



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

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April 2016

From the Editor,

Since the last Newsletter, the February and March workshops with Peter Syrus and Roger Wilkes have taken place. The latter included the NWEMF AGM where Mark Bertinat was unanimously elected as NWEMF Chairman. The Fort Belan viol workshop has also taken place. Reports on all these appear on pages 7-16. The new Committee and new Web site are listed on page 2.

This is your last chance to register for David Vickers' *Handel and Bononcini* workshop on 16th April. Moreover there will not be another newsletter before Clive Walkley's *Into Battle!* workshop on May 14th, and perhaps not before Stephen Rice's June 18th workshop *Clemens non Papa*. For all these see pages 3-6 and the corresponding registration forms.

There is outline information on 2016-17 season workshops on pages 6-7.

Announcements of many other events and opportunities appear on pages 16-21 followed by the diary of events on page 22.

Please note the issues on page 10 arising from the AGM and let (someone on) the Committee know by 24th April of any ideas or views about i. encouraging earlier registration for workshops, ii. our workshop topics, locations, provision for instruments, iii. celebrating NWEMF's 40th birthday, iv. gaining younger members.

I thank the contributors to this issue, particularly those who have written workshop reports.

John Huthnance

MEMBERSHIP MATTERS

New members. A warm welcome to our new members: Zenia Lees of Wrexham, Imogen Webb from Manchester, Rosie Lyon of Lancaster and Judith Bush from Sedbergh. We look forward to seeing you at future workshops.

Membership list. By the time you have received this newsletter, you should already have had a draft version of this year's members' list. Please would you check your entry and let me know whether there are any errors or amendments. I hope you find it useful.

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 gilllowden@yahoo.co.uk

FORTHCOMING NWEMF WORKSHOPS (booking details at www.nwemf.org.uk)

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

Handel and Bononcini 'The ways of Zion do mourn'

Funeral anthems – a workshop for singers and instrumentalists

Saturday 16th April 2016

Baptist church, Beaver Road/School Lane, Didsbury M20 6SX

Tutor: **David Vickers**

Often represented by biographers as rivals during their production of Italian operas for the London stage during the 1720s, Giovanni Bononcini and George Frideric Handel had a more complex set of connections. Handel was the favourite composer of the first Hanoverian monarchs of Britain, whereas Bononcini was the favourite composer of the Catholic, Jacobite and post-Stuart factions in London society. Both composed ceremonial anthems for the state funerals of powerful patrons, held in Henry VII's Chapel at Westminster Abbey. Handel's more expansive 'The ways of Zion do mourn' was performed at the funeral of Queen Caroline (on 17 December 1737), and is his finest masterpiece within the sphere of English church music. It is set for full choir throughout, without soloists. Bononcini's concise 'When Saul was king' is an elegiac verse anthem performed at the funeral of John Churchill, First Duke of Marlborough (on 9 August 1722); it is seldom performed and deserves to be better known; unlike the Handel, this includes some SAT solo vocal sections – volunteers invited!

The workshop will provide singers, strings (violin, viola, cello, double bass or violone), oboes, bassoon and an organist (pitch A=440) a chance to discover Bononcini's artistic response to sacred English words for the solemn rites granted to his politically powerful patron (the hero of the Battle of Blenheim), and how Handel paid eloquent tribute to a royal protector and friend with whom he shared Lutheran roots.

David is a council member of The Handel Institute, co-editor of The Cambridge Handel Encyclopedia, artistic and research consultant for many baroque ensembles at home and abroad, a critic for BBC Radio 3 and Gramophone, and an academic lecturer at the RNCM.

Into Battle! a workshop for singers and instrumentalists

Saturday 14th May 2016

St Mark's Church, Natland, Kendal, LA9 7QJT

Tutor: **Clive Walkley**

This workshop has been designed to appeal to a wide range of early music enthusiasts, singers and instrumentalists. The music is attractive and interesting without being too technically challenging and so I hope it will attract a good number of participants. Here, to arouse your bellicose instincts, is some background information about battle music.

Battle music was very much in vogue in the 16th century, and indeed before. Heinrich Isaac's *A la Bataglia* possibly written around 1485 may have been among the first pieces to start this craze and I suspect many instrumentalists in NWEMF and other fora will have played this piece from Bernard Thomas' early publication, *The Art of the Netherlanders*, Volume one (1972). But Isaac's *Bataglia* is just one of the first in a long line of battle-related descriptive pieces, all of which sought to evoke the sound of trumpets, drums and fifes. As a recent article in the journal *Early Music* has pointed out (Vol. XL111/4, November 2015, pp.587-595), many such pieces have had a negative reception from musicologists and performers; they can be long, boring and repetitious, but their popularity tells us a lot about contemporaneous attitudes to the genre.

The imagery of the battlefield is seized upon eagerly too by composers of secular vocal music: Andrea Gabrieli, for example in his *Battaglia* for 8 voices colourfully recalls the clamour of battle in his onomatopoeic fanfares set to nonsense syllables. Again, other composers followed suit. All good fun!

But perhaps the strangest phenomenon is the extent to which the concept of the battlefield invaded the church in the form of the battle mass or *missa batalla*, a tradition that goes back to Clement Janequin.

In 1515, Francois 1 of France won a decisive victory against Swiss mercenaries in the village of Marignano outside Milan. This victory was celebrated in Janequin's famous chanson of 1529, known variously as *La guerre*, *Escoutez tous gentilz*, *La bataille de Marignan* or simply *La bataille*. The chanson was republished numerous times and transcriptions were made for lute, keyboard and consort. In 1532, Janequin wrote an imitation, or parody mass, on his chanson and this seems to have inspired other composers to follow his example. The vogue for writing battle masses continued well into the 17th century. Morales is said to have written one, although this is now lost. But we do have battle masses by the Italian, Giovanni Croce, and in Spain by Guerrero, Esquivel, Victoria and Cererols. In the 17th century, the battle mass tradition was continued by composers of the New World: Vicente García from Bogotá, Fabian Perez Ximeno from Puebla and Francisco Lopez Capillas from Mexico City. All these composers use material – although somewhat loosely at times – based on Janequin's chanson.

