



NWEMF

North West Early Music Forum
Charity registration number 508218

NEWSLETTER

VOLUME XXXIV NUMBER 4 OCTOBER 2011

As usual in the October issue there are reports from newcomers to the summer school. This year two factors - the change of venue and the two new tutors to the team - made some of “oldies” feel almost as if was a new summer school. It was interesting to have to rise to the various challenges presented by the venue and find ways round them. Some time-honoured aspects, the banquet for example, had to be re-structured. But perhaps it is good for us to be made to think sideways now and again.

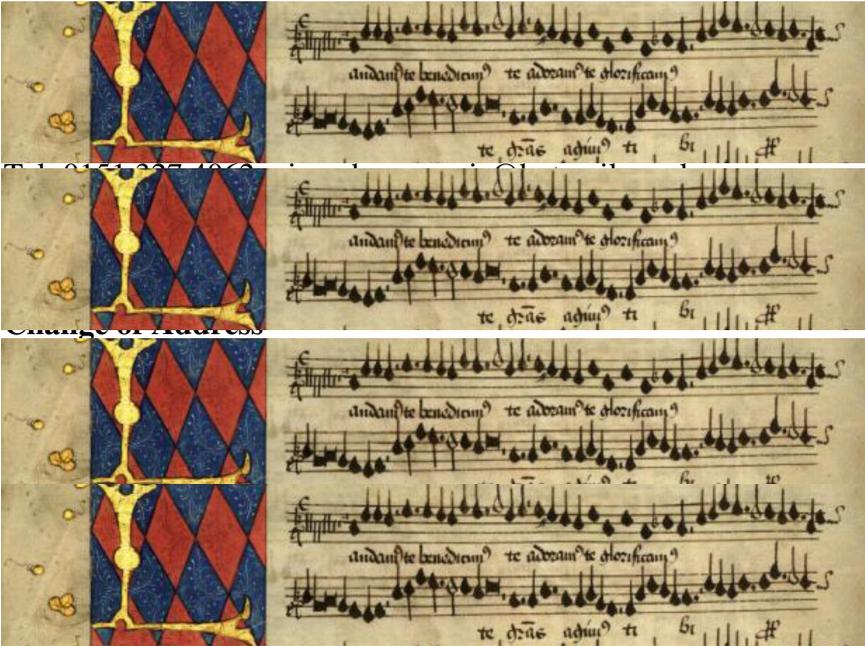
I am glad that we didn't know at the time that the lovely weather was not to continue! At my next summer school the rubbish weather was back. All this talk about weather is occasioned by the annual re-start of practises of choirs, orchestras, evening classes and the like. I was remembering a time when a group I was working with met again after a similar summer to this last one and agreed that no-one felt like battening down the hatches yet. We were rewarded with a glorious Indian summer that year. Here's hoping!

With thanks to contributors to this issue.
A happy Autumn to you all.

Elizabeth Dodd

MEMBERSHIP MATTERS SEPTEMBER 2011

A warm welcome to two new members, we hope to see you at many future workshops.



FORTHCOMING WORKSHOPS

1. **Victoria workshop in Chester: 15 October** with Roger Wilkes
2. **Sancta et immaculate: Sacred music in honour of the Blessed Virgin St Mark's Church, Natland, nr Kendal, Cumbria Saturday, 12 November** with Clive Walkley

Marian devotion was probably at its height in the late middle ages and renaissance period. The Missa de beata Virgine became a major genre in the sixteenth century; there are at least a hundred extant examples, among them works by Morales, Guerrero, Victoria and, of course, Palestrina. And then there are many settings of the four Marian antiphons, hymns to the Virgin, and settings of the Magnificat which finds its place in the Catholic service of Vespers

and in the Anglican service of Evensong. There is, then, no shortage of material for a Marian workshop; the only difficulty is knowing what to leave out!

For the Natland workshop on 12 November, we shall begin in Spain (of course!) and look at Cristóbal de Morales fine Marian Responsory Sancta et immaculata and sections of Guerrero's equally fine Missa Sancta et immaculata which quotes from Morales's work. We shall contrast this with Juan Gutierrez de Padilla's 17th-century setting for double choir (SSAT+SATB) of the same text - a more homophonic setting than Morales's work, and (dare I say it?) much more straightforward. But we really can't do justice to this wonderful repertoire without moving forward in time and so after a brief look at one example from the hymn repertory - Esquivel's setting of the plainsong hymn Ave maris stella - we step purposefully into the early baroque period for Monteverdi's well-known setting from the Vespers of 1610. As far as I am aware this piece has never featured in a NWEMF day workshop, although we did perform it some years ago at the Summer School. In order for the piece to work in the way Monteverdi intended, we need, of course, instrumentalists as well as singers: string players (violins, cello), wind players (recorders, cornets and sackbuts) and continuo players.

