

Having attempted on previous occasions either to self-cater (horrendous amounts of work) or resort to the restaurant facilities at Llanarmon (rather expensive), we this time hired an outside caterer, Hilary Cooke, who performed splendidly. The viol weekends have thus managed to maintain their reputation for good fare, as well as good

music. And we have managed to keep prices substantially lower than similar weekend courses (especially given that ours includes a stay over until Monday if desired).

We hope therefore to be able to offer the course again next spring. As ever, its viability does depend on finding sufficient numbers of players, however – it needs a minimum of a dozen or so. We would encourage any intermediate to advanced-level viol players to consider coming next time so that we can maintain this event, treasured by those who have attended.

Particular thanks go to our tutors, Ibi Aziz and Hugh Cherry, for their tireless efforts, to Chris Blundell for his assistance and determination to keep Fort Belan as a musical centre, to Hilary Cooke for her wonderful catering, and to the housekeeper Christina for her charming enthusiasm and keen desire to be helpful and accommodating, as well as to my wife Pat, who again ended up sorting out the coffee breaks and food distribution.

Clive Tolley

## NEWS ITEMS

**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

### **25 April *Brazilian Adventure***

Chester Bach Singers: [www.chesterbachsingers.org.uk](http://www.chesterbachsingers.org.uk)

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

## **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 (sent previously) for more details and how to book.

## **Early Music Summer School**

16-22 August 2015, Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH  
Tutors: Roger Wilkes, Deborah Catterall (Vocal), Elizabeth Dodd (Viol, Renaissance Dance), Philip Gruar (Recorder), Hugh Cherry (Lute).

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

I have taught on weekend courses at Higham Hall since 1995 – and, somewhat over a year ago, George Cooke, the recently-appointed Principal of the College, suggested to me that we consider establishing an Early Music Summer School: music of the period c1450-c1650, for suitably-skilled singers and also instrumentalists. The inaugural event took place last August, with 19 participants; and at least 23 people have already signed up for the 2015 event – thus encouraging George to make this into a regular annual event, which is already attracting members from overseas as well as the United Kingdom.

The full course details are already available on the Higham Hall web site, to which I would refer you if interested to find out more and, perhaps, to join us in just under six months' time: <http://www.highamhall.com/course/m1508rw-2nd-annual-early-music-summer-school/>. The College phone number is 017687 76276, and the general email address is [admin@highamhall.com](mailto:admin@highamhall.com). If any one interested in the event needs further information before committing to take part, please don't hesitate to contact me on [mostlymusic@btinternet.com](mailto:mostlymusic@btinternet.com) (or tel. 01565 872650) – or contact the College as above if your enquiry is

of a more administrative nature. Given the number of people who have already booked for this August I strongly recommend you, or interested friends, to book at your earliest opportunity. I hope that many of you receiving this will consider joining us for what already promises to be a(nother) very enjoyable and exciting course!

Roger Wilkes

## **'Fair Britain Isle' - The English Cornett & Sackbut Ensemble Academy Weekend**

English Music for Cornetts and Sackbuts from Henry VIII to the Restoration, **Fri/Sat/Sun 25-27 September 2015**, Cartmel, Cumbria

*Directed by Gawain Glenton (cornett) and Adrian France (sackbut)*

This 4th ECSE Academy Weekend focuses on and celebrates the wonderful music for cornetts and sackbuts that flourished in England during the 16th and 17th centuries: from courtly dances in the time of Henry VIII and the stunning polyphony of Elizabethan composers, to graceful baroque music under Charles II.

The course will take place in the beautiful Cumbrian town of Cartmel, coinciding with the *Cartmel Magna Carta 800* festival (visit [www.cartmelpriory.org.uk](http://www.cartmelpriory.org.uk) for more information). The three-day course will begin on Friday evening and will culminate on Sunday in a sequence of short performances in Cartmel's famous Priory.

Pitch: A=440

Course fee: £150/£80 (concessions).

To find out more and to request an application form for this course please email: Jenny Walsh [info@ecse.co.uk](mailto:info@ecse.co.uk)

## **Mostly Music events**

MM early music events, of late, have fallen into two categories: (a) day events for singers and instrumentalists held in Chester (Hoole) and focusing on madrigalian repertoires (the most recent such event took place on 17 January 2015), and (b) 'polychoral weekend events', again for singers and instrumentalists, of which the first two events were held at this time of year at The Mill Hotel, Alveley, midway between Bridgnorth and Kidderminster. While this letter contains no specific details in either category, we do plan to run day events in the early summer and in January 2016; watch this space for details! The

weekend event (b) is more complicated; in fact, we should have held a course on 27 February-1 March, but the sudden, wholly unexpected closure of The Mill early last October prompted an indefinite postponement until such time as a suitably stylish and accessible 4-star hotel had been found as a replacement. Various alternatives have been, and are continuing to be, investigated; and so we hope to let you have some definite news very soon. The likely weekend in 2016 is **Friday 26-Sunday 28 February** – with the previous weekend (19-21 February) as a possible alternative or substitute. Watch this space for further details!