Why did composers continue this tradition for so long, and what made them turn to Janequin's chanson as a source in the first place? The writing of imitation, or parody masses, was one means of paying homage to another composer, or a means of entering into competition. Josquin's chanson gave composers a multiplicity of musical motives, potentially, then, a rich store of material on which to draw.

But there is also another possible reason: warfare was an ever-present reality in 16th-century Europe and maybe composers chose this chanson as a model because of the symbolic possibilities inherent in the text. The borrowing of secular musical motives associated with the battlefield could be re-used and re-interpreted to symbolise the battle between the Church and the world, or – in the case of Spain – the religious struggle: Catholicism against Islam, or Catholicism against Protestantism. This is speculation of course, but it does offer a plausible explanation.

In this workshop we shall focus on extracts from the battle masses of Esquivel, Guerrero, Victoria and Cererols and then look at Andrea Gabrieli's *Battaglia* from the *Concerti di Andrea et di Gianvanni Gabrieli* (Venice, 1587).

Applications are invited from singers, viol players, recorder players (tenor and below), cornett and sackbut, shawm and curtal.

So, take courage! Gird up your loins! Don your coat of mail, bring your weapons (musical ones of course) and join me for the bloodless, friendly warfare on the battlefields of Natland on 14 May! After all the rain we've had up here this winter, it should be a warm dry day – just the day for a battle!

Clive Walkley

Clemens non Papa (*in memoriam Jim Marshall*)

A workshop for singers
Saturday 18th June 2016

Baptist church, Beaver Road/School Lane, Didsbury M20 6SX

Tutor: **Stephen Rice**

Jacobus Clemens non Papa was the most popular composer of the mid-sixteenth century, with his music appearing in well over fifty printed editions from the 1540s to '60s. Both his nickname and his biography were something of a mystery until recently, as despite his fame he did not hold important positions at churches for any extended period. But the qualities of his music are obvious: he is perhaps the most gifted melodist of the age, and his motets on joyful themes have a uniquely sunny feeling. Clemens is also capable of emotional depth, as his funerary and lamenting pieces demonstrate. In this workshop we shall explore both sides of this composer, whose works equal those of Palestrina and Lassus in skill and beauty.

[Stephen Rice](#) is a Lecturer in Music and Director of Performance at the University of Bristol. In 2004 he took a doctorate at Oxford University with a dissertation on the motets of Nicolas Gombert; he then held a Junior Research Fellowship at Wolfson College, Oxford (2004–8). As well as founding and directing The Brabant Ensemble, he has conducted extensively in the choral, oratorio and operatic fields, both freelance and as Director of the New Chamber Opera Studio between 1999 and 2004, and as Director of Music at the Oxford church of St Mary Magdalen from 2003 to 2011. As a scholar he has published on the music of Gombert, Morales, Thomas Tallis, Clemens non Papa, Josquin Desprez and Victoria, and on Renaissance music theory.

Dido

Saturday 17th September 2016

Tutor: **John Hancorn**

Polychoral

Saturday 15th October 2016

Tutor: **Alison Kinder**

Peerson

Saturday 5th November 2016

Baptist church, Beaver Road/School Lane, Didsbury M20 6SX

Tutors: **Robert Hollingworth and Richard Boothby**

Changing Chords

Saturday 26th November 2016

Tutor: **Morris Davies**

Winter/Spring 2017

The following have agreed to take workshops:

Alastair Dixon, Adam Woolf, Rachel Davies with a medieval theme.

Negotiations continue with two other prospective tutors and on dates.

NWEMF Acting Chairman's Report 2015-2016

1. NWEMF's previous Annual General Meeting took place on 21 March 2015. Elections and re-elections on that occasion resulted in the following Committee:

Presidents: Roger Wilkes, David Allen

Vice President: Andrew Mayes

Chair: vacancy

Secretary: Ruth Stock

Treasurer: Martin Steward

Newsletter Editor: John Huthnance

Membership Secretary: Gill Lowden

Members: Elizabeth Dodd, Mark Flinn, Bob Foster, Peter Syrus, Clive Walkley.

The Committee has held two meetings since March 2015: in September 2015 and January 2016. In addition to standard administrative items (ratification of Minutes of previous meetings, receipt of Reports from Treasurer, Membership Secretary etc.), and to various other matters, as is customary members have reflected on workshops held since the previous meeting(s), have confirmed arrangements for future events, and have considered topics and tutors for the forthcoming season and beyond.

2. NWEMF has had another busy year. The following workshops and events have taken place since March 2015:

21 March: Verse Anthems by Byrd & Gibbons (William Hunt; Knutsford)

18 April: Purcell *King Arthur* (John Hancorn; Didsbury, Manchester)

16 May: Mediaeval Polyphony from Organum to Josquin (Donald Greig; Morley Green)

27 June: Masterpieces of the Portuguese Golden Age (David Allinson; Upton, Chester)

19 September: Music by Ludwig Senfl (Eileen Silcocks; Lancaster)

17 October: Robin Hood...Pastoral Music (Sara Stowe; Grappenhall, Warrington)

28 November: Venetian Polychoral Music (Jamie Savan; Didsbury, Manchester)

23 January: Madrigals for Spring (Martin Westhorp; Westhoughton, Lancashire)

20 February: Libera nos...Libera me (Peter Syrus; Cilcain, Clwyd).

Again, it is pleasing to report that all workshops and events, even those on more specialised topics, have been well supported, and feedback has generally been positive.

