



NWEMF NEWSLETTER



North West Early Music Forum

VOLUME XXXIV NUMBER 2 APRIL 2011

Web site www.nwemf.org.uk

From the Editor

I had an embarrassment of riches this time. Having had no immediate response to my request for a workshop reporter, Janet sent a message along the alto line that she would do it and later on I received a report from Rhoda. Many thanks to both. Also, thanks to Ruth Stock who once again has gamely offered to prepare this issue for the email format.

I haven't yet had time to listen to our recently acquired CD of the Striggio 40 part Mass as my time has been rather taken up with preparations for a lecture recital to the Viola da Gamba Society, but I have heard many excerpts on the radio. I began musing on the phenomenon of the early music blockbuster CD - Officium with the Hilliard Ensemble and Jan Garbarak came to mind and perhaps Sting with his Dowland CD. I listened to that only once and it has been sitting on the shelf ever since. But the Striggio publicity has vastly exceeded both of those, and to have reached the places in the charts that it has must have been bought by many people who would otherwise not have thought of purchasing an early music CD. I wonder how many will listen once and never again or perhaps some will want to explore further...?

A happy Easter to you all.

Elizabeth Dodd

COPY DATE

Copy date for the June issue will be Friday May 13.



ANNUAL GENERAL MEETING

North West Early Music Forum Chairman's Report 2010/2011

1. The Annual General Meeting of NWEMF in March 2010 and subsequent co-options resulted in the following committee:

Presidents: Roger Wilkes, David Alien Vice President: Andrew Mayes Chair: Mark Flinn Secretary: Ruth Stock Treasurer: Val Wilkes Newsletter Editor: Elizabeth Dodd Membership Secretary: Shirley Grimshaw Members: Peter Syrus, Clive Walkley, Bob Foster

2. NWEMF has had a busy year. The following workshops and events were planned since March 2010:

April: Viol Weekend at Fort Belen (Clive Tolley)

May: Chromatic Motets (Morris Davies): sadly this workshop failed to recruit sufficient numbers

May: Loquebantur (David Allinson)

July: Summer School at Ambleside

October. Croce (Michael Procter), joint with NEEMF

December: Praetorius (Peter Syrus)

February: Lutheran service (Roger Wilkes): postponed to 21 May 2011)

March: ..And Birds do Sing (Martin Westhorp)

Workshops and events have been well- attended and feedback has been positive. The committee is starting to plan for the 2011/12 season, and suggestions of themes, music and workshop leaders are welcomed from all members.

3. The last Ambleside Summer School ran successfully in July, making a significant surplus which will support the planning of future events. The precise size of this surplus will depend on the amount of the final invoice from the University of Cumbria, which, despite frequent prompting by Val Wilkes, is not yet forthcoming, eight months after the event.

4. NWEMF membership totalled 131 in March 2011 compared with 121 in March 2010.

5. The committee has met three times: in March, September and January (postponed from December due to inclement weather). In addition to the detailed work around the planning of individual events, two issues took up much time: the Summer School and the distribution of the Newsletter.

6. With the mothballing of the University of Cumbria Ambleside campus, it was necessary to find another venue for the 2011 summer school. After research and a



visit in April 2010, Burton Manor, on the Wirral, was chosen: it had been the venue for a number of events and conferences' including, for some years, the Northern Recorder Course. Just before Christmas, however, it was announced, out of the blue, that Burton Manor would be closing with effect from 31 March 2011. Some deft footwork by Roger Wilkes and others in January 2011 evaluated the various alternatives, and it was agreed late in the month that the 2011 summer school would be held at Trafford Hall, near Mickle Trafford, Chester. Trafford Hall has hosted other music events, is well-equipped for the summer school and has good on-site residential facilities. Booking for the summer school at this new and attractive venue (with easy access to Chester and the Wirral) is now open.

7. The costs of printing and circulating the Newsletter were noted at the last AGM. After some discussion, the committee decided that future newsletters would in general be distributed electronically, with hard copies retained for those without computer access or with special needs. The success of this approach depended on generating an up-to-date list of members' email addresses, and Shirley Grimshaw achieved considerable success in ensuring that 108 of the 131 members are now receiving the Newsletter by email. All booking forms for events are available for direct download from the website. Particular thanks are due to Elizabeth Dodd, Ruth Stock and David Allen for their work on this project, which will save NWEMF hundreds of pounds each year, which can be ploughed back to workshops and other events.

