



# NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

**VOLUME XL1 NUMBER 1 February 2017**

From the Editor,

Welcome to 2017 and our first Newsletter of the year. Since the last one, two workshops have taken place, led by Morris Davies and Roger Wilkes respectively. Reports including one for the Robert Hollingworth workshop appear on pages 7-10.

This is the last Newsletter prompt to register for Peter Syrus' March 18 workshop *Alternatively... Giovanni Gabrieli* and perhaps also for Grace Barton's April 22 workshop *Renaissance music for recorders*. See the corresponding registration forms for these, and pages 4-7 for details of workshops from February to June.

There is outline information on all remaining NWEMF workshops in 2017 on the back page.

Please note especially the change of date and tutor in May and the request for wind and string players to express their interest in taking part in the Monteverdi Vespers on 3<sup>rd</sup> June.

The NWEMF Annual General Meeting will be held at 1315 on 18<sup>th</sup> March, at Didsbury Baptist Church during the workshop there.

Announcements of other events appear on pages 10-14.

The usual diary of events follows on pages 14-23.

Please note the change of Membership Secretary. The Committee has expressed its thanks to Gill Lowden for her several years of hard work in this role, and I thank her especially for circulating the Newsletter and associated flyers and forms. Bob Foster is now Membership Secretary and entries for the Diary of Events should now come to me please.

I thank all the contributors to this issue, and would welcome items from any member for a future issue – by the end of March for the next issue please.

John Huthnance

## THE COMMITTEE

### **PRESIDENTS**

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### **COMMITTEE**

Elizabeth Dodd, Mark Flinn, Peter Syrus, Clive Walkley.

**NWEMF website:** [www.nwemf.org](http://www.nwemf.org)

## MEMBERSHIP MATTERS

From the (new) Membership Secretary

- a) A hearty welcome to our new members:- David Fisher, Alan Jones, Beryl Kilpatrick, Christine Lloyd, Isobel McCretton, Nicky Peet, Liz Richards & Elizabeth Winder.
- b) Resignations - Barbara Broomfield (see below), James Hall, Mary-Ann Hodchild & E Ruth Taylor.
- c) Presumed resignation:- Christine Husband.
- d) We now have 141 members.
- e) Profound thanks to the 97 members who have already paid their 2017 subscription - mostly by standing order, which makes the administration so much easier. Please consider whether your standing order mandate needs revision to bring it into line with the new reduced subscription amount of £10.

This leaves 44 members who have yet to arrange payment. If you would like to complete a standing order mandate, just ask me for a form (preferably by e-mail).

- f) The outgoing Membership Secretary tells me that "there are more and more members asking me to do publicity shots for them". This is not a service I shall be providing so please do not ask.

Bob Foster

We are sad to learn that *Geoff Brocklehurst* passed away in January. His son writes that he very much enjoyed his involvement with NWEMF over the years.

*Barbara Broomfield* writes "I regret to tell you that I am retiring from membership of NWEMF as now that I am well into my 80's with somewhat failing faculties such as sight for night driving and inability to confidently navigate unfamiliar routes anyway, the worries are making this decision necessary. I have to say that I have had great enjoyment in taking part for about 28 years even though I have never learnt to play any early instrument, only relying on voice. My very grateful thanks go to Roger Wilkes, Peter Syrus and indeed all the other workshop leaders I've encountered over the years for giving me such pleasure after 11 very barren (musically speaking ) years spent living in remotest Scotland from 1974 to 1985.

THANK YOU ALL, and very best wishes for the future of NWEMF."

## FORTHCOMING NWEF WORKSHOPS

For a list see the back page. Here follow some details to June 2017.

### **Agony and Ecstasy**

Music of the Song of Solomon & The Sibylline Prophecies; for singers  
Saturday 11<sup>th</sup> February 2017

Chapel: University of Cumbria, Bowerham Road, Lancaster LA1 3JD  
Tutor: **Alistair Dixon**

One of the great riches of our 16th century musical legacy is the sheer diversity of musical styles that composers developed and used in their compositions.

In this workshop we will contrast two extremes of 16th century music - the 'agony' of Gesualdo and Lassus and the 'ecstasy' of music composed on texts from the Song of Solomon.