3. The Committee's plans for the 2016-17 season are well in hand, and arrangements for the following events are already well advanced:

16 April: Handel and Bononcini (David Vickers; Didsbury, Manchester)

14 May: Battle Masses (Clive Walkley; Natland, Kendal, Cumbria)

18 June: Music by Clemens non Papa (Stephen Rice; Didsbury, Manchester).

Autumn 2016 to include:

17 September: John Hancorn – Purcell *Dido & Aeneas*

15 October: Ali Kinder: A Polychoral Workshop with Recorders and Viols

5 November: Robert Hollingworth & Richard Boothby – Music by Martin Peerson

26 November (tbc): Morris Davies (tutor): 'Changing Chords'.

2017 to include:

- A Vocal Workshop (Alistair Dixon)
- A Brass Workshop (Adam Woolf)
- A Choral Workshop in Lancaster (Justin Doyle)

- A Mediaeval Workshop (Rachel Davies)

As always, though, suggestions of workshop topics, music and tutors are warmly welcomed from all members – as are offers of help with the organisation.

4. NWEMF membership totalled 128 in March 2016 compared with 121 in March 2015.

5. I would like to record my thanks to all those members of NWEMF who have contributed articles of one sort or another to the NWEMF Newsletter. In doing this, I would encourage other members who attend events to consider contribute a review of the occasion; profound scholarly insights and erudite musical knowledge are definitely not prerequisites for the task of authorship, given that other members, not present on a particular occasion, will simply appreciate an idea of what music was performed, the numbers of people taking part, and how enjoyable the workshop happened to be.

6. All members of the committee have worked tirelessly and with dedication throughout the past year, in their various capacities. Ruth, as Secretary, has continued to maintain an accurate administrative record of NWEMF's affairs, while Martin, as Treasurer, has performed wonders in managing the Finances. Gill has dealt very thoroughly (and often tactfully) with membership and subscription issues, while John continues to produce ever-more-attractive editions of the Newsletter. Not the least task undertaken for the entire membership is that of maintaining the NWEMF web site, as well as sustaining NWEMF's links with the other regional fora – roles which David Allen performs magnificently, both as web master and as Inter-Fora Representative. My other five colleagues may be 'ministers without portfolio', but are no less dedicated than their Officer colleagues, taking an active part in suggesting, organising and running events, including by corresponding with guest tutors and fixing venues – and, together with Officers working as a team, brainstorming a range of issues, especially ones related to a future programme of events which appeals to all strands of the NWEMF membership and which takes place in various venues across the region. I should single out Bob Foster, who, in compiling the Diary of Events which appears in the Newsletter, provides within it a substantial component in terms of pages and one most heavily packed with information. As with other organisations of all kinds, most of this multi-faceted work goes on behind the scenes. I would therefore like to thank most warmly all of my colleagues who have

continued to give so generously of their time and energy to help maintain the vitality of NWEMF, not least as it approaches its 40th anniversary in November 2017.

Roger Wilkes, Acting Chair, NWEMF, March 2016

Following the 2016 AGM: some brief notes

A very productive AGM took place in Knutsford on 5 March, attended by 18 members. The most specific, very positive, outcome was the election of a new Chairman: Mark Bertinat. Mark was warmly applauded on his assumption of this role, and I know that we will all wish to offer him total and unequivocal support.

Any member *not* present at the AGM who would like to receive a copy of my Acting Chairman's Report, as presented to the Meeting, is invited to contact me for a copy. I am happy to send the document as an email attachment, but, if you wish to have a hard copy, please send me a stamped self-addressed envelope.

[Editor's note: I believe this refers to the report above].

Members should kindly note that, while events since March 2015 have generally been well supported, both the AGM workshop and at least one earlier one **would have been cancelled** if the workshop director and/or organiser had made a decision concerning its musical and/or financial viability on the day cited as a deadline for receipt of bookings (only 12 people had booked by 25 February). The Committee will doubtless deliberate on this problem when it meets in April. We do acknowledge, however, that some people are genuinely uncertain as to their ability to take part in a specific event until quite late on; organisers take this into account where possible.

Do we fail to attract you, as a member who sings and/or plays 'early' music – or others known to you, whether or not NWEMF members – because our events take place in inaccessible locations (far from where you live), or don't cover musical topics which most appeal to you, or (instrumentalists) do not cater for the instruments which you play (or any combination of these reasons). What are we NOT doing?

Lastly, NWEMF – formed in Manchester in November 1977 – will have its 40th birthday late next year. The Committee will discuss ways in which this anniversary can be celebrated – but your own ideas are warmly invited! Will we make it to **50** years? If so, we need (a) more younger members and (b) more active assistance from members in the organisation department (no need to join the Committee for this!)...

Roger Wilkes

WORKSHOP REPORTS

Libera nos . . . libera me

Peter Syrus St Mary's Parish Church, Cilcain, 20th February

A coolish Spring day saw a welcome return to the fine medieval church of St Mary's, Cilcain, on the slopes of the Clwydian Hills outside Mold. David Allen, who lives locally and who had booked the church for us, gave a brief talk about the history of the church and the wonderful 16th century carved angels in the roof.

Peter Syrus, our leader on the day, had selected a programme of English sacred music written between 1475 and 1575, encompassing a range of styles, but all of a solemn and penitential nature. With 35 singers well distributed across voices, we were able to tackle some quite challenging music in up to seven parts.

