

From the Editor

Welcome to this first NWEMF newsletter of 2020. This is just in time to act as a prompt to register for the workshop with Graham O'Reilly on 15th February. [All members should already have had a prompt, whether by e-mail or by 'phone. If not, please update your details with the Membership Secretary.] Details of the next three workshops are on pages 8-11.. Please remember that although we may have provision for late registration (at a price), the **“go” / “no-go” decision has to be made two weeks in advance** according to registrations received by then.

The **Annual General Meeting** of NWEMF will take place during the lunch break of the workshop on April 18th at Morley Green. Formal notice is given on this page along with an agenda and short articles emphasising the importance of the meeting in new elections to the committee – including Chair and Secretary – and sustaining a future workshop programme.

A report of the most successful November workshop with Sally Dunkley appears on pages 11-13. More details of a few forthcoming events and other news items appear on pages 13-15 and the Diary of Events starts on page 16.

Thank-you to all contributors to this issue. I would be grateful for items for the next newsletter by 31st March please.

John Huthnance

North West Early Music Forum Annual General Meeting:

Morley Green Club, Wilmslow: Saturday 18 April 2020, beginning 12.45 p.m.

Agenda

- 1 Apologies for absence
- 2 Minutes of the 2019 AGM held on 9 March
- 3 Matters arising from those Minutes
- 4 Chairman's Report
- 5 Treasurer's Report
- 6 Workshops so far planned for 2020-2022
- 7 Election of Officers:
 - a. Chairman (NB this position is currently vacant)
 - b. Secretary (NB this position is currently vacant)
 - c. Treasurer (NB Dr Martin Steward is willing to serve if re-elected)
- 8 Election of Committee Members (up to eight positions available)
 - a. Tim Gannicliffe, having stood down as Chairman, is willing to stay on the Committee
 - b. Bob Foster, John Huthnance, Elizabeth Silman, Peter Syrus and Jenny Walsh, are willing to continue to serve, if re-elected
 - c. Two vacancies
- 9 Any Other Business

This AGM – for reasons partly covered in articles elsewhere in this Newsletter – will be of great importance. Your Committee hopes, therefore, that as many as possible of you will attend, even if you might not normally do so. For those of you planning to attend the workshop – its topic deliberately chosen to cater for as many singers and instrumentalists as possible – we hope that you will make attendance at the AGM a priority.

If *not* attending the workshop, though, we recommend that you arrive at Morley Green by 12.30 p.m. – the entrance will be *closed* until then – in case the morning session ends earlier than advertised; there will then be a minimal gap before the AGM begins.

All those attending the AGM are advised to provide their own refreshments, as food and drink can be consumed while the meeting is in progress.

In connection with agenda items 7 and 8, your attention is drawn to articles elsewhere in the *Newsletter*, detailing vacancies for Chairman, Secretary, and Committee members.

We look forward to seeing you!

Roger Wilkes

WANTED – BOTH A NEW NWEMF CHAIRMAN AND SECRETARY!

Yes: sadly, Tim Gannicliffe – elected Chairman as recently as March 2019 – has been obliged to step down from the position, for personal reasons. During a few short months Tim proved to be a very pro-active Chairman, and we are all very grateful for his energy and enthusiasm.

Far more recently Ruth Stock, a long-serving Secretary, has also needed to resign from that role, and from the Committee, mainly because of a range of conflicting demands on her time and availability. Ruth has proved to be an excellent, hard-working Secretary, whose dedication to that role similarly deserves gratitude from all of us.

Past experience has shown that many people feel daunted by the prospect of assuming the position of Chairman (in particular), fearing (it seems) that, to be worthy to hold that office, one should be a distinguished music scholar and/or a performing musician of formidable skill. The same perceived qualities similarly apply to the position of Secretary – or, indeed, to any position on the NWEMF Committee. This is emphatically not the case! We will welcome anyone, supportive of the objectives of NWEMF and able and willing to lead the Committee (as Chairman), or to act as Secretary, in our collective pursuit of these aims. A huge commitment is not necessary to either role – and, in any case, both the Chairman and the Secretary are greatly helped by the support of a dedicated and active Committee who, between them, are responsible for promoting a varied and enterprising programme of workshops.

Please don't be bashful at putting your name forward, if you feel you could step into either role! I – or any of my colleagues - will be very happy to provide you with further information.

I look forward to hearing from you.

Roger Wilkes, Acting Chairman

ALSO WANTED – COMMITTEE MEMBERS

The Constitution allows us to elect eight ordinary Committee members, and also to co-opt others as and when felt appropriate. Tim Ganniccliffe, though no longer Chairman, is willing to remain on the Committee; so are Bob Foster, John Huthnance, Elizabeth Silman, Peter Syrus, and Jenny Walsh – making a total of six members (including Tim). [Martin Steward, Hon. Treasurer, is also willing to serve in that capacity.]

There is therefore space for two new members of the Committee.

We are especially anxious to appoint one or two people who would be willing to organise *at least one* workshop per annum, thus taking the pressure off the few people who currently act as event organisers.

Clear guidelines have been drawn up for the benefit of anyone organising a workshop – so help is on hand for anyone hesitant to become involved in this way (and, in any case, existing Committee members would be willing to offer further advice).

If you are provisionally interested to join the Committee, also to help in organising one or more workshops, but need more information before committing yourself, then please get in touch with me.

I look forward to hearing from you. – and hope that we can welcome one or two of you to join us...

Roger Wilkes,
Acting Chairman, The NWEMF Committee

AN URGENT APPEAL TO MEMBERS

A healthy financial position. A varied and imaginative programme of events, with a generally satisfactory level of attendance. Good tutors...

So what's the problem?

As three other articles in this Newsletter explain, we currently have vacancies for a new Chairman and Secretary, and vacancies on the Committee – with a particular need for extra members to help organise events. [I should add that existing Officers and Committee members work their socks off to keep NWEMF running smoothly and efficiently, and I for one am enormously grateful to all of them for their commitment and dedication.]

Without being remotely melodramatic, there is a genuine danger that, unless members come forward to assume these various roles, NWEMF's days may

be numbered. [The 'Future of NWEMF' will be discussed under Any Other Business at the AGM.]

Please, all of you, do take my words seriously, and do read the other related articles herein. Cliché it may be, but NWEMF's future really does depend on you.

Thank you.

Roger Wilkes, Acting Chairman

ATTENDANCE AT NWEMF WORKSHOPS

When the NWEMF Committee met in October, some members expressed concern that, in recent times, attendance at our workshops had lessened to a significant degree (a notable exception to this trend was Sally Dunkley's excellent workshop held the previous Saturday). The observations made by Committee colleagues have prompted me – as Acting Chairman since Tim Gannicliffe's enforced resignation during that same meeting – to write this note.

I must say, first of all, that your support of NWEMF, firstly through your membership then, secondly, through attending workshops, is greatly appreciated – and is in no way taken for granted. We recognise that many factors may explain why individual members may attend few if, indeed, any events during a calendar year: these may include (in no particular order) unavailability on particular dates, indifference to a particular workshop topic (or topics) and/or tutor; poor health and/or fitness; inconvenient location(s). I myself am hardly the most regular attender of events, so appreciate well enough why we see some of you but rarely.