Roger Wilkes

## DIARY OF EVENTS

*Please send information to: [fosterrobert@ymail.com](mailto:fosterrobert@ymail.com)*

### WORKSHOPS

#### 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](mailto:janepps@tiscali.co.uk) or [www.recordersforall.org.uk](http://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](http://www.srp.org.uk))
- 25 **MEMF**. Solihull Methodist Church, Blossomfield Road, Solihull, B91 1LG. JS, JC & JM Bach workshop for voices & instruments (A415) with Paul Spicer.
- 25 Chester Bach Singers. Hoole All Saints Church, Chester. Brazilian Baroque - a choral workshop with Jeffrey Skidmore (Ex Cathedral). Details from Nicky Brooks 01244 538586 or [www.chesterbachsing.org.uk](http://www.chesterbachsing.org.uk)

27-30 **Benslow**. Gregorian chant for all with John Rowlands-Pritchard.

## May

1-8 **Norvis**

2-4 **Sherborne**. The topping Tooters of the Towns - European waits music with William Lyons, Gawain Glenton.

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.

13 **NEEMF**. St Brandon's Church, Brancepath nr Durham, DH7 8DF. Victoria *Missa laetatus sum* for voices & instruments with David Stancliffe.

20-28 **Triora**. Music from the 1589 Florentine Intermedi with Deborah Roberts, Oliver Webber, Claire Williams.

27 **NWEMF**. Holy Ascension Church, Church Lane, Upton, Chester, CH2 1DJ. Portuguese Polyphony (Lobo & Cardoso) with David Allinson

- 28 **BMEMF**. Ludlow Mascall Centre, Lower Galdeford, Ludlow, Shropshire, SY8 1RZ. French Baroque for singers with Gemma King.

## July

- 5 **NEEMF**. Leeds University Union, Lifton Place, Leeds, LS2 9JZ. Hildegard of Bingen with Vivien Ellis.
- 11 **MEMF**. Venue tba. Workshop with David Hatcher.
- 12-17 **Benslow**. International Viol Summer School with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.
- 26-1 Aug **Beauchamp**

## August

- 1-8 **Norvis**.
- 2-9 **Cambridge**. Baroque Music.
- 8-15 **Ardingley Baroque**.
- 9-15 **Cambridge**. Renaissance Music.
- 9-16 **Lacock**. Jimena de la Frontiera with Justin Doyle.
- 15-22 **Irish**.
- 16-22 **Higham**.
- 17-21 **HISS**.
- 28-30 Recorders for All: Summer Recorder Festival. Dean Close School, Cheltenham. Details from 01752 481193, [janepps@tiscali.co.uk](mailto:janepps@tiscali.co.uk), <http://recordersforall.org.uk>

## 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**. St Faith & St Lawrence Church, Harborne. De Wert - *Ascendit Jesu, Vox in Rama* workshop for voices with Will Dawes.
- 19 **NWEMF**. Venue tba. Senfl for voices, viols & recorders with Eileen Silcocks.
- 25-27 The English Cornett & Sackbut Ensemble. Cartmel, Cumbria. Academy Weekend - English Music for Cornetts and Sackbuts from Henry VIII to the Restoration with Gawain Glenton, Adrian France. Details from [info@ecse.co.uk](mailto:info@ecse.co.uk)
- 25-27 **Jackdaws**. Stylish Baroque with Theresa Caudle, Alastair Ross.

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

## October

- 2-4 **Farncombe**. Recorder Ensemble Weekend with Andrew Collis.  
3 **MEMF**. Dorridge Village Hall, Dorridge, Solihull. Baroque string workshop (A415) with Kate Fawcett.  
17 **NWEMF**. St Wilfrids Church, Church Lane, Grappenhall, Warrington, WA4 3EP. Robin Hood - an inspiration for Pastoral music with Sara Stowe.  
18 **BMEMF**. Bedstone College, Bucknell, Shropshire. Choruses from Handel *Belshazzar* for singers with Libby Burgess..

## November

- 14 **MEMF**. Venue tba. A. Gabrieli workshop for voices & instruments with Philip Thorby.  
22 **BWEMF**. Burton Court, Eardisland, Herefordshire. Workshop for instrumentalists - Music by the Gabrielis with Alison Kinder.  
28 **NWEMF**. Venue tba. Venetian polychoral music with Jamie Savan.