Despite the severe and penitential nature of the music, Peter approached the day with his customary blend of humour and scholarship, providing his own meticulously edited performing editions. We started with one of William Byrd's great five part settings from the *Cantiones, quae ab argumento sacrae vocantur* of 1575, *Emendemus in melius*. This mainly chordal setting allowed the singers to adjust to the acoustic, listen to each other and focus on intonation. We moved on to two further five part settings from the same collection: *Libera me, Domine, et pone me* and *Libera me, Domine, de morte aeterna*. The latter piece drew substantially on the eponymous plainchant which Peter had provided for reference in both original and transposed versions.



Now came some serious challenges from an earlier period of English music. John Sheppard (c.1515-1558) came from the generation before

Byrd, but his life of 43 years saw (almost) four monarchs and three changes in the state religion. Thanks to recordings and performances by groups such as the Tallis Scholars, The Sixteen and Stile Antico, his music is probably now better known than it ever has been. We studied two seven part settings of the text *Libera nos, salva nos*, the Bassus line providing a monumental *cantus firmus* as a foundation. Sheppard has his own sound world, maybe his masterpiece *Media Vita* could be the subject of a future NWEMF workshop?

The real musical challenge of the day came with John Sutton's Eton Choirbook setting, from the late 1470s, of *Salve Regina* for seven voices. This was a huge piece in authentic Eton Choirbook style, with long melismas and huge ranging lines for all voices. Tough work, but someone had to do it, and I think we managed pretty well.

Thanks again to Peter for choosing wonderfully appropriate music for the season and the location.

Editorial Note. I am very grateful to Mark Flinn for writing the above report. This was after I omitted to seek, reasonably early during the workshop, a volunteer to write a report; for that I apologise. It remains my policy to try to obtain "independent" reports, i.e. from participants who are not NWEMF committee members.

Music for Lent and Passiontide

Roger Wilkes, St John's, Knutsford, 5th March

After a week of sleet and snow, a sunny but cold Saturday morning heralded a day of sixteenth and seventeenth century music as we made our way to Knutsford's splendidly restored eighteenth century parish church. Arriving at the car park, I became slightly apprehensive that the twenty-first century might make unwelcome incursions into our proceedings as a jumbo jet flew rivet-countingly low over me, our venue lying on the approach path to Manchester Airport!

I need not have worried – for the rest of the day I was oblivious of the air traffic as the music transported us to Venice and her sphere of influence. That is not to say that the venue's acoustical properties were not of some initial interest, but Roger had chosen to locate our semi-circle half-way down the right side of the nave, facing inwards, so any concerns were dispelled with our first read-through.

More challenging than the internal acoustic and external noises was the slightly disappointing enrolment for the day, and its disproportionate effect

on the representation of the upper voices. To accommodate this and composer requirements, the vocal parts needed to be re-allocated for each work, giving rise to a version of musical chairs! Additionally, Roger was able to suggest some reinforcement from the instrumentalists – a sackbut, two cornetts and recorders, deployment varying by work – combining with the voices to re-create a Venetian sound in this resonant space.

Our first work was *Adoramus te, Jesu Christe*, a polychoral motet (2 x 4 voices) by Jacobus Gallus (1550-1591), a Slovenian composer who was influenced by the Venetian school, as exemplified by this piece. Moving around the Habsburg lands, Gallus (aka Jacob Handl, *inter alia*) at some time worked in both Vienna and Prague.

Following this, we reverted to single choir formation for *Timor et tremor*, a six part motet by the peripatetic Netherlander, Orlandus Lassus (c1530-1594), with possible Venetian influence. Here Roger pointed us to Lassus's skill in word setting, imaginative word painting to emphasise darkness, and syncopation in the soprano part against on-the-beat minims in the bass to underline the words *non confundar*. The theme of this work prompted a brief discussion about whether Christian belief is essential for convincing singing of such charged material before wisely leaving the issue for another time and place!



We then moved on to *Salvum me fac Deus* a seven part work based on Psalm 69 by Giovanni Prioli (or Priuli) (c1575-1626), sometime organist at St Mark's and San Rocco. He was also a close associate (and pupil) of

Giovanni Gabrieli, whose influence may be heard in this piece, which may have been written for Graz, Austria after Prioli left Venice for the Habsburg lands. At first reading, this work was challenging, and the intervention of lunch and the AGM may have had a slightly detrimental effect, prophesied by the phrase *infixus sum in limum profundi*,¹ which Prioli pointedly chose to word-paint.

Returning to as much *terra firma* as is possible in *la Serenissima*, the next three pieces came from a collection of Venetian Motets, edited by Denis Arnold. Firstly, *Hei Mihi! Domine* in five parts by Baldassare Donato (c1525-1603), a solemnly contrapuntal piece by a composer who was often one of Venice's more progressive composers, who rose to be *maestro di capella* at St Mark's. This was followed by *Adoramus Te*, a six part work by Claudio Merulo (1533-1604), another former organist of St Mark's. Our third motet from the collection was *Maria stabat* by Andrea Gabrieli (c1532-1585), uncle of Giovanni, who also became organist at St Mark's, having lost out initially to Merulo. The text describes a weeping Mary, meeting two angels at the empty tomb of Jesus on Easter Day, which was generally considered to be a particularly beautiful piece.

The day's singing was concluded with *Christe, Adoramus Te*, a five part motet by Claudio Monteverdi (1567-1643) from 1617 in the early days of his appointment to St Mark's. This was a particularly impressive piece with which to finish, and appreciated by an incoming musical group who were following us in St John's.

"Music for Lent and Passiontide" was a most enjoyable and informative event and thank you to Roger for his selection of pieces and interpretation of the musical and historical context.

David Parry

NWEMF Viol Course, Fort Belan, 11–14 March

We ran our annual viol course again this year over the weekend of 11–14 March. This is the sixth time it has run, the first being in 2010 (2014 was omitted). As in 2015, we ran the course at Fort Belan in North Wales, with the collaboration of Christopher Blundell, owner of the fort and himself a viol player who took part in the course.