8. The committee is keen to expand the number and range of workshops and events: please contact committee members or myself ([mark.flinn\(S\).tesco.neO](mailto:mark.flinn(S).tesco.neO)). We will seek to maintain a balance between "popular" events which are likely to recruit good numbers (for example the planned Paul Spicer event on 4 June 2011) and events for smaller and specialised forces.

9. I would like to thank all members of the committee for their support this year and for the invaluable work they have done in organising and running events. NWEMF is in good health, and we anticipate an even more active and musically fulfilling year in 2011 and 2012.

Mark Flinn Chair, NWEMF March 2011

NB. The 2011 AGM resulted in the officers and committee being re-appointed or re-elected en bloc.



FORTHCOMING WORKSHOPS

1. Saturday, 9 April Juan Esquivel: Music from a Golden Age St Mark's Church, Natland nr Kendal, Cumbria. Tutor: Clive Walkley

Juan Esquivel was just one of many cathedral composers working on the Spanish peninsula during the time of the Counter-Reformation – the Spanish 'Golden Age'. He published three large collections of sacred music but little of this is available in print, and still less recorded on CD. He has, however, been the focus of attention by at least two American scholars and one Spaniard, in addition to my recent study, *Juan Esquivel: A Master of Sacred Music during the Spanish Golden Age* (Boydell Press, 2010).

Many NWEMF members who have previously attended my Spanish workshops, and/or our Summer School, will know that I have championed his work for a number of years, believing him to be one of many unjustly neglected Spanish cathedral composers of his day. He was born around 1560 and died sometime after 1623. His output is large (three volumes of motets, masses, hymns, magnificats etc.) and it was published – a remarkable feat for a peninsular church musician at that time. His music can seem austere, perhaps lacking the warmth and passion of Victoria for example, but he was a fine craftsman and in his choice of texts he faithfully obeys the demands of the Counter-Reformation Church of his time.

This workshop will concentrate on some of the works mentioned in my book. In most cases, they will not have been performed since the early seventeenth century. We shall work on an eight-voice *Missa Ut re mi fa sol la* (scored SSSAATTB), an eight-voice *Magnificat*, and some of the hymns and motets. The music is not technically difficult to sing or play but, of course, it does demand good sight-reading skills and accurate pitching.

If you haven't encountered Esquivel's music before, why not come along and bring friends who might be interested? The workshop is for singers and players of appropriate instruments. Pitch will be A 440.

Clive Walkley



2. A Workshop for Singers and Instrumentalists. Saturday 4th June

St John's Parish Centre, Knutsford, Cheshire WA16 6DH. Bach motets. Conductor and tutor: Paul Spicer. See application form for details.

MUSIC FOR THE LUTHERAN LITURGY IN CARNFORTH

Unfortunately this event, originally due to be held at Carnforth Parish Church, Lancashire, on 5 February, has now had to be postponed until 2012. Members will be advised of a new date in due course. [RW]

NWEMF SUMMER SCHOOL 2011

As applications for this event - being held this year for the first time at Trafford Hall, near Chester – continue to come in, those readers who wish to take part in the 2011 Summer School are urged to send in their application forms at the earliest opportunity. Those with internet access will be able to download the relevant details, and an application form, from the NWEMF web site on www.nwemf.org.uk; others are asked to contact me, as soon as they can, at the address shown on Page 3 of this magazine.

An important new departure this year is that people interested to take part in Summer School but, for whatever reason, unable to be present for the whole week, will be able to attend on a daily basis. We hope that a number of members, who would otherwise have been unable to join us, will be able to take part on that basis. Any reader wishing to have more information about this 'part-time' participation in the NWEMF Summer School is asked to contact me as soon as possible.

Roger Wilkes

WORKSHOP REPORTS

...And Birds do Sing

This intriguing title was an appropriate introduction to Martin Westhorp's workshop in Westhoughton on March 12th, as every piece we sang had some association with birds (or Byrd). The choir had more or less equal numbers of sopranos, altos and basses but, unusually, the largest section was the tenor section. St Bar-



tholomew's Church was an unfamiliar venue but proved to have a good acoustic and was enjoyable to sing in.