In 1590 Don Carlo Gesualdo (c.1566-1613), Prince of Venosa, arranged for the murder of his wife and her lover the Duke of Andria. It seems that he remained tortured by this act and the fear of eternal damnation for the rest of his life. His music conveys this sense of disturbed unrest being characterised by unconventional cadences, exaggerated rhetorical devices, ambiguous successions of chords, and a free mixture of counterpoint and homophony.

It is apparent from his correspondence that Orlando di Lassus suffered from bouts of "melancholy" - or depression. His setting of the Sibylline Prophecies was perhaps composed during such a period. Lassus expresses the text with the immediacy of renaissance rhetoric, while the continually shifting pitch-centres prepare the listener for the bizarre mixture of pagan hysteria and Christian epigram which are to come.

Canticum Canticorum Salomonis - the Song of Songs - comes between the Old Testament books of Ecclesiastes and Isaiah and is a collection of very beautiful and erotic verse. It celebrates in astonishingly frank and fresh terms the delights of physical love.

With its rich imagery of nature - trees, fruits, Spring, gardens - the Song of Solomon has been a rich mine for generations of composers seeking texts. The imagery and human dimension of the Song of Solomon inspired composers to write music which speaks directly to the emotions and sensibilities of its listeners.

## **Alternatively . . . Giovanni Gabrieli**

for singers and players of cornetts, sackbuts and curtals  
Saturday 18<sup>th</sup> March, with the NWEMF AGM  
Didsbury Baptist church, School Lane, Didsbury, M20 6SX  
Tutor: **Peter Syrus**

*O magnum mysterium, Omnes gentes, Hodie completi sunt...* great pieces, no question. They, like so many of his best loved and most familiar motets, come from three major collections published in Venice. But that's not the whole picture. This workshop draws on sources from Kassel and Warsaw, including the magnificent *Hic est filius Dei* for three choirs in 18 parts. Or there's *Sancta et immaculata virginitas*, unconvincing in the Venetian source, but superb in its Warsaw reworking. You may know the Christmas motet *O Jesu mi dulcissime* from Venetian collections of 1597 and 1615, but we perform a manuscript version midway between the two in terms of chronology and complexity. 'We' are singers (all voice ranges), and players of those instruments so supremely at home in this glorious and exciting repertoire.

The venue is a popular one, and it is easy to see why. It boasts warm and comfortable facilities, and a flexible performing area. It has its own small adjacent car park, and there is further space on nearby roads for parking. It is situated within a few yards of the Didsbury Village stop on the Metrolink tram network.

## **Renaissance Music for Recorders**

A workshop for recorder players (pitch = A440)  
Saturday 22<sup>nd</sup> April

Eglwys y Santes Fair / St Mary the Virgin, Cilcain, Flintshire CH7 5NH  
Tutor: **Grace Barton**

We will be studying music from the earlier part of the 16th century. The featured composers will include Joaquin des Pres, Clemens non Papa, Senfl, and probably that famous composer anon. Much of the music will have originally been vocal music and there will be a few pieces of specifically instrumental music; for example, we may study Josquin's wonderful rich setting of *La Spagna*. We know from the early tutor for the recorder published in Venice in 1535, written by Sylvestro Ganassi, that vocal music was the bread and butter of recorder players. He lays great emphasis on playing in a vocal style particularly through the use of subtle variations in articulation. His treatise is also famous as a source on ornamentation. England in the early 16th

century was a major centre for recorder playing and by 1540 there were professional recorder players imported from Venice playing at court.

Cilcain is a beautiful village and the church of St Mary is one of the wonders of North Wales with its great early 16th century hammer beam roof. By late April the temperature should be comfortable in the church. The village has an excellent pub and also a shop that sells sandwiches and soup.

All sizes of recorder including GB and CB will be very welcome; much of the music for the renaissance consort is for Alto and lower.

### **NWEMF 40<sup>th</sup> Anniversary Workshop, 3<sup>rd</sup> June**

As regular readers and workshop attendees will know, we are celebrating this occasion with what we hope will be a splendid workshop on the Monteverdi Vespers when we welcome Justin Doyle as our director for the day.