It was a successful weekend – indeed, I have received comments that it was the best so far. What are the factors that lead people to feel this?

¹ I stick fast in the mire of the deep.

The size of group is important. We had eighteen players this time, and some accompanying non-players. This gave us scope for four groups to run all the time. It is the right size for the group to remain friendly and approachable to all, and to offer good playing opportunities with different people. We are lucky that we have a core group of players, and others who are new each time, but it always seems to gel – this isn't always the case with such weekend courses. There is a generally positive and welcoming atmosphere, and people enjoy playing with others they don't see very often.

I think everyone appreciates the firm but positive tutoring from our two tutors, Ibi Aziz and Hugh Cherry, and their care in selecting a suitable range of music for people to play. Organising the groups from a musical perspective takes some juggling, but it seems to work well.

We manage to have several side-threads to the weekend. These are dependent on who comes, but Liz White again brought a selection of renaissance viols, and led facsimile sessions on these. We are hoping to encourage further participation from renaissance viol players, as this is a distinctive feature of the weekend which everyone who takes part enjoys. We also had a harpsichord and viol session, led by a new participant, Ludmila Podgaiskaia, which again was a delight to those taking part.

Like last year, we engaged the services of Hilary Cooke to do most of the catering. She runs her own small catering outfit, based on wholesome but tasty food. It was universally praised; indeed, several people commented that this weekend outdoes any other viol course in the quality of its catering.

The setting always lifts people's spirits, with the views over Snowdonia and the Menai Strait. Players may not get to enjoy it too much beyond the view, but Fort Belan is a good place to explore nature from, especially for non-players.

The accommodation is somewhat quirky, but generally comfortable, and staying in a Napoleonic-era fort is an experience most enjoy. The owner, Chris Blundell, is keen to make sure everything works out for everyone as far as possible, and his friendly involvement ensures a positive experience for all.

The weekend is, I think, good value. The basic fee of £300 this year covered both tutoring and accommodation and full board from Friday tea-time to Sunday evening dinner, with the chance to stay over until Monday at no extra cost; this makes a considerably longer weekend than most

courses offer. Keeping the fee at a reasonable level does call for enough participants, however, and each year has been touch and go as to whether it is viable to run, up until the last moment.

We are planning to repeat the weekend next year, probably on the weekend of St Patrick's day (17 March). Matters are under discussion, but our potential theme is 'Sweet Melancholy', looking at Dowland and other composers who exploited the hot issue of the time, as epitomised in Robert Burton's *Anatomy of Melancholy* (1621). We intend to set a certain amount of repertoire in advance for next year, in an attempt to avoid sessions ending up as scrabbling around for notes without time for developing musical expression.



Before next spring's weekend, however, another weekend at Fort Belan is scheduled for 7–9 October for voices and viols, led by Ibi Aziz and Clare Wilkinson. This will be organised by Esha Neogy.

Clive Tolley

NEWS ITEMS

Michael Procter. His name is being inscribed this year in the Book of Remembrance in the Musicians' Chapel, St. Sepulchre's Church, Holborn Viaduct. It is to be commemorated at the next annual Service of Thanksgiving on 26th April 2016 at 6pm. You will be welcome.

Frescobaldi *Missa sopra l'aria della Monica*. 30th April to 2nd May (eve) 2016, Sherborne. A weekend workshop led by Gawain Glenton and Uri Smilansky. The weekend will culminate on Monday afternoon with a free open performance of this double-choir mass in Castleton Church as part of the Sherborne Abbey Festival. For singers (all voice types) and players of cornetts and sackbuts. Continuo players are also welcome. Singers must be prepared to sing one-to-a-part. Course fee: £175 (students £95). See the corresponding flyer.

So That's Early Music? Sat/Sun (9-10th April or) 28-29th May or 9-10th July 2016, Sherborne. An introductory weekend workshop, led by Uri Smilansky, which aims to give a musical overview of 1000 years ranging from early chant to 14th/15th century. See flyer, www.sherborneearlymusic.com or ask info@sherborneearlymusic.com

Levens Choir and members of The English Cornett & Sackbut Ensemble (ECSE). Concert, 9th July 2016, St George's Church, Kendal, 7.30pm. In one half the players will join the choir in performing both choral and instrumental pieces by Gabrieli/Monteverdi etc. In the other half Romantic/Bruckner trombones perform music by Bruckner/ Beker etc. See www.levenschoir.net or 'phone 07972689852.

If any music festival you know of would like to book ECSE to do a recital see www.youtube.com/watch?v=dncX0bbZiM.

Beauchamp EM course 17-23 July 2016: '*Christmas in July!*' directed by Philip Thorby and David Hatcher. The course is open to singers and instrumentalists and is unique in that, with its strong brass and loud wind sections, it is possible to play large scale pieces. We have a wonderful new home this year at The Wilderness Centre in the heart of the Forest of Dean and are pleased to offer - for the first time - some bedroom accommodation in addition to camping/local B&Bs. For more information visit www.gamusic.co.uk and follow the link to holiday music courses.

Cambridge Early Music 2016 Summer Schools

The Spanish Baroque World: Spain, Naples and the Netherlands

31 July - 7 August 2016 with The Parley of Instruments

Los Reyes Catolicos: Music from the Courts and Chapels of sixteenth-century Spain

7 - 13 August 2016 with Philip Thorby & Friends

See the corresponding flyer or www.CambridgeEarlyMusic.org

Historical Dance Society Summer School 7-14 August 2016

Stonyhurst College, Lancashire

The summer school will cover both dance and music of the 15th century courts of Europe - Italian and English work. The summer school may be of interest to those who want to dance, and musicians will be interested in coming to the musicians' course run by Keith McGowan. He is well-known in early music circles as a fine musician - working at The Globe and with the Dufays – and as a fine leader of workshops.