The first piece of the day was *Bonjour, mon coeur*, set for SATB by Lassus and containing a reference to "ma gente tourterelle". Next we sang *Il est bel et bon* by Passereau. This qualified twice, since the words referred to "les poulleilles crient" and the composer's name is French for "sparrow".

Next we sampled two pieces from The Triumphs of Oriana: Edward Johnson's *Come, blessed Bird* and John Bennett's *All Creatures Now*. The opening words of the Johnson "Come, blessed Bird, and with thy sugared relish help our declining choir..." caused some mirth as the pitch of the choir sank rapidly. In fact mirth was inappropriate for this sad madrigal referring to the death of Bonny-boots, conjectured to be the Earl of Essex, who was a favourite of Queen Elizabeth I and a renowned dancer. *All Creatures Now* is probably better known, with its reference to birds hovering over the queen. The nonsense words of *Le chant des oiseaux* by Clement Janequin made a good contrast to the preceding pieces.

After lunch we sang Byrd's setting of *Ego sum panis vivus*, going up to the organ loft to test the acoustics of the church from a different angle. Returning to ground level we continued with *Revoici venir du printemps*, set for SSATB by Claude le Jeune. Its references to "the ducks delight in diving" and "the crane, on its forked flight" led to a diversion in the form of a tongue twister which we sang as a round. Although the tune was familiar I had never encountered the words and found it impossible to sing "may my dame's lame tame crane feed and come home again" at the required speed.

Once again levity was followed by sadness, as we sang Thomas Ravenscroft's arrangement of the haunting tune *The Three Ravens*. Martin experimented with swapping lines between choir sections, making the tenors and altos take turns at the 'top' line while the sopranos sang the tenor line. This was very effective, but the tune thinned out rather when the altos were required to ascend to the heights of the soprano line.

More mirth arose from the English version (The Animals Improvise Counterpoint) of *Contrappunto bestiale alle mente*, by Adriano Banchieri. This was set for Cuckoo, Owl, Cat, Dog and Bass voice, with appropriate noises from all. This was followed by three beautiful pieces – Jacob Arcadelt's *Il bianco e dolce*



cign; The Silver Swan by Gibbons and an arrangement by Charles Clements of a Welsh folksong called *Y fwyalchen ddu bigfelen* (The Blackbird).

Martin's method of rehearsing each piece and then requiring us either to form a circle or to mix ourselves up (rather than being grouped in voice parts) to sing it through contributed to a most enjoyable day. We thank him for reminding us of old favourites and introducing us to potential new ones.

Janet Evans

St Bartholomew's Westhoughton, Sat. 12th March 2011

"Revoici Venir Du Printemps"

Do you know the above song by Claude le Jeune and dated 1603? If not, you really must get acquainted. It is the most refreshing and delightful spring song I have discovered for a long time. Well, Martin Westhorp discovered it for us, for our "And Birds Do Sing" workshop cum AGM.

Our day was beautifully chaired by Mark Flynn, with just the right balance of friendliness and leadership (not an easy skill to exercise).

We had a wonderful turn-out of approx. 50, with a stunning contingent of 8? tenors. I was lucky enough to be immediately in front of them and hear them shimmering up and down the syncopated passages in the above named, and other tricky little numbers. Eg. "*Il est Bel et Bon*" (Passereau).

First came "*Bon Jour Mon Coeur*" (Lassus), then we sang "*Come Blessed Bird*" from the "Triumphs of Oriana"; and learned that "Bonny Boots", referred to in this, is probably the Earl of Essex, who was renowned for his flamboyant dancing, and that "fetch it" refers to a certain daring leaping step (cf. double back-somersault in modern parlance!).

"All Creatures Now are Merry-Minded" (John Bennett) gave us further cause for speedy dexterity with diction and rhythm. Next, "*Le Chant Oiseaux*" (Clement Janequin) – fun for some, inane for others! Endless footing and tweeting; tian-tianing, co-cuing and terr-terring. But "all part of life's rich pageant" surely, and greatly assuaged by "*Ego Sum Panis Vivus*" (William Byrd), which was truly moving and beautiful, and for which we all mingled and moved around so that we could enjoy the illusion of being the only voice to our part – but also the pleasure of being surrounded by the harmonies. This one we sang from the organ loft, to Martin's evident satisfaction!