Finally, we shall look at Antonio Rigatti's rarely heard Magnificat setting (Venice, 1640), in which, again, instrumentalists have an independent and important role. In addition to a seven-part choir (SSATTBB, plus a passage for solo tenor), the piece is scored with a continuo part, two violins and three sackbuts. Instrumentalists please note: we do really need you!

If time permits, we might also include Palestrina's lovely Tota pulchra est - a Song of Songs text which, in Renaissance times was used in praise of Mary. I hope I have said enough to whet your appetite for this Natland workshop. Please mark the date in your diary now.

Clive Walkley

WORKSHOP REPORT

Bach Motets with Paul Spicer June 4

A highly successful workshop, attended by 55 singers, was held in St John's parish rooms in Knutsford on Saturday 4th June. We were led by Paul Spicer, the well-known choral conductor (and composition pupil of Herbert Howells), who guided us through two of JS Bach's finest motets: the four part *Lobet den Herrn* and the double choir *Der Geist hilft unser Schwachheit auf*.

There was an emergency near the start of the workshop when our illustrious president, Roger Wilkes, who was playing continuo, collapsed and hit his head on the way down. Paramedics and an ambulance were called, and Roger was taken to hospital for observation for 24 hours. We're very pleased that all was well: Roger has been hard at work since then planning the NWEMF Summer School.

Lobet is a four part piece with an independent continuo and its authenticity has been contested, although to many ears the best sections sound like JS Bach and no-one else. Paul took us through the sections with care and attention to detail, with particular attention to good Baroque performance practice.

After a sunny Knutsford lunch we tackled the much more demanding *Der Geist hilft*. This double-chorus work is the only of Bach's motets for which the occasion of composition can be specifically determined: it was composed for the funeral of Thomasschule headmaster J. H. Ernesti in 1729. The motet concludes with the chorale "Du heilige Brunst, süsßer Trost": there is no doubt that the chorale was written by Bach, but there is some question as to whether or not he intended this chorale to be paired with the motet for all eternity. *Der Geist hilft* demands high levels of technical ability, and the large choir rose to the occasion, giving a "performance" at the end of the afternoon that was more than creditable.

Very positive feedback was received at the end of the day, and Paul has been invited back to lead us through what is, arguably, Bach's greatest motet, the joyful double choir *Singet den Herrn*, along with other music from the German Baroque. The workshop will be held on Saturday 28th April 2012: location yet to be determined. Get the date in your diary now!

Mark Flinn

NWEMF SUMMER SCHOOL 2011

Two reviews of NWEMF summer school at Trafford Hall

1. It was a long drive from the south coast to Chester, and I was tired when I arrived. Would this summer school be worth the journey? As I signed in at the desk I began to wonder- all around me were the sounds of summer school regulars greeting each other. As a newcomer, would I feel out of place - or worse, would all the best musical sessions be dominated (or even stitched up?) by cliques? I needn't have worried - I was quickly made to feel welcome. I soon discovered that there were lots of newcomers this year, maybe because of the change of venue. This was North Western Early Music Forum's famous "Ambleside" summer school - but the Ambleside centre had been closed and sold, so NWEMF had to find a new venue. The regulars seemed a little homesick for Ambleside - though even they admitted the new venue had a more convenient layout and better facilities. It was different for me, as I'd only considered coming because the summer school had moved 100 miles south.

Was it worth the journey? For me, definitely "yes". I'd hoped I'd be able to combine playing the viol and singing - this worked well. I hoped for a chance to try something new; to my delight lute tutor Martin Eastwell patiently helped some of us learn the rudiments of playing the lute or the renaissance guitar. (Confession - I'd been tempted into buying a renaissance guitar at the Greenwich

exhibition a couple of years ago, but had never played it because I didn't know how. No excuse now!) And I wanted to spend some time with smaller (tutored) groups of singers or mixed groups – I did. This last was very well organised by the tutors. As a newcomer I found this a lot less stressful than (as happens at some summer schools) being left to organise informal groups to fill copious “free sessions”.....

The only real downside of the week for me was that there were only 6 viol players (rather than the usual dozen or so), with a very wide range of experience between us. But the tutors (Elizabeth Dodd and Andrew Fowler) dealt with this challenge both imaginatively and tactfully – and of course the smaller numbers did allow more intensive tuition. As a result we all had a rewarding week's playing and learnt a lot. The small group mixed sessions were equally rewarding; I particularly treasure the hour or so being coached through Monteverdi madrigals one-to-a-part. Oh, and somehow the organisers also fitted in several choral sessions singing music by Victoria (of course!), Gabrielli, Byrd and others, “try an instrument” sessions, early dance (for those fitter than me) and even talks by some of the tutors on current research or specific composers or repertoire.