The Committee in October decided that, with immediate effect, the number of workshops to be planned during a twelve-month period would be reduced from eight to seven. Members were mindful of the need to arrange a varied programme of workshops, also in various venues throughout the region.

Experience over many years has shown that NWEMF members are reluctant to communicate with Officers and Committee – perhaps taking the view that attendance at certain workshops is a sufficient indication of support for what we do. Nonetheless it would be good to receive feedback, whether good or bad, from you. Are most workshops held in locations which you personally find difficult to access? Are we excluding topics which you would especially favour? Please let us know, however succinctly – and thank you for taking the trouble to do so!

Roger Wilkes (for the Committee)

MEMBERSHIP MATTERS

- a A hearty welcome to our new members:- Dafydd Lowe & Paul Payton.
 - b Resignations - none.
 - c We currently have 145 members, 2 of whom are Life Members.
 - d A huge "thank you" to the 67% of members who have already paid their subscription (£10) for 2020, which fell due on 1 January. Several are still remitting more than this amount, so "thank you" for your generous donations. If you are one of the remaining 33%, please take appropriate action soon - you received a first reminder in the November Newsletter, the next will be the last.
 - e I have received a subscription payment from E Bright, a name that does not appear in the members database. Would they or anyone who knows their contact details please get in touch.
 - f If you have not noted the password for the Members area of the web-site, just e-mail me.
 - g If any of the 38% of members who do not currently pay by standing order would like to complete a standing order mandate, which would make the administration so much easier (it would avoid the need for (possibly repeated) e-mail & telephone reminders), just ask for a form (preferably by e-mail). The next easiest method of making payments is to remit by Bank Transfer or BACS to NWEMF's bank using sort code 09-01-56 & account number 79658106 (use your name as the reference). This method can be used for workshop fees as well as membership dues. **The aim is to minimise the use of cheques & postage.**
- Bob Foster (Membership Secretary)

Chris Evans 1928-2019

Readers will be saddened to hear of the death of Chris Evans. Many will know his wife, Janet, from regular appearances at NWEMF workshops. Chris hadn't attended these for some while, but both were faithful followers of my weekend courses, from way back into the last century (Springfield Court, Rye), its Easter successors at Wedgwood College and, from 2012, many weekends at Knuston Hall in Northamptonshire. Chris and Janet were seasoned recorder players, but increasingly were to enjoy the delights of vocal consorts. As for so many of us, the advent of domestic music publishing brought new opportunities for Chris, type-setting, arranging, and producing original compositions for musical gatherings at their home. Latterly, impaired mobility slowed these down, while the affliction so dreaded by lovers of music, loss of hearing, also took its toll. It was probably the latter which could seem to render Chris distant, even unapproachable. But he had a dry sense of humour, and I also came to realise that his quiet word of thanks at the end of a course was both gratefully proffered and justly earned.

Peter Syrus

FORTHCOMING NWEMF WORKSHOPS

are listed on the front page. Here follow details to April 2020.

Zielenski & Pekiel, for voices, brass, winds, continuo.

Saturday 15th February

Hoylake Chapel, Station Road, Hoylake, Wirral CH47 4AA

Tutor: **Graham O'Reilly**

The first Polish composer to stand out is Mikolaj Zielenski, who was *Magister capellae* and organist at the court of the Primate of Poland in Lowicz. His two volumes *Offertoria totius anni* and *Communiones* were both published in 1611 in Venice. The first volume, from which *Igneum Ignati jubar* and the *Magnificat a tre cori* are taken, illustrates the opulence of the Primate's musical establishment. The music is in the style of Giovanni Gabrieli, and the forces required are comparable to those of San Marco in Venice. We do not know even approximately the dates of Zielenski's birth or death, although given what he had achieved by 1611, he can hardly have been born after about 1575. He is believed to have been educated in Rome. His music shows stylistic similarities with Gabrieli - mastery of colour and texture, extreme rhythmic vitality, a fondness for minor modes at moments of greatest joy - he was usually described as "the most perfect Venetian in Poland".

Variation and contrast is the basis for Gabrielian contrasts between different groups of performers: low choirs are contrasted with high ones, each with its own group of continuo and doubling instruments. In Zielenski's *Magnificat a tre cori*, there are seven possible sounds: each choir separately, 3 possible combinations of any two choirs, and the tutti. In the music of Pekiel, this has been taken a stage further: each individual voice (and instrument) has become independent. These variable textures show Roman rather than Venetian baroque practice.

Perhaps the most accomplished Polish composer of the mid 17th century was Bartolomiej Pekiel, whose work was well-known also in Germany. He must have been born soon after the turn of the century, for by 1637 he was already described as "*organarius Sacrae Regiae Majestatis*", and about this date appears to have taken over the running of the sacred side of the Royal musical establishment. He was only officially appointed maestro in 1653, not long before the arrival of the Swedes and the dissolution of the court obliged him to go to Krakow as director of the music of the cathedral. In the *Missa Concertata 'La Lombardesca'*, his most expansive work (we shall work on the *Credo*), all the singers and instruments have been freed from their nominal groups to interact with each other in a kaleidoscope of changing textures and colours. As in most masses, each movement has echoes of all the others, but what is particularly noteworthy in Pekiel's work is the fact that this "*point*

commun" is harmonic rather than melodic or thematic: each movement starts with a particular striking harmonic sequence.

Zielenski's *Communiones*, from which *Vox in Rama* is taken, contains both *prima prattica* (traditional late Renaissance polyphonic) works and music in the *stile moderno*.

In addition to full choral forces reinforced by brass and loud winds (A=440), we shall require two violins and a basso continuo keyboard and other basso continuo instruments such as harpsichords, theorbos, violones, cellos, curtals.

Graham O'Reilly has always divided his time and energy between performance and research. He studied musicology at Sydney University, then came to London to work for a higher degree, but found himself side-tracked into performance, both as a concert and session singer, and as conductor of various ensembles, notably *The Restoration Musick* and *Psallite*, both specialising in 16th and 17th century English music.

His invitation to join the *Groupe Vocal de France*, an ensemble of 12 soloists performing contemporary music, marked a new direction. But the lure of earlier music, and of the research associated with it, soon drew him into the creation in Paris of the Ensemble William Byrd, with a repertoire centred primarily on vocal music of the 16th and 17th centuries from the whole of Europe and Central America. He has directed a series of benchmark recordings, notably the Allegri/Bai *Miserere*, D. Scarlatti's *Stabat mater a 10*, Charpentier's *Extremum Dei iudicium* and Carissimi's *Historia Jephte*.

The Ensemble allows him to express his musical and musicological beliefs in concrete form, particularly concerning the overriding importance of text in determining the vocal gesture, consideration of the psychology of singers through the ages, and the search for the particular beauty which comes from the mixing of particular vocal timbres. He sums up his work with the Ensemble William Byrd as:- "Interpretation of old music requires an awareness of the musical and social context of each work and a real effort to recreate what the composer expected to hear. This "musicological" base is irreplaceable. But to communicate a musical work in the 21st century, it is necessary also to tease out its "universal" nature, so it can speak to today's listeners."