Justin is now well established as a professional conductor, equally at home with choirs and orchestras, on the concert platform or working in the opera house. He was recently appointed chief conductor and artistic director of the Berlin RIAS Chamber Choir and also works regularly with Opera North. Alongside his interests in mainstream and contemporary music, he has a keen interest in early music. He has worked on the Monteverdi Vespers with other groups and I know that the detailed preparation he puts in to any work he is directing will result in a fruitful experience for all of us.

The venue for the workshop is the chapel of the former St Martin's College, Bowerham Road, Lancaster, now the Lancaster campus of the University of Cumbria. The chapel has a vibrant acoustic and provides ample space for such a work as the Vespers. Car parking is free on the campus on Saturdays and the site is within walking distance of the railway station; it is also on a bus route.

Pitch of this workshop will be A440 and although application forms are not yet available it would be useful for your committee to have some idea of the likely interest in this workshop from string players (viols, violin, viola, cello, double bass) and wind instrumentalists (cornett, sackbut, curtal and tenor/treble recorders). We shall also of course require continuo players (organ, and plucked strings). Bob Foster has kindly agreed to coordinate interest from wind players and I would

welcome contact from any string players who would like to take part. I can be contacted by phone (10539 723482 or email: [walkley903@btinternet.com](mailto:walkley903@btinternet.com)). Singers, please make this workshop known to any non-members of NWEMF who might be interested. Justin has said: “tenors – we need masses of them!”

The edition Justin has chosen to use is the OUP edition edited by Jeffrey Kurtzman. Parts for instrumentalists will be available for study and practice in advance and choir scores have already been reserved.

I hope I have said enough to arouse your interest in this workshop. Please contact me if you require any further information.

Clive Walkley

## WORKSHOP REPORTS

**Fyer, fyer!** (for singers and instrumentalists), Robert Hollingworth, Didsbury, 5<sup>th</sup> November.

Appropriately for a day that the English celebrate with bonfires and fireworks, Robert Hollingworth had chosen fire as the theme for the day. A large group of singers and instrumentalists assembled at the comfortable Baptist Chapel in Didsbury. There were a few versatile people who offered more than one skill, but we ended up with a nicely balanced choir of about forty singers and a dozen or so instrumentalists, including cornetts, sackbuts, recorders, and viols. There was even a curtal - an instrument I have to admit I'm not aware of having seen before.

The ways in which the various pieces we tackled were related to the theme of the day was illuminating. Bonfires are of course a time-honoured way of getting rid of the unwanted, and it was in 1497 that Savaronola, outraged by the worldly excesses of the Florentines, lit his first *Bonfire of the Vanities* on which to throw finery, the frivolous and the blasphemous as a way of getting rid of what he (if not all the citizens) considered unwanted. This I learned is what inspired Josquin's *Miserere*. Those of us who were members of the Renaissance Music Group have sung this setting before under the direction of Morris Davies, but I hadn't realized that it was the first time *all* the words of the *Miserere* had been set.

Robert paired this work with one by Orlando Lassus: *Infelix ego* in 3 parts, parts 1 and 3 in 6 voices, the middle part in 4 voices (no sopranos). The words are by Savonarola himself, his meditation on the opening of the Miserere or Psalm 50 (51). Setting the concluding words, 'Miserere mei, Deus, secundum magnam misericordiam tuam', Lassus alludes to, but, unlike most other composers before him, doesn't quote directly from Josquin.

It was a ballett for 5 voices by Morley that provided the title for the workshop. *Fyer, fyer!* has the usual 'fa la la' refrain, with the words of the verses telling of a burning heart begging for water to quench the fire. Tomkins' madrigal in 6 parts, on the other hand, is a polyphonic setting of 6 lines of text that compare the 'contraries' of fire and water with love and hate.