In retrospect it's not surprising that the one thing I was a bit short of by the end of the week was sleep. I'd been warned by friends that the NWEMF week needed a lot of stamina if you wanted to get the most out of it – they were right! The singing at the 10pm “all comers” sessions (not compulsory!!) may not have been very refined, but it was a lot of fun. Though on the way home, as I stopped for a very necessary “power nap” in a service station car park, it did occur to me that perhaps singing madrigals at half past midnight was not perhaps the best preparation for a 250 mile drive....

Pat Stewart

2. For several years, I have wished that I could attend the NWEMF Summer School of Renaissance Music, but was unable to go for

the whole week, so I was so delighted to discover that, this year, Roger was able to offer attendance for part of the week instead. I promptly signed up for two days, for the Tuesday and the Thursday, which were the days that were perfect for me. The Summer School this year was held at Trafford Hall, which is a very fine Georgian house, with beautiful grounds. It is lovely and easy to find, and I drove up the driveway on the Tuesday morning, warming immediately to the general atmosphere of the surroundings, and looking forward enormously to taking part in some of the music of my favourite classical music era!

As soon as I stepped into the House, I was greeted by Roger, who made me feel very welcome, as always, and I made my way to my first session. Here, I was one of just three recorder players (treble, tenor and bass), and we were tutored by Grace in some Sermisy French chansons, which were a really lovely discovery for me. After coffee (had outside in the wonderful garden!), I moved to my second session, where I played tenor recorder with a few singers, in some fine Tudor songs, with Elizabeth tutoring. We then all had lunch, which was delicious, and, after this, I was thrilled to have the chance to have a go at a viol with other viol novices, with Elizabeth instructing, and guiding us all through "Frere Jacques", among other rounds, which was enormously enjoyable!

On the Tuesday evening, after dinner (which was excellent), Roger took everyone for a "Singing for All" session in the Ballroom of the House, and we sang (with a few of us as players) a few motets by Victoria, which were stunningly beautiful and so moving, I thought. On the Thursday, I unfortunately could not be there for the first session, but was easily in time for the next, which, for me, was one tutored by Andrew, of songs by Philippe Verdelot. Here, I played my tenor recorder with a tenor viol player (a lovely combination!) and a small group of singers, and it was a wonderful way to be introduced to a composer whom I only really knew of by name. Just before lunch, I was able to have a quick look around the Early Music Shop stock, which had been set up at Trafford Hall for two days. I greatly enjoyed looking at their instruments

and CDs, and was quite proud of myself for managing to resist the temptation to buy anything!

Thursday evening (being the last evening of the Summer School) was especially reserved for the Musical Banquet. This consisted of several delicious dishes, and was both preceded and succeeded by an amazing variety of impressive musical and dance numbers, offered by almost all course participants and tutors, who had been practising them during the week. This was all enormous fun to watch! The whole experience for me, of being at the Summer School for those two days, was really wonderful, and I loved it all. I thought that the organisation of everything (presumably chiefly, or even all, by Roger?) was so excellent, the tutors all so friendly and superb in their teaching and expertise, and the participants so great to be with!

Janey Katovsky

DIARY OF EVENTS

Please send data for inclusion to: fosterrobert@ymail.com

Contacts

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 for recorder & viol players. 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

IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777;
Helen.Kneale@liverpool.ac.uk; www.eileensilcocks.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.freeserve.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,
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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.westhorp@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 College & Conference Centre, 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

Workshops

September

- 1-8 **Cavelieri** Early Music Course. Dorsoduro, Venice for voices, Renaissance & baroque instruments with Philip Thorby. www.earlybyrd.org.uk
- 3-10 **Verte**. Renaissance Consort workshop.
- 6-8 **Benslow**. J S Bach & his World I with Julian Williamson.
- 16-18 **Jackdaws**. Stylish Baroque with Theresa Caundle, Alastair Ross
- 16-18 **Schola Gregoriana**. Douai Abbey, Reading.
- 17 **MEMF**. St Faith & St Lawrence Church, Croftdown Road, Harborne, Birmingham, B17 8RE. William Croft: Sacred Music, a workshop for singers & instrumentalists (strings, oboes, bassoons), with Peter Leech.

- 17-18 Upper House, Discoed. Workshop on Handel *Israel in Egypt* (Part 2) with Iain Ledingham, David Hatcher.
- 17-24 **Verte**. Chamber Choir workshop with Francis Steele, Joel Thomas.