Graham also gives workshops in choral direction, master-classes on early repertoire and involves himself in activities which further the musical education of the wider public of all ages, including the direction of an amateur choir, the *Ensemble Vocal de Pontoise*. Insofar as his performance schedule allows, he stays in touch with current musicology, above all that related to historically informed performance practice, and continues research on singing techniques in Western music of all periods, at the moment particularly those of the 19th century for his forthcoming book on the Allegri *Miserere*.

Recorder Playing Day: *The Venetians in London*:

Fantasias, Pavans and Galliards by Jerome and Augustine Bassano.

Saturday 21st March

Tutor: **Marion Scott**

The Bassano family recorder consort stretched over several generations, originating with employment by Henry VIII in 1539, and continuing to serve successive monarchs, up until the Civil War.

Augustine Bassano came to London with his parents in 1539, at the age of about 13. He worked in the royal court as a recorder player and lutenist, as well as an accomplished composer, until his death in 1604.

Jerome Bassano was born in Barking in 1558, the second generation of his family to become a royal wind player. He worked up until the age of at least 72, being “the ancientest musician the king has.” He died a wealthy property owner in 1635, with several of his 12 children continuing the line.

Usper (Sponga) and Bassano for voices and instruments

Saturday 18th April

Morley Green Club, Mobberley Road, Wilmslow SK9 5NT

Tutor: **Roger Wilkes**

Singers (all voice parts) and instrumentalists will be very warmly welcomed to take part in this event. While provision will be made for all instrumentalists who appear, the envisaged repertory will sound especially well on loud winds (thus, cornetts and sackbuts in particular), while players of viols and recorders (favouring the larger instruments in both categories) will also be an asset.

Both of our featured composers had strong Venetian connections, Bassano in particular with San Marco. Francesco Usper’s family surname was Sponga – but he changed this to Usper when, in the late 1580s, he acted as tutor to Cesare Usper, son of his patron, the lawyer Lodovico Usper, an official at the Confraternity of San Giovanni Evangelista, Venice. Prior to this he had studied with Andrea Gabrieli. Usper spent most of the rest of his life serving the Confraternity in various capacities – including as organist and *maestro di cappella*, as chaplain and administrator of the adjoining church. Usper very briefly served as substitute organist at San Marco. Usper’s exact contemporary Giovanni Bassano is somewhat better known, especially as a very distinguished instrumentalist and instrumental teacher, head of the San Marco instrumental corps. While both Usper and Bassano are arguably better-known today for their instrumental works, both in fact were far more prolific as composers of vocal works, both sacred and secular. In this workshop, pieces by Usper which we will rehearse and perform will include two 8-part psalm-settings, *Beatus qui intelligit* and *Benedicam Dominum* (both

published in 1619) and two six-part motets, *Nudus egressus sum* and *Pulchra es* – a selection designed to demonstrate, among other things, Usser’s particular sensitivity to word-setting. Our programme will be completed by two of Bassano’s 8-part Christmastide motets, *Laetentur coeli* and *Sancta et immaculata virginitas*.

WORKSHOP REPORT

Ceremony and Devotion - William Byrd and his circle, 16 November 2019, with Sally Dunkley, All Saints Church, Chester

When I first saw that Sally Dunkley was leading a workshop in November, I jumped at the chance to sign up. I have only been a NWEMF member for just over a year, and so I missed the last workshop she did in 2017 in Didsbury on the music of Rogier. But I have been a huge fan of The Tallis Scholars and The Sixteen for over 30 years, and so for me this workshop was a chance to meet one of my heroes of Renaissance sacred polyphony.

The workshop took place at All Saints Church in Chester, easily accessible from the motorways with plenty of parking. The church itself is a beautiful 19th century red sandstone Grade II listed building, with a lovely warm acoustic and ample space for the 50 or so singers who attended, with roughly equal numbers across all parts. People had come from far and wide, with one lady flying over from Belfast just for the day, and there were also contingents from Wakefield, West Yorkshire, and Oxfordshire. Sally’s reputation had most definitely preceded her.

The workshop itself was to explore the music of Byrd (1539/40-1623) and his contemporaries, during a time of great prejudice and persecution. After a welcome cup of tea, we picked up the scores for seven pieces (most of which were set by Sally herself) and sat in the pews to start the day with a gentle warm up. Sally led the workshop with charm, wit, intelligence and humility, and for each piece, she explained much of the historical, political and religious context which deepened our enjoyment of the music.

The first piece was Byrd’s six part setting of “O Lord, make thy servant, Elizabeth”, probably written shortly after Byrd joined the Chapel Royal in 1572. Filled with beautiful smooth lines and luscious false relations, this has one of the best Amens of the repertoire. This piece was circulated several times in the years that followed Elizabeth I’s death, and you can date the versions based on which monarch’s name is used. But with so much music to get through, we moved on fairly quickly to the well-known five part setting of “Ave Maria” by Robert Parsons (c.1535-1572). Not much is known about Parsons, other than Byrd succeeded him as Gentleman of the Chapel Royal after his demise when he “*drowned at Newark upon Trent the 25th of Januarie, and Wm. Bird sworne gentleman in his place...*” But the music he wrote during his short life is just beautiful.

Next we spent some time on a seven part setting by Thomas Tallis (c.1506-85), "Loquebantur variis linguis". This is often used as the opening concert piece by The Tallis Scholars because it is full of energy, includes all voices, and is filled with crunchy false relations and startling cross rhythms. It is a Pentecost Matins Responsory with an account of the apostles speaking in tongues. Given the energy and movement of the piece, Sally speculated that Tallis may have used word painting to some extent. The cantus firmus is written in the tenor line (and Sally duly apologised to the tenors) - she remembered hearing it referred to as "the Gumby line", although she didn't know why. I overheard one of the basses suggest it may have been a reference to TS Eliot's poem, "The Old Gumbie Cat", who "*sits and sits and sits and sits*" all day, which seems a fair description of that particular line!

A short tea break primed us for another Byrd piece, this time the beautiful motet for eight voices, "Quomodo cantabimus". This was written by Byrd in 1584 as a reply to Phillip de Monte's "Super flumina Babylonis" sent to Byrd the year before. De Monte's motet was a setting of the first three verses of Psalm 137, and Byrd responded with a setting of the next four verses. Although written in a major key, the text is more sombre ("*How shall we sing the Lord's song in a strange land?*"). One of the visiting singers shared his insightful thoughts on how Byrd had changed the order of the verses, possibly to reflect his own feeling of alienation as a recusant Catholic in a newly-Protestant England.

After singing through the full piece, Sally then dissected the opening lines to show their canonical nature - understanding the structure of the piece has certainly helped me appreciate it even more. And then we were up on our feet! Sally invited us to stand in a different position, next to new people, preferably not singing the same part, so we could experience the music in a new way. I found this extremely helpful as it made me concentrate more, and I could also hear this richly textured music in a completely different way. This was the first of many times we moved about during the course of the workshop, and it was a good way to wrap up the first half of the day.