Perhaps the greatest challenge of the day – for the singers, if not the instrumentalists – was a piece by Mateo Flecha the Elder (1481-1553). *El fuego* is an ensalada, so-called because (like a salad) it is a mixture – of languages, typically Spanish, Latin, Catalan, French, Italian. I was aware of the Spanish and the Latin, but didn't recognize any French or Italian. There may well have been Catalan in the mixture, but I couldn't distinguish it from the Spanish. The music which balances homophonic with polyphonic sections wasn't too difficult, but getting the words articulated was! And there are a lot of them. Music of energetic dancing rhythms works quickly through about 46 lines of text (in the English translation), in a complicated structure of verses, and refrains where the voices imitate bells or instruments. This piece is about the fire of human sinfulness, calling for acts of penance as the water to



extinguish the 'furnace of your evil desires'. The urgency of the repeated imperatives ('Ring those bells', 'Don't delay', 'Bring water right away!') etc) calms down in the last quarter of the text as the writer points out that the purest source of water is the Virgin, and through her and the birth of Christ our thirst is quenched. It was the strangest Christmas-type piece I've ever come across.

Robert took us through this interesting and challenging programme with his usual energy and flair. Information, anecdote and humour were mingled, so that I, for one, came away having learned a lot and had a thoroughly enjoyable day. So thanks to him, thanks to Peter Syrus for providing the scores and parts, and thanks to the NWEMF committee for organizing the day.

Valerie Pedlar

**Works by Hieronymus Praetorius** (for singers and players), Roger Wilkes, Morley Green, 14<sup>th</sup> January.

This was my first NWEMF event, so I didn't quite know what to expect.

The workshop was aimed at exploring some of the choral works of Hieronymus Praetorius (1560 – 1629; no relation of Michael Praetorius),. He was an organist and composer and member of a distinguished family of German musicians associated with Hamburg. There were about 30 singers joined by around 10 instrumentalists – cornetts, sackbuts, recorders, viols and a curtal. As well as adding an extra dimension to the music, at times they doubled with some of the voice parts which was particularly useful when there was only one singer on the line. The whole day was expertly led by Roger Wilkes who gave us some interesting insights into the music as well as injecting good humour into the proceedings.

We warmed up with a double choir arrangement of *In Dulce Jubilo*. A good start as I had actually sung this version before (though inevitably a different part). After that we moved on to a more complex 12-part *Angelus ad Pastores Ait*. Influenced by the Venetian style, this and his other polychoral motets were among the earliest Venetian-inspired pieces to be published in north Germany.

Despite the plummeting temperature in the hall (inadvertently programmed to go off at 11am!), we then moved away from 'Christmas' and Venetian-inspired writing and looked at a more devotional 6-part O

*Bone Jesu*, influenced by the music of Lassus. For me, in many ways this penitential piece was the best piece of the day. Some of the treatment of the text was quite Catholic for a Lutheran composer.

A hot drink at lunchtime, and heating in the hall restored, we continued with an 8 part *Nunc Dimittis*. While this is usually sung at Compline in the Catholic Church and at Evensong in Anglican worship, in the Lutheran church it can be used after the reception of Holy Communion. We continued with a joyful 12-part *Jubilate Deo* (Psalm 66), and a short 8-part Christmas hymn, *Joseph, Lieber Joseph Mein*. The day concluded with a rousing 8-part *Cantate Domino* (Psalm 96). I'm not sure whether to be relieved or disappointed that Choir 2 was spared the sight reading challenge presented to Choir 1, but it was a stirring piece with which to end the workshop.

Unfortunately, we had to finish a bit earlier than planned so that the hall could be prepared for an 18<sup>th</sup> birthday party that evening. I felt it might have been nice to have the time to bring it all together and 'perform' all the works we had explored, though the choreography for that may have been a tall order, especially for the instrumentalists!

It was interesting to sing works by the same composer but which varied in style, subject and distribution of forces. Also, not being on the same line all day meant that we all moved round and sat next to different people – an advantage for a newcomer as I 'met' more singers. My thanks to Roger - it was a great day and I will certainly be back for more!

Isobel McCretton

## NEWS ITEMS

### **A Festival of carols and readings in Lancashire**

Before Christmas I received a request via the NWEMF web site for a group of recorder players to play with the church choir at St Mary the Virgin, Eccleston near Chorley in Lancashire. After a flurry of emails 3 recorder-playing members of NWEMF met at the church and had a most enjoyable afternoon working with the choir of this beautiful historic church. I made recorder parts for several of the works and Phil Parkinson, the choir master and organist, provided more music. Now this was not specifically early music as the repertoire covered from Scheidt to Rutter. Yet it was a thoroughly worthwhile contribution to the

Christmas festivities of the parish and I rather think it may have gathered some new members for NWEMF from the choir.