Lunch and coffee breaks came up, but we were lost to the delights of singing; except for the AGM which occupied part of lunch time, and of which you will doubtless receive minutes in due course. All existing officers were re-elected unanimously, and the finances considered; and once again I felt so spoiled that people are caring and working and giving their time on our behalf, to enable the smooth running of NWEMF.

At this point “*Revoici*” came in (see above) and Martin told us he has only encountered one other song that includes cranes; whereupon Elizabeth revealed that she too knew it! We then had a riotous time with the round “*My Dame Hath a Lame Tame Crane*”! @ 8! I did wonder about its “early” credentials, but surely Elizabeth would have demurred!?

Next came “*The Tree Ravens*” (Trad. Arr. Thos. Ravenscroft 1582-1635) All the haunting mystery of it was beautifully expressed by our voices.

Then “*Contra punto Bestiale alla Mente*” (“The animals improvise counterpoint”) by Adriano Bianchieri 1595-1684; another hooting and honking, but this time more attractive, and once again assuaged by two renderings of “*The Silver Swan*” – first the 1612 English version by Orlando Gibbons, and then the Italian “*Il Bianco e Dolce Cigno*” (Arcadelt 1505-1568): delightful!

Then a mere taste of a plaintive Welsh folk song “*Y Mwyalchen Ddu Bigfelen*” (“The black thrush with the Yellow beak”) arranged by Llew Tegid. But now it was time for a sing-through of five favourites, finishing with “*Revoici Venir Du Printemps*”, so exhilarating and utterly apt for the start of spring.

Martin kept us on our toes; was merciless in setting tempo, and returning us to pitch with his unerring ear. I enjoyed so much the sense of moving on; and also the moving around that we did, often singing facing each other in two semi-circles.

“Tan tro nesa”= till the next time in Welsh.

Rhoda Bramhall

BOOK REVIEW

Clive Walkley, *Juan Esquivel: A Master of Sacred Music during the Spanish Golden Age*, The Boydell Press, 2010. ISBN 9781843835875. 270pp. £55.

Clive Walkley’s workshops, devoted to various aspects of Spanish sacred music during the Renaissance period, have for some years now been a familiar, greatly appreciated, ingredient within the programme of both NWEMF and, increasingly,



other early music fora. Many, attending the NWEMF Summer School, have been enlightened and enthused by their encounters with this glorious repertory, under Clive's expert guidance. Some readers who read this review will be looking forward to 9 April when Clive Walkley's latest workshop will take place in Natland, near Kendal – a workshop being devoted to representative pieces by this wonderful Spanish church musician from the late 16th and early 17th centuries.

It has long been a source of frustration, to this reviewer at least, that examinations of Spanish sacred music from the Renaissance period have been so difficult, indeed near-impossible, to come by. Robert Stevenson's landmark appraisal of *Spanish Cathedral Music in the Golden Age* is now exactly half a century old. No 'mainstream' publication devoted to this repertory has subsequently appeared; so, for our knowledge of the subject, we must largely rely on specialist articles published in (mainly scholarly) journals or as part of expensive anthologies. General histories of music, even those devoted to the Renaissance, scarcely embrace the subject beyond their statutory acknowledgements of the sublime achievements of Victoria and, if one is lucky, Morales; figures such as Esquivel, Alonso Lobo, Vivanco, even Guerrero, frequently escape without any mention. This sad fact is all the more reason to welcome this very timely book – the more so because it happens to be an excellent one.