The post-prandial session began with a setting of the Compline hymn for Lent by Robert White (c.1538-74), "Christe, qui lux es et dies [IV]". Sally said this would be one of her desert island discs, and I can certainly understand why. Plainchant verses are intercut with five part polyphony of extraordinary beauty. We performed this at high pitch, which gave the sopranos some lovely top As to float about on, helped by some technique pointers from Sally. We rearranged ourselves again for the final sing through, and there was a real sense of reverence, solemnity and profound beauty.

We were to return to another setting of this hymn as a "compare and contrast" exercise, but not before we enjoyed the little known five part setting of "Laboravi in gemitu meo" by Alfonso Ferrabosco I (1543-1588). The elder Ferrabosco (he had a son of the same name who was also a composer) visited the Elizabethan court, possibly as a spy, and it is almost certain that he

influenced Byrd during his visit. This motet is rather lush, albeit short, with a lovely rising motif running through all parts on the final page. The words, however, are a little gloomy – “*I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears*”. I am pleased to report that not a tear was shed during our rendition.

For the last piece of the day, we returned to the hymn, “Christe, qui lux es et dies”, this time set by Byrd for five voices. This was very different from the White setting, but equally impressive. The first and last verses were plainchant, and the inside five verses were almost entirely homophonic. In another mark of Byrd’s genius, the plainchant theme was given to each of the voices in turn, and Sally had each of the sections stand up when it was their turn to sing it. Once again, this brought a new understanding to the structure of the music (and also gave us a bit of exercise).

In the final section of the day, we recapped all the pieces we had sung. Sally had us on the move again for each piece, sometimes standing randomly, sometimes in a circle, making full use of the ample space in the church. This helped maintain concentration right to the end, and we were able to experience the music in new ways once more. I would love to see these final sing-through sessions advertised in advance and open to the public – not only could we share the fruits of our efforts, but I suspect having an audience would help us raise our game at the end of a tiring but enjoyable day.

All in all, this was a wonderful workshop, very well attended and extremely well led by Sally Dunkley, who is passionate about the repertoire and has a talent for sharing this with others, bringing us to new levels of understanding and appreciation of the music.

Kirsten Flores

NEWS ITEMS

Higham Hall courses: Early Dance day, Viol Consort and Recorder Consort weekend

Try for a Day: Early Dance. Sunday March 1, 10:00 to 16:00.

Have a go at some simple Court Dances (e.g. Slow, stately Pavan, lively Galliard) from Elizabethan England and Renaissance Italy and an C18th Minuet. Easy for beginners upwards. Aspects of music, dance, costume and etiquette will be discussed. Not just for dancers, but also anyone interested in getting closer to music, drama and history; with Elizabeth Dodd. £66 (incl. lunch and refreshments); ends with tea. www.highamhall.com/elizabeth-dodd

Viol Consort Weekend. Friday March 20, 18:30 to Sunday March 22, 13:30. Now in its fifth year at Higham, this friendly course (all levels except beginner) will focus on music by Orlando Gibbons and William Lawes with perhaps a look at some lesser known composers. For those who wish, there

can be some interaction with the Recorder course running alongside; with Elizabeth Dodd. Residential: £238 Non-residential: £169.

www.highamhall.com/elizabeth-dodd

Recorder Consort Weekend. Friday March 20, 18:30 to Sunday March 22, 13:30. Enjoy a weekend of mostly one-to-a-part consort playing, in anything from three to eight parts, and discover some possibly unfamiliar music. Mainly Renaissance, but may extend into some Baroque and the C20th. (Coincides with the Viol Weekend, so some interaction may be possible); with Philip Gruar. Residential: £238 Non-residential: £169.

www.highamhall.com/philip-gruar .

All at Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH, UK. 017687 76276; admin@highamhall.com

Concertos from many nations, Saturday, 7th March, 7.30pm, St. Ann's church, Manchester. Manchester Baroque, a new professional ensemble, play a programme of C18 concertos from Germany, Italy and France. Full details at <https://www.manchesterbaroque.co.uk/whats-on> .

A celebration of Baroque concertos for oboe, strings and harpsichord.

Tickets available via Eventbrite. Programme:

JS Bach (1685-1759) Brandenburg Concerto No. 3 (BWV 1048)

Georg Philipp Telemann (1681-1767) Concerto in B minor (TWV 33:A1)

Michel Corette (1707-1795) Concerto Comique Op. 8 No.2, L'Allure

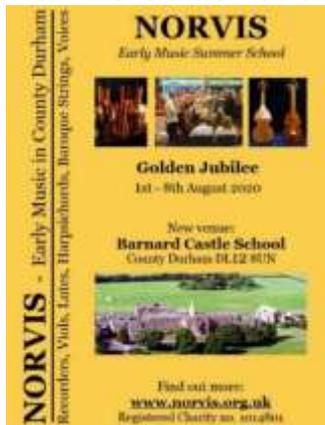
Antonio Vivaldi (1678-1741) Oboe concerto in D minor (RV454).

Giovanni Sammartini (1701-1775) Concerto grosso in C major, Op.8 No.4

Michel Corette Concerto Comique Op. 8 #19, La Turque et la Confession

JS Bach Concerto for oboe and violin BWV 1060

NORVIS Golden Jubilee, 1st-8th August 2020



NORVIS – the week-long summer school in Early Music – is celebrating its Golden Jubilee this year. The course is moving to a new, more comfortable and more accessible venue in Barnard Castle.

To find out more, or to register interest in joining NORVIS for the Golden Jubilee, please visit:

www.norvis.org.uk or contact NORVIS administrator, Harriet Gilfillan on enquiries@norvis.org.uk or 07736 108771.

Tudor Polyphony and Beyond... 29 August – 5 September 2020

A choral course for 16-18 experienced singers, with Eamonn Dougan and Francis Steele. Imagine a vast oil canvas... The five Tudor monarchs – all depicted – have courteously requested the presence of all the musicians who served during their reigns. John Browne is chatting with the Mundys, Sheppard laughing with Cornysh and Tye; Byrd and Tallis are deep in conversation with Elizabeth, whilst Taverner has recruited the 4 Roberts – White, Wylykynson, Parsons and Fayfax– to play *In nomines* upon the dais. Anon skulks in a recess. A breath-taking array of talent there assembled.

Eamonn and Francis want to restore this canvas, not in oils, but in sound. They will select some of the greatest works of the Tudor period – antiphons, mass movements, motets – in order to discover the manifold beauties of this complex and challenging repertoire. They rely on you to be the artists.

We are seeking experienced singers and sight-readers to take part in this week of musical and culinary excess in the South of France. The venue is La Maison Verte in Roujan, Languedoc. All food, tuition and music are included, and the accommodation is onsite, comfortable and spacious. The course fee is 795 euros and non-singing guests are welcome.

Contact Anne at anneroberts23456@gmail.com for further information.



I'm a beginner **hurdy-gurdy player** based on the Wirral and I am **looking for people to play with**. Please contact Gail Smith, barbara.gail.smith@gmail.com

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

Non-NWEMF WORKSHOPS

Please send information to: jmh@noc.ac.uk. I actively research the workshops of our contiguous EMFs (**BEMEF**, **EMFScotland**, **MEMF**, **NEEMF**), **Benslow**, **Jackdaws**, **Lacock**, **Rondo & West Dean**. Summer Schools & other workshops will only be included in the **Contacts** section, unless I am sent specific information by members or the organisers.