David Allen

**Play Baroque!** Saturday 18th February 2017, Christ Church Community Centre, Kings Rd. Higher Bebington CX63 8LX. To book a place please complete the accompanying form. For more information contact Judith Van Ingen, [info@18thcentury.co.uk](mailto:info@18thcentury.co.uk), 0151 334 1956.

**Viol Consort Weekend**, Friday-Sunday March 24-26, tutor Elizabeth Dodd. Focusing on consorts by Byrd, Gibbons and Jenkins. Higham Hall, Bassenthwaite Lake, Cockermouth, CA13 9HS 017687 76276, [admin@highamhall.com](mailto:admin@highamhall.com)

**Higham Hall Tea Concert** "SOLDIER, PUNKE, WHOOP, THUMP and a CANARY". Solo viol concert, Elizabeth Dodd, Sunday March 26<sup>th</sup>, 2pm.

**Morris Dance Conference**, 25-26 March 2017, Cecil Sharp House, London.

This will be a major conference on the History of the Morris in Britain. It is being organised by the Historical Dance Society in partnership with The English Folk Dance and Song Society, The Morris Ring, The Morris Federation and Open Morris.

Proposals for a paper, workshop or poster should be sent to [conference@thds.org.uk](mailto:conference@thds.org.uk)

Details can be found at <http://www.dhds.org.uk/conference/year/2017>  
Peter Barnard [peter.barnard@me.com](mailto:peter.barnard@me.com)

**Easter Recorder Course**, 24 - 31 Mar 2017, The Hayes Conference Centre, Alfreton, Derbyshire. This course is run by Pam Smith and Jan Epps under the banner of *Recorders for All*. Tutors: Andrew Collis, Pam Smith, Janice Ormerod, Ann and Steve Marshall, Rosemary Robinson, Andrew Melville, Ruth Burbidge and Josef Manser. During the week there will be the opportunity to play a variety of repertoire in both large and small groups. There will be a 'classic' recorder orchestra, conducted by Andrew Collis, and a chamber orchestra conducted by Pam Smith. Both orchestras will work on specific

repertoire throughout the course and will perform in the concert on the final evening. You may come as a non-resident for either the whole week or just a few days. There is a Travelodge and a camp site just a short distance from the venue. All the onsite accommodation is en-suite. [www.recordersforall.org.uk](http://www.recordersforall.org.uk)

### **St George's Singers Diamond Anniversary Concert,**

Saturday 22 April, 7.30 pm, Royal Northern College of Music, Oxford Road, Manchester. Programme includes Byrd *Laudibus in sanctis*, Purcell *Hear my prayer*, Bach *Lobet den Herrn* (plus works by Handel, Mendelssohn, Holst, Pärt, Whitacre, Dove, Praulins). £12, £10 concession, £6 students/children, group discounts.

**SHEM Workshop – Pearls from the Venetian Renaissance**, Sat-Mon April 29th-May 1st. A three day course for voices and instruments to be held in Sherborne, focusing on music from the golden age of Venetian polyphony culminating in a free open performance at 4.30pm on Monday 1st May as part of the ever-popular Sherborne Abbey Festival. Tutors: Uri Smilansky, Emily White.

£170 (students, MU members £90). Non-playing observers: £5/day  
For more information and a booking form see flyer or contact:  
[www.sherborneearlymusic.com/event-diary.html](http://www.sherborneearlymusic.com/event-diary.html)  
or email: [info@sherborneearlymusic.com](mailto:info@sherborneearlymusic.com)

**Clifton Festival 2017**, 14th-18th June 2017. Our headline concert, on Saturday 17th June, will feature world renowned vocal ensemble The Tallis Scholars - with double the number for a special performance. See [www.cliftonfestival.com](http://www.cliftonfestival.com)

**Beauchamp Early Music Course *Holy Week***, 23<sup>rd</sup> – 29<sup>th</sup> July with Philip Thorby and David Hatcher.