Neither the (already long) title nor, in particular, the summary of the book's contents on the back cover do full justice to the scope of this compendious and comprehensive publication, the contents of which venture far beyond what we could dare hope for. It is, of course, right to place Esquivel, his career and compositions, at the heart of this book. Scant documentary information about Esquivel's life survives, yet we gain as clear as possible (and, incidentally, as engaging) an impression of his career as Clive's survey, aided by his citation of various primary sources, permits. Esquivel – still sparsely represented by modern performing editions of his music (despite the valiant efforts of Clive, Bruno Turner, and others at Mapa Mundi) – was in his lifetime unusual among his compatriots in seeing his works published. Three large volumes of sacred polyphony appeared in 1608 and 1613, and the contents of each of these collections are examined here in some detail. The author's obvious enthusiasm for his subject does not cloud his judgement; the true quality of each work considered, whether fine or indifferent, is assessed with due objectivity.

Impressive as these 'life and works' chapters are, arguably what the reader will find even more valuable in this book are its other contents. Anyone whose interest ventures beyond a gentle sing-through, or play-through, of selected compositions must have posed many questions, the answers to which help 'explain' the career and mu-



sic of men like Esquivel. Was Esquivel's career as a Spanish cathedral musician typical, both for other Spaniards and for other European Catholic musicians and composers, during this period? How, and to what extent, was Spanish sacred music affected by the pronouncements of the Council of Trent in the mid-sixteenth century? What was the so-called Counter-Reformation, and how was this construed by Spanish churchmen during Esquivel's lifetime? Which people and what factors, musical and otherwise, helped to determine Esquivel's musical style and technique? What were the various criteria for composition of Spanish sacred music composition during the late Renaissance period? How were church musicians like Esquivel engaged, and what were their working conditions like? Were Esquivel's works subject to any professional scrutiny, and, if so, how? The answers to these and very many other germane questions are supplied in this extremely thorough account.

The book features the customary paraphernalia of a sound scholarly publication: an extensive and wide-ranging bibliography, abundant references (here conveniently placed as footnotes rather than being relegated to back pages), a well laid-out index, and citation of many primary sources. Musical examples are numerous and often extended, especially given (as the author acknowledges) the current paucity of performing editions of Esquivel's music.

Almost inevitably for a publication of this size, errors have crept into both the typescript and the musical examples – though these, being relatively few and generally self-evident, are no more than a minor inconvenience. This book, in sum, will help to fill a huge void in our understanding and appreciation of Spanish sacred music from the late Renaissance period. As I have already indicated, the book's scholarly credentials are impeccable – yet the author's lucid, very approachable style will make it readily accessible, and appealing, to the non-specialist reader. Publications such as this don't come cheap, but this one is certainly worth every penny

Roger Wilkes



DIARY OF EVENTS

NWEMF EVENTS

- April 9 Juan Esquivel: Music from a Golden Age, St Mark's Church, Natland near Kendal, Cumbria. Tutor: Clive Walkley
- June 4 St. John's Church, Knutsford. Workshop 2 Bach motets *Lobet den Herrn* and *Der Geist Hilft* for singers & instruments with Paul Spicer.
- July 23 - 29 Summer school of Renaissance music.

WORKSHOPS

Please send information to: fosterrobert@ymail.com

April

- 1-3 **West Dean.** Songs to the lute & guitar with Michael Fields.
- 2 **MEMF.** Selly Oak Methodist Church, Langleys Road, Selly Oak, Birmingham B29 6HT. Workshop for singers - Victoria *Requiem* with David Hill.
- 9 **NWEMF.** St Mark's Church, Natland, nr Kendal. Juan Esquivel Music from a Golden Age with Clive Walkley.
- 12-19 **Easter.** St George's School Ascot. For recorders and viols. Small consort groups plus ensembles, chamber groups and multi-choir works with Philip Thorby, Eileen Silcocks, Marion Scott, Emma Murphy, Alison Kinder, David Hatcher, Jane Francis, Andrew Collis.
- 15-17 **Benslow.** Lutefest with Jacob Heringman, Stewart McCoy, Jeni Melia, Sarah Groser, Jakob Lindberg.
- 17-22 **Lacock.** Corsham, Wilts. Corsham Voice Workshop with Ghislaine Morgan.
- 26-29 **Wedgwood.** Recorder course (with viols) English Renaissance - Byrd, Dowland, Tallis, Morley, Tomkins - with Richard Lindsay.
- 26-1 May **Benslow.** Baroque Oratorio Handel *Theodora* with Julian Perkins & Judy Tarling.