February 2020

- 12-14 Recorders at Rydal, Foundation and Lower Intermediate with Mary Tyers. Rydal Hall, Ambleside, Cumbria, LA22 9LX, groupbooking@rydalahall.org or tel: 015394 32050. More details: www.marytyers.co.uk
- 14-16 Hurdy Gurdy Weekend, **Halsway Manor**, Somerset, hosted by Claire Dugué
- 14-16 **Jackdaws**. The City Musick with William Lyons and Richard Thomas; Intermediate.
- 14-16 **Hawkwood College**, Viol Consorts Workshop with Jane Francis and David Hatcher.
- 15 **EMFS**. St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH, 10am - 4:30pm. EMFS Choirs, details as for Saturday 18 January.
- 16-22 **Lacock**. Singing in Castara, a small fishing village in Tobago, with Justin Doyle.
- 21-23 **Benslow**; West Gallery Music. Tutor: Francis Roads
- 22 **MEMF**. *Palestrina: Master of the Parody Mass*; for voices with David Allinson. St. Nicholas Church, St Nicholas Church Street, Warwick, CV34 4JD.
- 22 **NEEMF**. *Dido and Aeneas*, Purcell's wonderful compelling opera, with John Hancorn, for singers, strings and continuo (A=415). Jesmond URC, Burdon Terrace, Newcastle upon Tyne NE2 3AE.
- 22 St. Columba's by the Castle, 14 Johnston Terrace, Edinburgh. Playing Day, Michael Graham Society of Recorder Players. Eileen Finlayson, edinburgh@srp.org.uk
- 23-27 **Cambridge Woodwind Makers**. Recorder Making with Jacqueline Sorel.
- 24-26 PIVA - Real Roots! **Halsway Manor**, Somerset, Late 16th Century popular traditional music
- 28 – 1 Mar **Rondo Viol Academy**. Elementary and Lower Intermediate; also Pre-formed Consorts, the Beeches.
- 28 – 2 Mar **West Dean**. English Art Song 1600–2000; Evelyn Tubb, Michael Fields (full).
- 29 – 1 Mar Baroque Dance Workshop, Locations in Bath, with Philippa Waite. <https://swemf.org.uk/event/2009/>

March 2020

- 1 Try for a Day: Early Dance: 10:00 to 16:00, Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH, UK. 017687 76276, admin@highamhall.com. Simple Court Dances (e.g. Slow, stately Pavan, lively Galliard) from Elizabethan England and Renaissance Italy and an C18th Minuet. With Elizabeth Dodd.
www.highamhall.com/elizabeth-dodd, £66 (inc. lunch and refreshments).
- 2-5 **Benslow**; Springtime Recorders. Tutors: Alyson Lewin, Caroline Jones
- 5/6-8 **Benslow**; LuteFest (3/2-night options). Tutors: Nigel North, Michal Gondko, Lynda Sayce, Roy Marks, Sara Stowe
- 13-15 **Benslow**; Consort Singing and Original Sources: William Byrd and Thomas Tallis. Tutors: Rory McCleery, Edmund Saddington.
- 13-15 **West Dean**. Recorder consort weekend with Helen Hooker.
- 14 **NEEMF**. *Machaut and the Magic of the Medieval*; for all voices and instruments, ancient & modern, A=440, with Lizzie Gutteridge. Burley in Wharfedale Methodist Church, Main St, Burley, Ilkley LS29 7DT; 10 for 10.30 - 4.30. Contact Joanna Rowling, 21A Manor Crescent, Pool-in-Wharfedale, Otley, LS21 1ND, or online or joannarowling@btinternet.com. Closing date 28 February.
- 14 **EMFS**. St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH, 10am - 4:30pm. EMFS Choirs, details as for Saturday 18 January.
- 16-18 **Benslow**; Division Musick and More (for advanced viol players and intermediate to advanced lute players) with Pellingmans' Saraband.
- 18-22 **Run by Singers**. *The Glory of Venice* with Will Dawes.
- 20-22 **Higham**. Viol consorts, especially Gibbons and Lawes, with Elizabeth Dodd.
- 20-22 **Higham**. Recorder consorts, mainly Renaissance, with Philip Guar.
- 21 **MEMF**. Johann Rosenmüller; workshop for voices & baroque instruments (A=415), with Will Carslake. Coton Centre, Church Comberford Road, Tamworth, B79 9AA.
- 21 **BMEMF**. Music for the Salamander King. Composers at the court of François I of France – Mouton, Lheretier and Gascogne, for singers, with Andrew Kirkman. Holy Trinity Church, Hereford.
- 23-27 **Cambridge Woodwind Makers**. Recorder Making with Tim Cranmore.
- 24-28 Trio Sonatas for Advanced Players. Victoria House, Lyme Regis, Dorset; with Tom Beets and Joris van Goethem. <https://swemf.org.uk/event/1587/>
- 26 – 2 Apr. Easter Recorder Course, The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire. www.recordersforall.org.uk
- 27-29 **Rondo Viol Academy**. Advanced. Hothorpe Hall
- 31 – 5 Apr. **Chalemie**. Early music, dance, Commedia, costume.

April 2020

- 3 – 9 The Easter Early Music Course in Monmouth (formerly held in Ascot).
www.easterearlymusiccourse.org.uk
- 6-15 **West Dean**. Musical Instrument Making: traditional stringed and keyboard instruments.
- 13-19 **Benslow** Baroque opera; Rameau.
- 17-19 SRP National Recorder Festival, Ipswich. www.srp.org.uk/national-festival
- 17-19 **Halsway Manor**. Playford weekend.
- 24-26 **Rondo Viol Academy**. Intermediate and Upper Intermediate, The Beeches
- 26 **NEEMF** performing day at Temple Newsam; an opportunity to hear music performed by NEEMF members and their friends throughout the day.

May 2020

- 4-7 **Benslow**; Gregorian Chant: The Joys of Singing. Tutor: John Rowlands-Pritchard
- 8-10 **Benslow**; Fugues for Fun (upper intermediate / advanced harpsichord). Tutor: Penelope Cave
- 8-10 **Jackdaws**. Singing Handel with Rosa Mannion.
- 8-10 Recorders at Rydal, Upper Intermediate and Advanced, with Mary Tyers. groupbooking@rydalahall.org or tel: 015394 32050.
- 9 **MEMF**. *Hail Queen of Heaven* – Iberian Music for the Blessed Virgin Mary, for Voices with Will Dawes. Selly Oak Methodist Church Hall, Langleys Road, Birmingham, B29 6HT.
- 11-13 **Benslow**; Advanced Harpsichord Accompaniment. Tutor: Robin Bigwood
- 15-17 **Benslow**; Voices and Viols. Tutors: Alison Crum, Peter Syrus
- 17-22 **Lacock**. Ambleside Music Week: music by Juan Esquivel including the eight-part *Missa Ut re mi fa so la*, with Eamonn Dougan.
- 17-24 **Run by Singers**. *Avila Early Music Week* with David Allinson.
- 18-21 **Benslow**; Schütz's Psalms of David with music by Andrea and Giovanni Gabrieli. Tutors: David Ireson, Jeremy West, Rogers Covey-Crump
- 23 **NEEMF**. Baroque Instrumental Groups Day - a workshop for groups with Rachel Brown (flute and recorder), Adrian Butterfield (violin). Monkseaton Middle School, Whitley Bay
- 26-28 Dillington House Recorder course, near Ilminster, Somerset, with Helen Hooker.
- 30 **BMEMF**. *Byrd and his circle - his colleagues and models* for singers with Sally Dunkley. Assembly Rooms, Presteigne
- 30 Beverley Early Music Festival, Choral Workshop with members of Stile Antico; Beverley Minster Parish Hall, 10:00 - 16:00.
<https://www.stileantico.co.uk/concerts>