“We explore Renaissance music from Holy Week. From *Lamentations* and settings of *Stabat Mater* to triumphant Easter motets, this is a repertoire of unrivalled depth and variety. A core work will be Brumel's great twelve part *Missa Et Ecce Terrae Motus* (the Earthquake Mass). The different combinations of voices and instruments which the 'Beauchamp' week uniquely provides will also be kept fully occupied with large-scale seasonal motets by German and Venetian composers

including - of course! - Gabrieli." The course is open to singers and players of cornetts, sackbuts, curtals, recorders, baroque strings, viols, continuo instruments.

The course fee is £450; 10% discount for bookings received by 31st January 2017. To reserve a place on the course, please contact Anne Ingram by email at [earlymusic@gamusic.co.uk](mailto:earlymusic@gamusic.co.uk), by phone on 01989 218432/01452 668592 or visit [www.gamusic.co.uk](http://www.gamusic.co.uk) for all details and a Booking Form.

**NORVIS XLVII Early Music Summer School**, 29th July to 5th August, College of St Hild and St Bede, Durham.

NORVIS (Northumberland Recorder and Viol School) is a popular all-ability course for recorder, viol, baroque strings, voice, lute and harpsichord. There are technique classes, small groups, renaissance band, choir, baroque orchestra, period dance, master-classes, concerts and more. Lavishly staffed with inspirational tutors.

See [www.norvis.org.uk](http://www.norvis.org.uk).

Further information from Harriet Gilfillan on 07736 108771 or email [enquiries@norvis.org.uk](mailto:enquiries@norvis.org.uk).

**Cambridge Early Music**, 30 July - 6 August and 6 - 12 August, Girton College, Cambridge.

In celebration of the 450th anniversary of the birth of Monteverdi, Cambridge Early Music offers:

*The Monteverdi Legacy*: Venetian Music from Monteverdi to Vivaldi, 30 July - 6 August, The Parley of Instruments

*Made in Venice*: Willaert, de Rore, Ganassi and Bassano, masters of the 16th century, 6 - 12 August, Philip Thorby & Friends

See the flyer and [www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org) for full details about courses, tutors and bursaries.

**Irish Recorder and Viol Course 2017**, August 12–19, An Grianán, Termonfechin, Ireland.

For players of recorders, viols and other early instruments, covering a wide repertoire from ancient to modern. Tutors: Ibi Aziz, Marion

Doherty-Hayden, Pamela Flanagan, Emma Murphy, Marion Scott, Philip Thorby. See <http://www.irishrecorderandviolcourse.org/>.

**In Echo**, [www.inecho.co.uk](http://www.inecho.co.uk), a new early music venture, is seeking support in order to produce their first CD, via [www.crowdfunder.co.uk/inechocdappeal/backers/](http://www.crowdfunder.co.uk/inechocdappeal/backers/)

**Musical Instruments Resource Network (MIRN).** MIRN (formerly MISSN) is a Subject Specialist Network for musical instrument collectors and collections in the UK. MIRN offers workshops, seminars and advice surgeries on topics that have an impact on the care, maintenance, display and use of musical instruments, especially those with a heritage interest. At <https://mirn.org.uk/about/> there are links to:

- the latest MIRN activities and upcoming events,
- guidance sheets on pertinent issues concerning musical instruments,
- related organisations and sources of further specialist information
- a Forum for contributing to discussions and asking questions.

Join MIRN to get full access to news, activities, events and the MIRN Forum.

**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](mailto:jmh@noc.ac.uk).** I actively research our own and the workshops of our contiguous EMFs (**BMEMF**, **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