May

- 6-9 **NWEMF**. Fort Belan nr Caernarfon. Viol weekend with Ibi Aziz & Hugh Cherry.
- 7 **BMEMF**. Leominster Priory Church. Sumer is icumen in - workshop for singers with Leigh Nixon of Gothic Voices.
- 13-15 **Benslow**. Matters of Style. Baroque performance on modern strings with Judy Tarling.
- 13-15 **Benslow**. Voices & Viols with Alison Crum & Peter Syrus.
- 14 **NEEMF**. Guiseley Methodist Church, Oxford Road, Guiseley, LS20 9EP. Parodies & Paraphrases: a workshop for singers with Graham Coatman.
- 20-22 **West Dean**. Recorder consort weekend with Helen Hooker.
- 21 **MEMF**. Dale Street Methodist Church, Leamington Spa. 17th century Portuguese Polyphony - a workshop for singers & appropriate instruments (A=440) (bassoon, dulcian, viols, violone, continuo) - with Graham O'Reilly.
- 24-29 **Benslow**. Music from the Cradle of the Renaissance with Sarah Stowe.
- 27-29 **Wedgwood**. Possibilities of our music . . . marvellously increased. 15th century music for voices & instruments with Peter Syrus.
- 27-29 **Procter**. St Augustine's Church, Kilburn, London. Victoria *Missa Vidi speciosam*.
- 28 St. Mary's Church Hall, Beverley. Choral workshop Magnificat (Mouton, Victoria, Byrd) with David Allinson.
- 29-5 Jun **Lacock**. Hotel Monteconero nr Ancona. Music at Monteconero with Eamonn Dougan.

June

- 3-5 St. Mary's Church, Wooton-by-Woodstock, Oxon. Lute song weekend with Johannette Zomer & Fred Jacobs. Details 01993 812120.
- 4 **NEEMF**. St. Andrew's Church in Nunthorpe, Middlesbrough. Multi-choir Recorder Day with Sandra Foxall.
- 4 **NWEMF**. St. John's Church, Knutsford. Workshop 2 Bach motets *Lobet den Herrn* and *Der Geist Hilft* for singers & instruments with Paul Spicer.
- 4-5 St. Mary's, Wooton-by-Woodstock, Oxon. Lute song weekend, Open lessons for singers & lutenists, especially established duos with Johannette Zomer & Fred Jacobs. Tel: 01993 812120.



- 11 **BMEMF**. Powys Dance Centre, Llandrindod Wells. Workshop for instrumentalists with Pam Smith.
- 11-19 **Procter**. Artigianelli Institute, Venice. A Gabrieli, Hassler, Aichinger, Lassus.
- 17-19 **Farncombe**. Viol Consorts course with Alison Crum & Roy Marks.
- 24-26 **Benslow**. From Venice to Dresden. Schütz & his contemporaries with Peter Bassano & Julian Perkins.
- 25 **BMEMF**. Stockenny, New Radnor. The Fairy Queen - workshop for singers & instrumentalists with John Hancorn.
- 25 **MEMF**. Warley Woods Methodist Church, Abbey Road, Smethwick, B57 5LS. A workshop for instruments (A=415) - "Baroque Band" day: rehearsal for B minor Mass with Lynn Selwood.
- 25-2 Jul **Verte**. Bring your own Consort group with Francis Steele..

July

- 2 **MEMF**. Warley Woods Methodist Church, Abbey Road, Smethwick, B67 5LS. Baroque Band day - rehearsal for Bach *B minor mass* - with Lynn Selwood.
- 2-9 **Verte**. Renaissance Consort workshop.
- 8-10 **MEMF**. The David Turnbull Music School, Solihull School, Warwick Road, Solihull B91 3DJ. Bach *B minor mass* (A=415) non-residential weekend with Robert Hollingsworth & Lynn Selwood.
- 9-10 **VdGS**. Faculty of Music, St Aldate's Oxford. Summer Weekend for New Viol Players with Alison Kinder, Jacqui Robertson-Wade, Andrew Fowler.
- 10 **NEEMF**. Kirkstall Room, Weetwood Hall, (University of Leeds), LS16 5PS. Songs of the Trouveres and Troubadors: A Workshop for Singers with Sara Stowe.
- 16-21 **Benslow**. International Viol Summer School with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.
- 23-29 **NWEMF**. Trafford Hall, Ince Lane, Wimbolds Trafford, nr Chester, CH2 4JP. Summer School of Renaissance Music.
- 23-30 **Dartington**. Week 1.
- 24-30 **Beauchamp**. Adult Early Music course - the Music of Heinrich Schutz - with Philip Thorby, Alan Lumsden & Clifford Bartlett.
- 30-6 Aug **Norvis**.
- 30-6 Aug **Dartington**. Week 2.
- 31-7 Aug. **Cambridge**. Charpentier & French Baroque Music with Peter Holman, Judy Tarling, Mark Caundle, Gail Hennessy, Philip Thorby.