June 2020

- 1-4 **Benslow**; Baroque Orchestra: Purcell, Arne and Boyce (A=415). Tutors: Oliver Webber, Mark Caudle, Oliver-John Ruthven
- 5-7 **Benslow**; Introduction to the Harpsichord: Baroque Style for Pianists. Tutor: Penelope Cave
- 13 **MEMF**. Handel: *Judas Maccabeus*; for voices and instruments with Justin Doyle.
- 13 **NEEMF**. Workshop for singers, with Rory McCleery: *Infelix Ego* - Recusant masterpieces by Byrd, Tallis & De Monte. Clements Hall York.
- 29 – 5 July. **Lacock**. Music at Monteconero: early Latin American music, including *Lamentations* by Padilla and Manuel de Sumaya and Padilla's *Circumdedederunt me* and *Versa est in luctum*, with Gabriel Crouch

July 2020

- 5 **BMEMF**; workshop for singers and instrumentalists with Justin Doyle. Stockenny, New Radnor
- 6-8 **Benslow**; Baroque Trio Sonatas with Da Camera. Tutors: Emma Murphy, Susanna Pell, Mie Hayashi
- 12-17 **Benslow**; The International Viol Summer School. Tutors: Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
- 12-17 **Lacock**; Singing in Edinburgh, with Rory McCleery. Renaissance music including the 19-part *O bone Jesu* and *Missa Dum sacrum mysterium* of Robert Carver and music by Peebles, Josquin and Jachet of Mantua
- 14-21 Longborough Festival Opera 2020; Longborough, Moreton-in-Marsh; Monteverdi: *The Return of Ulysses*. <https://swemf.org.uk/event/1686/>
- 26 – 2 Aug. **Cambridge Early Music** Baroque Summer School, St Catharine's College Trumpington St, Cambridge CB2 1RL. *Baroque Dresden: The Musical Melting Pot* - The Parley of Instruments with Peter Holman (course director & continuo), Judy Tarling (upper strings), Mark Caudle (lower strings), Gail Hennessy (woodwind) and Philip Thorby (voices). <https://www.cambridgeearlymusic.org/baroque-week-baroque-dresden.html>

August 2020

- 1-8 **NORVIS**; celebrate 50 years of NORVIS in our new, more accessible and comfortable home in Barnard Castle, County Durham. We welcome players of recorders, viols, lutes, baroque strings, harpsichord and voices.
- 1-8 Recorder Summer School, Bishop Burton. <http://recordersummerschool.org.uk>
- 2-8 **Beauchamp**. Rendcomb College near Cirencester. *O Quam Gloriosum*. Director: David Hatcher, Tutors: David Allinson, Sue Addison. For singers and players of Renaissance instruments, exploring music inspired

by the saints. 4 tutor-led sessions each full day, all meals provided, accommodation available on site. Contact Anne on 01989 218432, anne@glosacadmusic.org, or www.glosacadmusic.org

- 2-9 **Cambridge Early Music** Renaissance Summer School, St Catharine's College, Trumpington St, Cambridge CB2 1RL. *The Triumphs of Maximilian*: Music from the time of Emperor Maximilian I - Courtiers of Grace with Gawain Glenton (course co-director & cornetto), Clare Wilkinson (course codirector & voice), Uri Smilansky (viols & recorders), William Lyons (flutes, recorders, reeds & pipes), Jacob Heringman (lutes). <https://www.cambridgeearlymusic.org/renaissance-week-the-triumphs-of-maximilian.html>
- 2-9 **Run by Singers**. Assisi Summer School; unaccompanied Renaissance polyphony with David Skinner.
- 10-13 **Benslow**. *Baroque Buffet*: Baroque on modern instruments, with Julia Bishop, Sophie Middleditch, Julian Perkins.
- 10-13 **Benslow**. *Madrigal and PartSong Summer School* with James Oldfield, Stephen Meakins
- 15-22 Irish Recorder and Viol Course, County Louth. www.irishrecorderandviolcourse.org
- 16-22 **Higham Hall** Early Music Summer School.
- 16-23 **Baroque Week**. *The Grand Tour: Italy*.
- 17-21 **HISS 2020**. Bishop Burton College, Beverley, HU17 8QG, East Yorkshire. 10th Anniversary. <http://www.hiss.org.uk/>
- 21-31 Consort de Danse Baroque Summer School, Rubicon Dance Centre, Cardiff. For all levels - partial attendance options available. <https://swemf.org.uk/event/2006/>
- 23-28 **Run by Singers**. Lincoln Summer School; *Renaissance Masterpieces* with David Allinson.
- 29 – 5 Sept. *Tudor Polyphony and Beyond...* A choral course for 16-18 experienced singers with Eamonn Dougan and Francis Steele; La Maison Verte, Roujan, Languedoc. All food, tuition, music, on-site accommodation included in fee 795 euros. Contact anneroberts23456@gmail.com.
- 30 – 6 Sept. **Run by Singers**. Early Music Week, Burgos, northern Spain with Rory McCleery.

September 2020

- 4-6 **Jackdaws**. Stylish Baroque with Theresa Caudle and Alastair Ross; Advanced.
- 6-11 **Lacock**. Trogir Music Week: Renaissance choral music with Patrick Craig.
- 10-13 **Medieval Music in the Dales**, Bolton Castle & Redmire.

- 11-13 **Benslow.** *RecorderFest* with Alyson Lewin, Jean McCreery, Caroline Jones.
- 13-20. **Run by Singers.** *Eternal music of the Eternal City*, Rome, with David Skinner.
- 14-17 **Benslow.** *English Lute Songs old and new* with Clare Wilkinson, Michael Solomon Williams, Jacob Heringman
- 18-20 Recorders at Rydal, Foundation and Lower Intermediate with Mary Tyers. Rydal Hall, Ambleside, Cumbria, LA22 9LX, groupbooking@rydalhall.org or tel: 015394 32050. More details: www.marytyers.co.uk
- 19 **MEMF.** Workshop for voices with Jeffrey Skidmore.
- 19 **NEEMF.** *Sisters of Ferrara* workshop (female voice polyphony) with Prof. Laurie Stras. Clements Hall, York.
- 21-24 **Benslow.** *Magnificat*: sacred music by Charpentier, with Theresa Caudle, William Carslake
- 21-27 **Lacock.** Lucca Consort Week, work in small ensembles and as a double choir singing Frescobaldi's *Missa sopra l'aria della monica*; with Robert Hollingworth.