- 4 **MEMF.** Dale Street Methodist Church, Leamington Spa, CV32 5HL. Muffat – music from *Armonico Tributo* and *Florilegium Primum* -workshop for strings (A=415) with Nicolette Moonen.
- 4 **NEEMF.** Phipps Hall, University of Huddersfield HD1 3DH. Handel funeral anthem *The Ways of Zion do Mourn* HWV 264 workshop with Dr George Kennaway. For choir (SATB), orchestra (A=440) strings, 2 oboes, 1 bassoon (optional), continuo (organ, theorbo).
- 13-16 **Benslow.** Mixed Chamber Music for strings & winds (A=440/430) with Ensemble DeNote with Ruth Alford, Jane Booth, John Irving.
- 17-19 **Jackdaws.** City Music for cornett, sackbut, shawm, dulcian, recorder & crumhorn with William Lyons & Richard Thomas.
- 17-19 **Rondo.** High Leigh. Pre-formed Consorts & Elementary.
- 18 **Play Baroque.** Christ Church Community Centre, Kings Road, Higher Bebington, CX63 8LX. String workshop on Corelli *Christmas Concerto* and Geminiani *Concerto Grosso no 12*. Learn to play in period style on your modern instrument, have a go with a Baroque bow and discover a whole new world of performance. Details from Judith van Ingen 0151 334 1956, [info@18thcentury.co.uk](mailto:info@18thcentury.co.uk)
- 24-27 **West Dean.** English Art Song with Michael Fields, Clive Pollard, Evelyn Tubb. (Full but has waiting list)

## March

- 4 **BMEMF.** Yarpole Village Hall. Will Kempe's Nine-Days' Wonder for singers & instrumentalists with Alison Kinder.
- 4 **NEEMF.** Westfield School, Newcastle upon Tyne. Small Groups Playing Day - untutored.
- 6-9 **Benslow.** Exploring 18th Century Comic Opera with Žak Ozmo, Emma Kirkby, Dionysios Kyropoulos.
- 10-12 **Benslow.** West Gallery Music with Francis Roads.
- 10-12 **Rondo.** High Leigh. Advanced.
- 10-12 **West Dean.** Recorder Consort Weekend with Helen Hooker.
- 13-16 **Benslow.** Springtime Recorders, with Alyson Lewin, Caroline Jones.
- 18 **MEMF.** Bramall Building, Birmingham University. Josquin / Dufay / Ockeghem Workshop for Singers with Andrew Kirkman

- 19-24 **Lacock**. Voice Workshop, Corsham, vocal technique course with Ghislaine Morgan.
- 23/24-26 **Benslow**. LuteFest with Jadran Duncumb, TBC, Roy Marks, Stewart McCoy, Jeni Melia.
- 24-26 **Higham**. Higham Hall Viol Consort Weekend - consorts by Byrd, Gibbons & Jenkins - with Elizabeth Dodd.
- 24-31 The Hayes Conference Centre, Alfreton, Derbyshire. Easter Recorder Course 'Recorders for All', run by Pam Smith and Jan Epps. Tutors: Andrew Collis, Pam Smith, Janice Ormerod, Ann and Steve Marshall, Rosemary Robinson, Andrew Melville, Ruth Burbidge and Josef Manse. [www.recordersforall.org.uk](http://www.recordersforall.org.uk)

## April

- 1-6 **Chalemie**.
- 1-7 **Easter**
- 17-21 **Benslow**. The Benslow Baroque Oratorio: Handel Athalia for violins, violas, cellos, double basses, oboes & bassoons (A=415) & a chorus of singers with Julian Perkins, Henrik Persson, Andrew Radley, Judy Tarling.
- 21-23 **Rondo**. Hothorpe. Intermediate & Upper Intermediate.
- 22 **MEMF**. Venue tba. Monteverdi the Sacred Dramatist -workshop for voices & instruments (pitch A440) with Justin Doyle.
- 24-27 **Benslow**. Gregorian Chant for All with John Rowlands-Pritchard.
- 29-1 May **SHEM**. Workshop Weekend - Pearls From The Venetian Renaissance - for voices and instruments (A=440) focussing on music from the golden age of Venetian polyphony with Uri Smilansky, Emily White.

## May

- 5-7 **Benslow**. Bach Concertos on Modern String Instruments with Judy Tarling.
- 5-7 **Benslow**. Expressive Harpsichord Playing with Dr Penelope Cave
- 6 **BMEMF**. Bishop's Palace, Hereford. Princely Splendour (rare choral works from 18th Century Rome) with Peter Leech.
- 6 **MEMF**. Venue: tba. The Catholic Kings – Songs of the early Spanish Renaissance - workshop for voices with Richard Wilberforce.