We are interested in attracting individuals who play historical instruments and this could be recorders, shawms, sackbuts, lute, cittern, Renaissance guitar and other woodwind instruments.

Participants do not have to be members of our organisation, but discounts are available to members. Individuals can join when booking for the summer school.

Details can be found at www.dhds.org.uk/summerschool/nextyear

HISS, Historically Informed Summer School 15-19 August 2016

Scarborough Campus of Hull University. This international residential summer school welcomes all singers and players of wind, bowed or plucked strings and all continuo instruments (folk, period & modern). Open to student, amateur, young & early career professional musicians from early, folk and classical traditions. HISS explores the common ground and the connections between early, traditional and folk music. Details are in a corresponding flyer.

Medieval Music in the Dales 2-4 September 2016, Bolton Castle, Wensleydale. This is a celebration of all things musical and medieval with concerts, workshops, dance, open stages and an impressive exhibition of British and European instrument makers. Principal concert performers are:

- Blondel, the up-and-coming wind band, presenting instrumental music of the 14th and 15th centuries, *Zephyrus His Sweete Breeth*
- medieval harp specialist Leah Stuttard, presenting her 15th-century programme for harp and voice, *The Wool Merchant and the Harp*
- Steve Tyler and Katy Marchant, principally on hurdy-gurdy and harp with a programme of 14th century music
- Trouvere (who are also organising the event), with their new programme of English medieval music, *The Revel and the Melodye*.

The exhibition of luthiers includes George Stevens (lutes and harps), Philippe Bolton (recorders), Atelier Elbock (whistles in wood, flute and

bone), Musica Inspirata (medieval bagpipes), Ugo Casalonga (vielle, citole, gittern) and many others. Our programme includes instrumental workshops on bagpipes and hurdy gurdy, recorder maintenance with Philippe Bolton, medieval dancing with Charlotte Ewart and Cait Webb and introductions to medieval instrumentation and sources.

All performers with medieval repertoire (our only rule is material sourced 500-1500AD!) are invited to take up a Performer Pass, a discounted ticket, and add to the merriment by performing on our many open stages. We want to bring medieval repertoire to a wider audience, share knowledge, research, and performance insights, and celebrate medieval music.

Find out more and get tickets at our [Crowdfunding Site](#). But please get in contact with me if you need any information at all.

Gill Page, Medieval Music in the Dales

The venue, Bolton Castle, is a stunning fourteenth-century castle with a reassuringly large section still very much intact, offering us gorgeous indoor rooms as well as outdoor space with views over Wensleydale.



www.medievalmusicinthedales.co.uk/

www.facebook.com/medievalmusicinthedales/

www.crowdfunder.co.uk/medieval-music-in-the-dales

07931357618

medievalmusicinthedales@gmail.com

Voices and viols weekend, 7-10 October, Fort Belan, tutored by Ibi Aziz and Clare Wilkinson. For this please contact Chris Blundell at fortbelanearlymusic@gmail.com.

The Peerson Project

Of potential interest to choral groups and conductors.

In March 2013 our chamber choir (York Cantores) sang a set of rarely-performed sacred Latin Motets by the late Renaissance composer, Martin Peerson, and found them to be both accessible and rewardingly challenging. With their quirky, unexpected harmonic turns and unique style these were certainly not 'run of the mill Renaissance' pieces!

The music of Martin Peerson (1571-1650), well-respected in his own time, deserves to be more widely known and enjoyed today, and since 1990 Professor Richard Rastall has been working to bring more of this stylish music to light.

2016, will see the unfolding of The Peerson Project. The Project focusses on Peerson's virtually unknown songbook, Grave Chamber Music (which is now available in modern notation), and includes the world premiere recording of the complete set of 25 songs by world-class ensembles I Fagiolini and Fretwork.

For more information and regular updates about the exciting and innovative programme of events, we invite you to visit (and Like! . . . Share!) <https://www.facebook.com/PeersonProject/>

As someone who enjoys singing Peerson's work and is looking forward to learning more about this fascinating character and his music, could I ask you to commend The Peerson Project to your choir members, especially those with an interest in Early Music.

Anne Cope, Choir Liaison, The Peerson Project

Baroque violin lessons

James Woodrow would like to offer baroque violin lessons to any NWEMF members, either for a one off lesson or more regularly. "I graduated from the Royal Northern College of Music in 2013, and have since performed with a variety of Early Music Ensembles throughout the UK. My [musicteacher.co.uk](http://www.musicteacher.co.uk) profile is at <http://www.musicteachers.co.uk/teacher/b393d5573dab595bbe0d/> and I have a couple of videos on YouTube should anyone want to have a listen. Rates are £25 for an hour.

James" jspwoodrow@gmail.com

The Informed Musician

I'm Robert, director of I Fagiolini but also Reader of Music at the University of York. We're setting up two short courses here in the music department which will offer keen singers/players/conductors the opportunity to study facets of early music over a day or a weekend with a specialist. It would be particularly useful for conductors or just those keen to learn more that you usually can on a day course where a performance is the main issue. The link is <http://www.york.ac.uk/business/cpd/courses/musician/>

Robert Hollingworth

Sing and row *alla veneta*?

I am very interested in hearing from

- amateur actors who can sing and row *alla veneta*
- amateur singers who can act and row *alla veneta*
- rowers *alla veneta* who can act and sing

The project is at the feasibility stage. It could involve a week of study in Venice in 2017 or 2018, with a performance at the end but there are many less ambitious options, including something based around Oxford. The music is a collection of Italian 'harmonic madrigals' from the early '600; much of it will be sung with one voice to a part.