August

- 6-12 **Fiori.** Baroque in Budapest with Penelope Rapson.
6-14 **Proctor.** Summer Academy in Normandy nr Bayeux.
7-13 **Cambridge.** Renaissance Music for Instruments and Voices with Philip Thorby, David Hatcher, Jacob Herringman, Emma Murphy, William Lyons.
7-14 **Oxford** with Theresa Caudle, Clare Beesly, Jane Francis, Peter Lea Cox, Marion Scott, Clare Shanks, Peter Collier.
13-20 **Irish** with Ibi Aziz, Marion Doherty, Pamela Flanagan, Emma Murphy, Marion Scott, Eileen Silcocks, Philip Thorby.
15-19 **NEEMF.** Sneaton Hall, Whitby. HISS Summer School.
16-21 **Chalemie.** Renaissance instrumental music & singing.
20-27 **Dartington.** Vocal ensembles.

September

- 3-10 **Verte.** Renaissance Consort workshop.
16-18 **Schola Gregoriana.** Douai Abbey, Reading.
17-24 **Verte.** Chamber Choir workshop with Francis Steele & Joel Thomas.

October

- 8-9 **MEMF.** Venue tba. Repertoire tba. Workshop for singers & instruments & master classes for pre-formed groups with Philip Thorby.

November

- 6 **BMEMF.** Town Hall, Kidderminster. Alessandro Striggio's *Missa sopra Ecco si beato giorno* with Robert Hollingworth.
18-20 **Wedgwood.** Palestrina & Victoria for voices & instruments with Peter Syrus.

December

- 10 **NEEMF.** Dore Parish Church, Sheffield S17 3GY. Village Carol Traditions for singers and players of both period and modern instruments (A=440) with Dr Julia Bishop.
16 **Farncombe.** Music for a Spanish Christmas for voices & settings of *Dixit Dominus* RV 594 & 595 for singers & instruments (A=415) with Neil Ferris.



March 2012

10 MEMF. Venue tba. Vivaldi - 2 settings of *Dixit Dominus* RV 594 & 595 for singers & instruments (A=415) with Neil Ferris.

Contacts for workshops

Alston Hall, Longridge, Preston, PR3 3BP. 01772 784 661,
alston.hall@ed.lancscc.gov.uk, www.alstonhall.com

Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin, Hertfordshire, SG4 9RB. 01462 459 446, info@benslow.org,
www.benslow.org

Beauchamp House, Churcham, Gloucester, GL2 8AA. 01452 522170, holidaycourses@gamusic.co.uk, www.gamusic.co.uk

BMEMF, Hannah Davies, 01432 341154, Hannah@thedavies.f9.co.uk,
www.bmemf.org.uk

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

Cambridge Early Music Summer Schools, Selene Mills, 01223 847330,
info@cemss.org, www.cambridgeearlymusic.org

Canford Summer School of Music, Sherborne School, Sherborne, Dorset, DT9 3AP. 020 8660 4766, canfordsummersch@aol.com,
www.canfordsummerschool.co.uk

Chalemie Summer School, Headington School, Headington Rd, Headington, Oxford, OX3. Barbara Segal 020 7700 4293, chalemie@thorn.demon.co.uk, www.chalemie.co.uk

Dartington International Summer School. 01803 847 080,
info@dartingtonsummerschool.org.uk,
www.dartingtonsummerschool.org.uk

Dolmetsch Summer School, Frensham Heights nr. Farnham, 01428 643235,
brian@dolmetsch.com, www.dolmetsch.com