October 2020

- 2-4 **Rondo Viol Academy.** Intermediate and Upper Intermediate. Hothorpe Hall
- 3 **BMEMF.** Workshop for singers with David Allinson. St Mary the Virgin, Shrewsbury.
- 5-7 **Benslow.** Recorder Consorts with Consortium5 (Oonagh Lee, Kathryn Corrigan)
- 9-11 **Benslow.** Harmoniemusik with Boxwood and Brass, with Emily Worthington, Robert Percival, Martin Lawrence
- 24 **BMEMF.** Workshop for recorder players with Mary Tyers. Yarpole Parish Hall.

November 2020

- 6-8 **Rondo Viol Academy.** Elementary and Lower Intermediate; also Pre-formed Consorts, The Hayes
- 13-15 **Benslow.** *The Women Troubadours* with Leah Stuttard
- 16-19 **Benslow.** Harpsichord workshop with Claire Williams
- 19/20-22 **Benslow.** *Consorting Viols* (3/2 night options) with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland

December 2020

- 28 – 2 Jan 2021. **Lacock** Corsham Winter School.

CONTACTS FOR WORKSHOPS

- Accord.** www.moulindecajarc.com.
- Baroque Dance Workshop.** Lis Talbott 01587 829072, edavies@edavies.co.uk
- Baroque Week.** Queen Anne's School, Caversham, Berks. 01747 830625, 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,** <https://www.cambridgeearlymusic.org/summer-schools.html>
- Cambridge Woodwind Makers.** www.cambridgewoodwindmakers.org
- Canford Summer School of Music, Sherborne School, Sherborne, Dorset, DT9 3AP. 020 8660 4766, canfordsummersch@aol.com, www.canfordsummerschool.co.uk
- Chalemie,** Headington School, Headington Road, Oxford, OX3. www.chalemie.co.uk
- Consort de Danse.** <http://www.ukbaroquedance.com> Philippa Waite, 07976 374482.
- Dartington International Summer School.** 01803 847080, info@dartingtonsummerschool.org.uk, www.dartingtonsummerschool.org.uk
- Dillington House, Ilminster, Somerset, TA19 9DT** 01460 258615 dillington@somerset.gov.uk www.dillington.com
- Discoed** Upper House, Discoed, nr Presteigne, LD8 2NW. 01547 560369, DiscoedEarlyMusic@BTConnect.com, info@EarlyMusicInTheMarches.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. <http://www.dorsetbach.org.uk/>, 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

Halsway Manor, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984 618274
office@halswaymanor.org.uk, www.halswaymanor.org.uk

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), www.hiss.org.uk
 Historical Dance and Music Summer School;
<http://historicaldance.org.uk/summerschool/>

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.freemove.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

Lythe, www.lythechambermusic.wordpress.com

Maison Verte Music, <http://www.lamaisonverte.co.uk/courses/>
 Medieval Music in the Dales, www.medievalmusicinthedales.co.uk

Meeting Musicale des Monts Dore, <http://www.meeting-musical-des-monts-dore.fr/>

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 Early Music, 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, 07736
 108771, enquiries@norvis.org.uk, www.norvis.org.uk

NWEMF viol weekend, <https://nwemf.org/violweekend/>

Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com

Orpheon Foundation, orpheon@gmx.at

Osiris. <http://osirisbrass.com/summer%20academy/index.html>

Oxford Baroque Week. Headington School, Oxford. 0161 281 2502, p.b.collier@googlemail.com, www.baroque-week.org.uk

Pro Cantione Antiqua, 01943 874649

Recorder Courses Lyme. enquiries@recordercourseslyme.com

Recorders For All www.recordersforall.org.uk

Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK

Recorder Summer School, <http://recordersummerschool.org.uk/>

Roger Wilkes, 01565 872650, mostlymusic@btinternet.com

Rondo Viol Academy. 07949 511619, www.rondoviolacademy.co.uk

Run by Singers. www.runbysingers.org 01438 840555.

Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com, www.earlymusicshop.com

Schola Gregoriana of Cambridge, 01223 263063, scholacambridge@aol.com, www.scholagregoriana.org

Scottish Recorder Course. <https://scottishrecordercourse.wordpress.com/>

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.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

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

Tewkesbury Viol workshop: Jill Davies 01684 850112 oldchapelcourt@btinternet.com

The Sixteen, <https://thesixteen.com/events>

Triora Musica, Deborah Roberts, 01273 823788, deborah@musica-secreta.com, www.trioramusica.com

TVEMF, www.tvemf.org, secretary@tvemf.org, tamesis@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

CONCERTS

Please send information to: jmh@noc.ac.uk. I do not actively research concerts, relying on members or organisers to submit details for inclusion.

February 2020

- 1 **Armonico**. Bach Mass in B minor. Collegiate church of St. Mary, Warwick, 1930.
- 1 Bootham Baroque; *Domestic Devotions*, York Unitarian Chapel, St. Saviourgate, York YO1 8NQ, 12 noon. Cantata for soprano with obbligato flute from Telemann's 1726 Harmonischer Gottes-Dienst, 3-voice psalm settings by Schütz's pupil Vierdanck, soprano duets by Kerll and Hammerschmidt, solos by Humphrey and Purcell. £5 (under-16 free).
<https://www.facebook.com/boothambaroque>
- 8 **Armonico**. Bach Mass in B minor. Malvern Theatres, 1930.
- 13, 15, 20, 26, 27 Newcastle Early Music Festival events, mostly at King's Hall, Newcastle University. <https://www.ncl.ac.uk/events/live-music/nemf>
- 14 **The Sixteen**. Derby Cathedral, 1930. Handel *Acis & Galatea*.
- 15 7.30 pm, Hexham Abbey Great Hall, *Musica Transalpina*: the earliest violin sonatas and the spread of the style northwards across the Alps. To include music by Uccellini, Pandolfi, Schmelzer, Kapsberger, Erlebach and Buxtehude. Tickets Hexham Abbey Gift Shop (Tel. 01434 603057) or at the door, £15 to include refreshments.
<https://www.ncl.ac.uk/events/live-music/nemf/>
- 16 **Liverpool Bach Collective**. Christ Church, Crosby Road South, Waterloo, L22 1RQ, 6:30pm. Cantata 73: *Herr, wie du willst, so schick's mit mir*: Lord, do with me as you will.
- 18 *Dowland among Friends*: lute songs with Dame Emma Kirby et al. 1930, St. Mary's Church, Warwick. www.leafingtonmusic.org
- 20-22 Royal Birmingham Conservatoire; Birmingham International Recorder and Early Music Festival; <https://www.bcu.ac.uk/conservatoire/events-calendar/recorderfest20>
- 29 St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA, 7.30pm. *Il musicista itinerante*; The Counterpoints (a Netherlands ensemble) explores the connections; music from Matteis, Corelli, Vivaldi and Geminiani to Purcell, Handel, MacGibbon and Oswald.
<https://www.thequeenshall.net/whats-on/counterpoin...>