Please contact Robin robin@gondolier.org.uk

Note: The *voga alla veneta* is the venetian style of rowing in which the rowers stand up and face forward. (Venetians rather turn up their noses at the *voga all'inglese*, the English style in which they sit down and go backwards.) Venetian rowing can be learned and practised in Oxford. Rowers from the club City Barge (www.city-bergo.org) usually meet at Long Bridges boathouse at 9 am on a Saturday. There is also a collection of photographs at www.gondolier.org.uk.

Cellist seeking playing opportunities

Hello - please allow me to introduce myself (not without some trepidation!). I am a late-starter cellist based in Lancaster and am hooked on baroque. I currently play continuo locally in a baroque quartet and am looking for additional opportunities in the north-west - one-off events and/or a more regular commitment. I'm an experienced musician, have a good ear (sung lots of early music especially), can sight read on the cello fairly well, and have a good "feel" for baroque. I've been playing the cello for 3 years and am around Grade VI standard - which means I can make a respectable contribution to many baroque works, but am still daunted by complex key-signatures and fast passages full of string-crossings. That said, I am keen to improve and happy to practise. In 2015 I attended baroque workshops with both Judy Tarling and Theresa Caudle, and will be repeating these in 2016. I use a repro-transitional cello with gut strings and an endpin rod, and am happy with A at 415 or 440. I would be delighted to hear of any opportunities to join you playing baroque (or earlier) music and can be contacted as follows:

Rosie.lyon@btinternet.com or 07890-296124.

Rosie Lyon

Bursaries from the Joan Wess Educational Fund

NWEMF will consider applications from students in full time education and residents of North-West England and North Wales, to help finance taking part in a non-NWEMF U.K. early music event. Priority will be given to events within the region, and according to their educational value.

Bursary amounts will normally be up to £100. Application is by letter giving the details, to Martin Steward (see Committee page 2).

DIARY OF EVENTS

WORKSHOPS

Please send information to: fosterrobert@ymail.com. I actively research our own & the workshops of our contiguous EMFs (**BMEMF**, **EMFScotland**, **MEMF**, **NEEMF**), **Benslow**, **Jackdaws**, **Lacock**, **Rondo** & **West Dean**. Summer Schools and other workshops will only be included in the **Contacts** section, unless I am sent specific information by the organisers.

April

- 9-10 **Sherborne**. So That's Early Music? An introductory weekend workshop, which aims to give a musical overview of 1000 years ranging from early chant to 14th/15th century with Uri Smilansky.
- 9-10 South West Early Winds Weekend. Frome with Helen Roberts. Details from 07794 069575, zinkagain@gmail.com, www.helen-roberts.com/south-west-early-winds-weekend.html
- 15-19 **Rondo**. High Leigh Conference Centre, Lord Street, Hoddesdon, Herts, EN11 8SG. Intermediate with Alison Kinder, Jacqui Robertson-Wade.
- 16 **MEMF**. Solihull Methodist Church, Blossomfield Road, Solihull, B91 1LG. Schein sacred music for voices and instruments with Peter Syrus.
- 16 **NWEMF**. Didsbury Methodist Church, School Lane, Didsbury, M20 6SX. Ceremonial funeral anthems for Westminster Abbey by Handel and Bononcini with David Vickers.
- 16-17 **SEMF**. Headcorn Village Hall, Kent, TN27 9NR. Monteverdi 1610 *Vespers* with Philip Thorby.
- 17-22 **Lacock**. Singing in Venice with Robert Hollingworth.
- 25-28 **Benslow**. Gregorian Chant for All with John Rowlands-Pritchard.
- 30 **BMEMF**. Community Centre, Knucklas nr Knighton. Schein and Scheidt for strings & recorders with Andrew Collis.
- 30-2 May **Sherbourne Early Music**. Frescobaldi *Missa sopra l'aria della Monica* with Gawain Glenton & Uri Smilansky.

May

- 6-8 **Benslow**. Baroque Performance on Modern String Instruments with Judi Tarling.
- 7 **BMEMF**. Grange Court, Pinsley Road, Leominster, HR6 8NL. Music for the Chapel Royal with Huw Williams.

- 7 **NEEMF**. Phipps Hall, Huddersfield University, HD1 3DH. Handel funeral anthem *The ways of Zion do mourn* (A=415) with George Kennaway.
- 13-15 **Benslow**. Voices & viols with Alison Crum, Peter Syrus.
- 13-15 **Benslow**. West Gallery Music with Francis Roads.
- 14 **NWEMF**. St Marks Church, Natland, nr Kendal, Cumbria, LA9 7QJ. Music from the golden age of Spain - workshop with Clive Walkley.
- 20-22 **Rondo**. Hothorpe Hall, Theddingworth, Leicestershire, LE17 6QX. Upper intermediate with Alison Kinder, Jacqui Robertson-Wade.
- 28-29 **Sherborne**. As 9-10 April.

June

- 11 **BMEMF**. Leintwardine Community Centre. Music on the death of Prince Henry with Gabriel Crouch.
- 11 **NEEMF**. St Bartholmew's Church, Long Benton, Newcastle upon Tyne. Music for Spanish Vestpers c1600 for singers & instruments (A=440) with Peter Syrus.
- 13-16 **Benslow**. Baroque String Orchestra with Theresa Caudle, Mark Caudle, Alistair Ross.
- 18 **MEMF**. Solihull School, 793 Warwick Rd, Solihull, B91 3DJ. Renaissance polychoral music - workshop for recorders, voices & viols with Alison Kinder.
- 18 **NWEMF**. Didsbury Methodist Church, School Lane, Didsbury, M20 6SX. Clemens non papa with Stephen Rice.
- 25-3 Jul **Triora**. Caccini Opera *La liberazione di Ruggiero dal isola di Alcina* with Deborah Roberts, Oliver Webber, Claire Williams.
- 26-2 Jul **Lacock**. Music at Monteconero with Eamonn Dougan.