October

- 1 **BMEMF**. St Leonard's Church, Yarpole, HR6 0BD. Music for Troubled Times: sacred music from the English civil war with Paul Gameson.
- 1-2 **IoM**. Early Music Workshop 1 with Eileen Silcocks.
- 7-9 **Alston**. Viol consort weekend for all standards except beginner with Elizabeth Dodd.
- 8 **MEMF**. Selly Oak Methodist Church, Langleys Road, Selly Oak, Birmingham, B29 6HT. Luca Marenzio: Sacred & Secular - workshop for singers & instruments (viols, lutes, harps, sackbuts, cornetts, A=440) - with Philip Thorby.
- 8 **Singers of Note**. St. Andrew's Church in the Westlands, Newcastle-under-Lyme. Unaccompanied multi-part choral works from Victoria, Philips, Hammerschmidt, and a couple of others.
- 9 **MEMF**. Knowle Village Hall, St John's Close, Knowle, Solihull, B93 0NH. Master classes for pre-formed groups with Philip Thorby.
- 15 **NWEMF**. Hoole Community Centre, Chester. The music of Victoria: a conspectus with Roger Wilkes.
- 28-30 Coleg Trefeca, Brecon. One to a part recorder consorts with Margaret Westlake. Details from 01874 625346.

November

- 6 **BMEMF**. Town Hall, Kidderminster, DY10 1EJ. Alessandro Striggio's *Missa sopra Ecco si beato giorno* with Robert Hollingworth, David Hatcher.
- 12 **NWEMF** Sacred music in honour of the Blessed Virgin St Mark's Church, Natland, nr Kendal, Cumbria with Clive Walkley

- 18-20 **Wedgwood**. Palestrina & Victoria for voices & instruments with Peter Syrus.
- 25-27 **Benslow**. Consorting Viols with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.
- 26 **MEMF**. Venue tba. Workshop for renaissance instruments (A=440) with Kathleen Berg.

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 Julia Bishop.
- 16 **Farncombe**. Music for a Spanish Christmas for voices & viols - O magnum mysterium - with Alison Crum, Peter Syrus.

January 2012

- 21 **MEMF**. Methodist Church Hall, Blossomfield Road, Solihull, B91 1LG. Workshop for singers & instruments with David Hatcher.

February

- 4 **NWEMF**. Carnforth Parish Church. Lutheran Vespers with Roger Wilkes.
- 4-5 **IoM**. Early Music Workshop 2 with Eileen Silcocks.

March

- 2-4 **NWEMF**. West Arms, Llanarmon, LL20 7LD. 3rd Annual Viol weekend - The Music of John Jenkins - with Ibi Aziz.
- 10 **MEMF**. Venue tba. Vivaldi - 2 settings of *Dixit Dominus* RV 594 & 595 for singers & instruments (A=415) with Neil Ferris.
- 10 **NWEMF**. Westhoughton. Schutz for singers & wind players with Philip Thorby.

April

- 1-7 **Easter**.
- 24 **NWEMF**. Venue tba. Bach with Paul Spicer.

May

12 MEMF. Venue tba. Bach Motets with John Butt.

Concerts

Contacts

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 Office, 0161 907 5555, box.office@rncm.ac.uk,
www.rncm.ac.uk

October

14 19.30 Rochdale Town Hall. "Tudor Revels" The York Waits in concert. Further details from 01457 874548 or alanhs@alanhs.plus.com

21 19:30 **Buxton**. Handel *Xerxes* English National Opera.

ROBERT HOLLINGWORTH'S FAGIOLINI RECORDING OF STRIGGIO'S 40/60-PART MASS HAS NOW BEEN IN THE SPECIALIST CLASSICAL MUSIC CHART FOR 20 WEEKS.

ROBERT WILL BE LEADING A SINGERS' INSTRUMENTALISTS' WORKSHOP ON THIS LONG-LOST WORK AT KIDDERMINSTER TOWN HALL ON 6 NOVEMBER 2011. DETAILS AND APPLICATION FORM FROM BMEMF WEBSITE OR TELEPHONE 01544 350636.

NWEMF EVENTS

- October 15 Hoole Community Centre, Chester. The music of Victoria with Roger Wilkes.
- November 12 Sancta et immaculate: Sacred music in honour of the Blessed Virgin St Mark's Church, Natland, nr Kendal, Cumbria with Clive Walkley

2012

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- March 2-4 West Arms, Llanarmon, LL20 7LD. 3rd Annual Viol weekend - The Music of John Jenkins - with Ibi Aziz.
- March 10 Westhoughton. Schutz for singers & wind players with Philip Thorby.
- April 24 Venue tba. Bach with Paul Spicer.

COPY DATE

Copy date for the December issue will be Saturday November 12

FOR SALE

Baroque Bassoon A415 by Leslie Ross, after Scherer. 5 keys, vgc. Played in but nearly new. £2,600. Contact Paul on apcrosby@btinternet.com or 07535 574528 (Northants)