March

- 4, 7, 11, 12, 14, 24 Newcastle Early Music Festival events, mostly at King's Hall, Newcastle University. <https://www.ncl.ac.uk/events/live-music/nemf>
- 5 *Stile Antico: Songs of Longing and Exile*. Lancaster Arts; The Great Hall, Lancaster, 7:30 pm. <https://www.stileantico.co.uk/concerts>

- 6, 7, 8 Herschel Trio (Graham O'Sullivan - flute/recorder; Susanna Pell - viola da gamba; Mie Hayashi – harpsichord) with Molly Marsh (oboe) and Huw Daniel (violin): *Concerti da Camera* - Chamber works by Vivaldi and his contemporaries. 6th, 7.30pm: St Thomas the Apostle Church, Stanhope. 7th, 11am: St Andrew's Church, Corbridge. 7th, 7.30pm: All Saints' Church, Gosforth, Newcastle-upon-Tyne. 8th, 7pm: St Olave's Church, York. <http://www.ncem.co.uk/>, <http://www.herscheltrio.co.uk/>
- 7 *Concertos from many nations*. 7.30 pm, St. Ann's church, Manchester; C18 concertos from Germany, Italy, France. <https://www.manchesterbaroque.co.uk/whats-on>
- 7 7.30 pm, *Dresden Fashions*: Italianate Music at the Ducal Court. Choral and instrumental concert by Cappella Novocastriensis, Jesmond United Reformed Church, Burdon Terrace, Newcastle upon Tyne, NE2 3AE.
- 9 7:30 pm, St Paul's Hall, University of Huddersfield: *Musica Secreta, From Darkness into Light*: complete Lamentations of Jeremiah for Good Friday by Antoine Brumel.
- 13 Lizzie Gutteridge concert, Ilkley Manor House. <https://www.ilkeleymanorhouse.org/>
- 21 **Liverpool Bach Collective**. St. John Passion. Church of Our Lady & St Nicolas (Liverpool Parish Church), Old Churchyard, Liverpool, L2 8TZ, 7:00pm
- 26 1.15pm, St Paul's Hall, University of Huddersfield: *Flights of Fancy*, The Rose Consort of Viols: music from Tallis to Purcell plus recent pieces by Ivan Moody and Pavol Šimai. www.hud.ac.uk/live
- 26 7.30 pm, St Paul's Hall, University of Huddersfield, *Sing we and chant it*: The Rose Consort of Viols and University of Huddersfield Chamber Choir: Weelkes madrigals, Byrd and Gibbons sacred music, Latin motets by Peter Phillips. www.hud.ac.uk/live
- 28 St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA, 7.30pm. *Singing in Secret*; The Marian Consort sing William Byrd music for the Catholic mass, interspersed with music by Thomas Tallis, Robert Parsons and Philippe de Monte. <https://www.thequeenshall.net/whats-on/marian-cons...>

April

- 2 2 pm, *The Art of the Medieval Minstrel*; concert by Peter Bull on lira (hurdy gurdy), dulcimer, recorders, flute, gittern, bagpipes, lute and voice. The Orangery, Sewerby Hall (near Bridlington).
- 18, 29 Newcastle Early Music Festival events, mostly at King's Hall, Newcastle University. <https://www.ncl.ac.uk/events/live-music/nemf>

May

- 1-3 Leominster Early Music Weekend.
1-3 Bristol Early Music Festival. (**SWEMF**)
15-17 The Ninth Festival of the International Guild of Town Pipers. Various locations in Worcester. <https://swemf.org.uk/event/2027/>
29-31 Worcester Early Music Festival. www.earlymusicworces.org
29-31 Beverley Early Music Festival. www.ncem.co.uk

July

- 3-11 **NCEM**. York Early Music Festival: *Method & Madness*. Guest artists include countertenor Iestyn Davies, the Dunedin Consort directed by John Butt; the Society of Strange and Ancient Instruments; The Sixteen directed by Harry Christophers; Voces Suaves; Profeti della Quinta; Steven Devine; the Rose Consort of Viols; the Yorkshire Baroque Soloists presenting Handel's Orlando. Tickets on sale from Monday 2 March (<http://www.ncem.co.uk/>)

November

- 5-7 London International Festival of Early Music, Blackheath.

CONTACTS FOR CONCERTS

Armonico. <http://www.armonico.org.uk>

Bassenthwaite Festival. info@bassfest.org.uk, 07849 383727, www.bassfest.org.uk

Birmingham Barber Institute. <http://barber.org.uk/> 0121 414 7333
Birmingham Town Hall. www.thsh.co.uk 0121 345 0600.

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

Chandos Choir. www.solihullchandoschoir.org

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

Early Dance Circle Festival, Ann Kent tel. 01484 663842, email paulkent4@btinternet.com <http://www.earlydancecircle.co.uk/>

Ex Cathedra. www.excathedra.co.uk

Fiori Musicali <http://fiori-musicali.com>

Gregynog Festival. www.gregynogfestival.org

Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687 76276, admin@highamhall.com

Kempley Village Hall, <http://www.kempleyvillagehall.org.uk/>, 07891 254372.

Leeds University, <http://concerts.leeds.ac.uk>
Leeds Waits. alan.radford@btinternet.com
Leicester, Castle House. www.earlymusicleicester.co.uk
Leominster. Tourist Information Centre, reception@leominstertourism.co.uk
01568 616460.
Lichfield Festival. www.lichfieldfestival.org
Liverpool Bach Collective, <https://www.liverpoolbach.com/future-events>
Liverpool Renaissance Singers. www.liverpoolrenaissancesingers.org
London Festival of Baroque Music, www.lfbm.org.uk
The Magic of Medieval Music <https://www.ipmusic.org.uk/medievalmusic>
Music in New Radnor. Box office 01544 350268.
NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, boxoffice@ncem.co.uk,
www.ncem.co.uk
Newcastle University <https://www.ncl.ac.uk/events/live-music/nemf/>
Oswestry, <https://www.universe.com/users/oswestry-school-recital-series-B97WTF>
Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK
Ripon. 01765 605508, www.riponinternationalfestival.com
Royal Northern College of Music (**RNCM**), Manchester Box Office, 0161 907 5555, box.office@rncm.ac.uk, www.rncm.ac.uk
St Andrew's & West Church, Edinburgh. Queen's Hall Box Office, <http://www.thequeenshall.net/elsewhere/shows/>, 0131-668 2019
St. George's Singers. www.st-georges-singers.org.uk, 01663 764012.
St Martin's Church, Worcester. www.stmartinsworchester.org.uk
Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com,
www.earlymusicshop.com
Stratford, <http://www.stratford-upon-avon.org/soundbites>
Tewkesbury. www.oldchapelcourtconcerts.eventbrite.com
The Sixteen, www.thesixteen.com
William Byrd Singers. <http://www.williambyrdsingers.org.uk/concerts.shtml>
Worcester Cathedral. Worcester Live Box Office, 01905 611427
Worcester Huntingdon Hall. Worcester Concert Club, 01905 611427
Worcester Early Music Festival. www.earlymusicworcs.org
Wordsworth Singers www.wordsworthsingers.org.uk, 01900 829622.
York, Sir Jack Lyons Concert Hall, www.york.ac.uk/concerts
York Waits, <http://theyorkwaits.org.uk>