July

- 2 **NEEMF**. Clements Hill, Nunthorpe, York. Glee and Catches for singers & instruments with Chris Price.
- 9-10 **Sherborne**. As 9-10 April.
- 9-17 **Triora**. Female voices week - Music from Italian renaissance convents with Laura Stras, Deborah Roberts.
- 10-15 **Benslow**. International Viol Summer School with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.
- 16 **MEMF**. St George's Church, Rugby. Renaissance Feset for voice & viols.
- 17-23 **Beauchamp**. 'Christmas in July!' with Philip Thorby & David Hatcher.
- 19-24 **Lacock**. Lacock. Lacock Scholars & friends with Greg Skidmore.

31-7 Aug **Cambridge**. Baroque week.

August

7-13 **Cambridge**. Renaissance week.

7-14 **Baroque**.

7-14 Dolmetsch Historic Dance Society Summer School. Stonyhurst College, Clitheroe, Lancs, BB7 9PZ. Musicians' course with Keith McGowan. Details from summerschool@dhds.org.uk, www.dhds.org.uk/summerschool/

13-20 Irish Recorder and Viol Course with Ibi Aziz, Marion Doherty-Hayden, Pamela Flanagan, Emma Murphy, Marion Scott, Philip Thorby.

14-20 **Higham**

14-20 **Lacock**. Ludlow. Monteverdi *Vespers* with JanJoost van Elburg.

15-19 **HISS**

September

3-11 **Triora**. Renaissance polyphony - Palestrina & the Roman School with Deborah Roberts.

4-9 **Lacock**. Trogir, Croatia with Erik Van Nevel.

9-11 **Discoed**. Early Music in the Marches. Workshop for singers and players (A=440) - with Philip Thorby, David Hatcher, Alison Kinder, George Bartle.

9-11 **Jackdaws**. Stylish Baroque with Theresa Caudle, Alastair Ross.

16-18 **Rondo**. The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire, DE55 1AU. Elementary & Pre-formed consorts with Alison Kinder, Jacqui Robertson-Wade.

24 **MEMF**. St Nicholas Church, Warwick CV34 4JD. Workshop for voices & instruments with Graham O'Reilly.

October

7-10 Fort Belan voices and viols weekend with Ibi Aziz, Clare Wilkinson. Details from Chris Blundell at fortbelanearlymusic@gmail.com

22-23 **MEMF**. Venue tba. Workshop for voices & instruments with Philip Thorby.

November

4-6 **Rondo**. Hothorpe Hall, Theddingworth, Leicestershire, LE17 6QX. Intermediate & Upper intermediate with Alison Kinder, Jacqui Robertson-Wade.

- 12 **MEMF**. Venue tba. Martin Peerson's *Grave Chamber Music of 1630* Workshop for voices, viols & organ with Robert Hollingworth, Richard Boothby.
- 26 **NEEMF**. Venue tba. Martin Peerson (c1572-1651)?, *Grave Chamber Musique* with Robert Hollingworth, Richard Boothby.

CONCERTS

Please send information to: fosterrobert@ymail.com. I do not actively research concerts, relying on members or organisers to submit details for inclusion.

July

- 9 19:30. St George's Church, Castle Street, Kendal. Levens Choir are joined by the members of The English Cornett & Sackbut Ensemble in Gabrieli/Monteverdi etc & Bruckner/Beker etc. Details from www.levenschoir.net, 07972689852.

September

- 2-4 Bolton Castle, North Leyburn, N. Yorkshire, DL8 4ET. Mediaeval Music in the Dales www.medievalminstrels.com/MMITD.php

CONTACTS for WORKSHOPS

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

Baroque Week. Queen Anne's School, Caversham, Berks. 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, earlymusic@gamusic.co.uk, www.gamusic.co.uk

BMEMF, Sue Russell, 01568 780559, peterandsuerussell@btinternet.com, www.bmemf.org.uk

Brighton Early Music Festival, www.bremf.org.uk

Cambridge Early Music Summer Schools, 0844 808 2412, 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 Upper House, Discoed, nr Presteigne, LD8 2NW. 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, easterearlymusiccourse.org.uk

EEMF, committee@eemf.org.uk, www.eemf.org.uk

EMFScotland, events@emfscotland.org.uk, 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. 00 353 85 288 0389, 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

Recorders For All Easter Recorder Course. The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire, DE55 1AU. Jan Epps, 01752 481193, jan.epps57@gmail.com, www.recordersforall.org.uk
Roger Wilkes, 01565 872650, mostlymusic@btinternet.com

Rondo Viol Academy. 07949 511619, www.rondoviolaacademy.co.uk
Schola Gregoriana of Cambridge, 01223 263063, scholacambridge@aol.com, www.scholagregoriana.org

SEMF, richard.j.whitehouse@btinternet.com, www.semf.org.uk

Sherborne Early Music. Sherborne Girls School, Bradford Rd, Sherborne, Dorset, DT9 3QN, info@sherborneearlymusic.com, www.sherborneearlymusic.com

Singers of Note, 01204 692797, martin.westhop@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

SWEMF, secretary@swemf.org.uk, www.swemf.org.uk

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

West Dean College, Chichester, PO18 0QZ, 01243 811301, short.courses@westdean.org.uk, www.westdean.org.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 Festival. 0845 1272190, www.buxtonfestival.co.uk

Buxton Opera House 0845 1272190, boxoffice@buxtonoperahouse.org.uk, www.buxtonoperahouse.org.uk & www.buxtonfestival.co.uk

Chetham's School of Music, Long Millgate, Manchester, M3 1SB, 0161 838 7200, www.chethams.com

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