## CONCERTS

### July

- 4 **Buxton Festival**. St John's Church, Buxton. The English Concert ensemble.  
13, 20 **Buxton Opera**. Purcell *Dido & Aeneas*.  
16, 19 **Buxton Opera**. Charpentier *Louise*.  
18 **Buxton Festival**. St John's Church, Buxton. Bach for violin & harpsichord.  
21 **Buxton Festival**. St John's Church, Buxton. The English Concert.  
22 **Buxton Festival**. St John's Church, Buxton. La Serenissima.

## CONTACTS for WORKSHOPS

**Alston Hall**, Longridge, Preston, PR3 3BP. 01772 784661,  
[alston.hall@ed.lancscc.gov.uk](mailto:alston.hall@ed.lancscc.gov.uk), [www.alstonhall.com](http://www.alstonhall.com)

**Ardingley Baroque Week**. Ardingley College, Sussex. 01883 344031,  
[info@baroque-week.org.uk](mailto:info@baroque-week.org.uk), [www.baroque-week.org.uk](http://www.baroque-week.org.uk)

**Benslow Music Trust**, Little Benslow Hills, Ibberson Way, Hitchin, Hertfordshire, SG4 9RB. 01462 459446, [info@benslow.org](mailto:info@benslow.org), [www.benslow.org](http://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](mailto:earlymusic@gamusic.co.uk), [www.gamusic.co.uk](http://www.gamusic.co.uk)

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Brighton Early Music Festival, [www.bremf.org.uk](http://www.bremf.org.uk)

**Cambridge Early Music Summer Schools**, Selene Mills, 01223 847330, [info@cemss.org](mailto:info@cemss.org), [www.cambridgeearlymusic.org](http://www.cambridgeearlymusic.org)

Canford Summer School of Music, Sherborne School, Sherborne, Dorset, DT9 3AP. 020 8660 4766, [canfordsummersch@aol.com](mailto:canfordsummersch@aol.com), [www.canfordsummerschool.co.uk](http://www.canfordsummerschool.co.uk)

**Chalemie Summer School**, Headington School, Headington Road, Headington, Oxford, OX3. Barbara Segal 020 7700 4293, [chalemie@thorn.demon.co.uk](mailto:chalemie@thorn.demon.co.uk), [www.chalemie.co.uk](http://www.chalemie.co.uk)

**Dartington International Summer School**. 01803 847080, [info@dartingtonsummerschool.org.uk](mailto:info@dartingtonsummerschool.org.uk), [www.dartingtonsummerschool.org.uk](http://www.dartingtonsummerschool.org.uk)

**Discoed** 01547 560369, [DiscoedEarlyMusic@BTConnect.com](mailto:DiscoedEarlyMusic@BTConnect.com)

**Dolmetsch Summer School**, Frensham Heights nr. Farnham, 01428 643235, [brian@dolmetsch.com](mailto:brian@dolmetsch.com), [www.dolmetsch.com](http://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](mailto:info@easterearlymusiccourse.org.uk), [www.easterearlymusiccourse.org.uk](http://www.easterearlymusiccourse.org.uk)

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**Farncombe Estate**, Adult Learning Centre, Broadway, WR12 7LJ. 01386 854100, [enquiries@FarncombeEstate.co.uk](mailto:enquiries@FarncombeEstate.co.uk), [www.farncombecourses.co.uk](http://www.farncombecourses.co.uk)

Fiori Musicali, 01327 360931, [www.fiori-musicali.com](http://www.fiori-musicali.com)

**Hawkwood College**, Painswick Old Road, Stroud, GL6 7QW. 01453 759034, [info@hawkwoodcollege.co.uk](mailto:info@hawkwoodcollege.co.uk), [www.hawkwoodcollege.co.uk](http://www.hawkwoodcollege.co.uk)

**Higham** Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH Early Music Summer Course. Details from 017687 76276, [info@highamhall.com](mailto:info@highamhall.com), [www.highamhall.com](http://www.highamhall.com)

**HISS** (Historically Informed Summer School), Scarborough Campus of Hull University, Filey Road, Scarborough, YO11 3AZ. 0844 870 6478, [hissenquiries@gmail.com](mailto:hissenquiries@gmail.com), [www.hiss.org.uk](http://www.hiss.org.uk)

IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777, [Helen.Kneale@liverpool.ac.uk](mailto:Helen.Kneale@liverpool.ac.uk), [www.eileensilcocks.co.uk](http://www.eileensilcocks.co.uk)

**Irish** Recorder & Viol Course. Termonfechin, Ireland. 353 (0)1 833 7869, [info@irishrecorderandviolcourse.org](mailto:info@irishrecorderandviolcourse.org), [www.irishrecorderandviolcourse.org](http://www.irishrecorderandviolcourse.org)

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**Opus Anglicanum**, 01749 675131, [info@opus-a.co.uk](mailto:info@opus-a.co.uk), [www.opus-anglicanum.com](http://www.opus-anglicanum.com)

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