Easter Early Music Course, Geri Coop, 07971 388509,
info@easterearlymusiccourse.org.uk,
www.easterearlymusiccourse.org.uk

EMFS, Margaret Torrance, 01986 660678, margarettorrance@btinternet.com, www.emfscotland/info

Farncombe Estate, Adult Learning Centre, Broadway, WR12 7LJ. 01386 854100, enquiries@FarncombeEstate.co.uk,
www.farncombeestate.co.uk

Fiori Musicali, 01327 360931, www.fiori-musicali.com



Hawkwood College, Painswick Old Road, Stroud, GL6 7QW. 01453 759034,
www.hawkwoodcollege.co.uk

Irish Recorder & Viol Course. 353 (0)1 833 7869,
info@irishrecorderandviolcourse.org,
www.irishrecorderandviolcourse.org

Jackdaws Music Education Trust, Great Elm, Frome, Somerset BA11 3NY.
01373 812 383, music@jackdaws.org, www.jackdaws.org.uk

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ,
01300 320684, kingcombe@hotmail.co.uk,
www.kingcombecentre.org.uk

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

Lacock, Andrew van der Beek, 01249 730 468, avdb@cantax.freereserve.co.uk,
www.lacock.org

Leicester Early Music Festival. 0116 270 9984,
mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk

Lincoln Early Music Courses. Peter & Kathleen Berg, 01522 527530, kbergonang@hotmail.com

Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com,
www.lutesoc.co.uk

MEMF, Gillian Grason Smith, memf@hemiolanet.co.uk, www.memf.org.uk

Michael Procter, +49 721 616450, Micproc@aol.com, www.michael-procter.com

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 678
230, 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

Pendrell Hall College, Codsall Wood, nr Wolverhampton, Staffs, WV8 1QP,
01902 434112, pendrell.college@staffordshire.gov.uk, www.pendrell-hall.org.uk

Pro Cantione Antiqua, 01943 874649



Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, president@nwemf.org.uk
Schola Gregoriana of Cambridge, 01223 263063, scolacambridge@aol.com, www.scolagregoriana.org
SEMF, www.semf.org.uk
Singers of Note, 01204 692797, martin.westthorp@ntlworld.com, www.singersofnote.com
Singing Days, 01943 874649, pca@singingdays.co.uk, www.singingdays.co.uk
Society of Recorder Players, Manchester branch normally meets 1st Friday & 2nd Saturday of every month. Ros Flinn, 01772 335801, manchester@srp.org.uk, www.srp.org.uk/manchester/index.php
Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281, helen.poole@tsss.uk.com, www.tsss.uk.com
TVEMF, www.tvemf.org
Verte Musique, La Maison Verte, Languedoc, 00 33 467 24 88 52, anne.Roberts@easynet.co.uk, www.lamaisonverte.co.uk
VdGS (Viola de Gamba Society), 01904 706959, admin@vdgs.org.co.uk, www.vdgs.org.uk
Wedgwood Memorial College, Station Road, Barlaston, Stoke on Trent. ST12 9DG, 01782 372105, wedgwood.memorial@stoke.gov.uk, www.stoke.gov.uk/wedgwoodmemorialcollege
West Dean College, Chichester, PO18 0QZ, 01243 811 301, short.courses@westdean.org.uk, www.westdean.org.uk

Concerts

April

19 **Bridgewater.** Bach J S St John Passion. St George's Singers, Manchester Camerata, Nicholas Kraemer.

June

29 **Bridgewater.** Trevor Pinnock & Friends. Purcell, Bach J S, Handel.

October

14 19.30 Rochdale Town Hall. "Tudor Revels" The York Waits in concert. Further details from alanhs@alanhs.plus.com



Contacts for concerts

The Bridgewater Hall, Manchester. 0161 907 9000, 0161 950 0015,
www.bridgewater-hall.co.uk

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

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

The Spring brochure of concerts from the Royal Northern College of Music is now out. Concerts for the coming season of interest include ones given by Melopoetica with Clare Wilkinson, The William Byrd Singers, Trevor Pinnock, Florilegium with Lynne Dawson, The Bach Cello Suites as part of an RNCM strings Bach Day.