- 12-14 **Benslow**. Voices and Viols with Alison Crum, Peter Syrus.  
 13 **NEEMF**. St Bartholomew's Church Hall, Station Road, Benton, Newcastle upon Tyne NE12 8YY. Spanish Ladies: Marian devotion in Iberian Renaissance polyphony (Morales, Guerrero & Victoria) for singers & instrumentalists with James Weeks  
 22-25 **Benslow**. Venetian Music for Voices and Brass with Peter Bassano, Jeremy West.  
 26-28 **Benslow**. Now is the Month of Maying with Sara Stowe.  
 27 **NEEMF**. Minster School Hall, York, YO1 7JA. The Siege of York, a workshop for singers, with Dr Paul Gameson.  
 30 – 1 June **Benslow**. Consorts for the Terrified with Alyson Lewin.

## June

- 3 **MEMF**. Emmanuel Church, Forest Road, Loughborough, LE11 3NW. Workshop for voices with Andrew Carwood.  
 11-17 **Lacock**. Music At Monteconero - a week of choral singing in a former mediaeval monastery on the Adriatic with JanJoost van Elburg.  
 24 **BMEMF**. Burton Court, Eardisland. The music of the Pleasure Gardens for singers and instrumentalists with Steven Devine, Kate Semmens.  
 26-29 **Benslow**. Baroque String Orchestra with Theresa Caudle, Mark Caudle, Robin Bigwood.

## July

- 10-12 **Benslow**. Trio Sonatas with Da Camera (Emma Murphy, Susanna Pell, Steven Devine)  
 16-21 **Benslow**. International Viol Summer School with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.  
 22 **NEEMF**. Venue tba. Medieval music with Rebecca Austen-Brown.  
 23-29 **Beauchamp**  
 29-5 Aug **Norvis**  
 30-6 Aug **Cambridge** week 1  
 6-12 **Cambridge** week 2

## August

- 13-19 **Higham**. Early Music Summer School.

13-18 **Lacock**. Ludlow Summer School *Polychoral Music in 17th century Poland* - for singers and instrumentalists with Eamonn Dougan and Greg Skidmore.

27-1 Sep **Lacock**. Venice Music Party - a week of singing with an invited group in a church on the Grand Canal with Andrew Carwood.

## September

8-10 **Jackdaws**. Stylish Baroque (mainly A=415) with Theresa Caudle & Alastair Ross.

17-22 **Lacock**. Jimena de la Frontera music week: Spanish Music of the Sixteenth Century, for choral singers with Robert Hollingworth.

29-1 Oct **Rondo**. Hayes. Pre-formed Consorts & Elementary.

## November

3-5 **Rondo**. High Leigh. Intermediate & Upper Intermediate.

## December

28-2 Jan **Lacock**. Ambleside Winter School, choral singing in the Lake District.

## January 2018

28-2 Feb **Lacock**. Singing in Castara, a small fishing village in Tobago, with Justin Doyle

## Contacts for workshops

**Baroque Week**. Queen Anne's School, Caversham, Berks. 01883 344031, [info@baroque-week.org.uk](mailto:info@baroque-week.org.uk), [www.baroque-week.org.uk](http://www.baroque-week.org.uk)

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

**Beauchamp Early Music Course**, c/o Gloucester Academy of Music, Barbican House, Gloucester, GL1 2JF. 01452 688592, [earlymusic@gamusic.co.uk](mailto:earlymusic@gamusic.co.uk), [www.gamusic.co.uk](http://www.gamusic.co.uk)

**BMEMF**, Sue Russell, 01568 780559, [peterandsuerussell@btinternet.com](mailto:peterandsuerussell@btinternet.com), [www.bmemf.org.uk](http://www.bmemf.org.uk)

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

**Cambridge Early Music Summer Schools**, 0844 808 2412,  
[info@cemss.org](mailto:info@cemss.org), [www.cambridgeearlymusic.org](http://www.cambridgeearlymusic.org)

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

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

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

**Discoed** Upper House, Discoed, nr Presteigne, LD8 2NW. 01547  
560369, [DiscoedEarlyMusic@BTConnect.com](mailto:DiscoedEarlyMusic@BTConnect.com)

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

Dorset Bach Cantata Club, Sturminster Newton High School, Bath  
road, Sturminster Newton, Dorset, DT10 1DT. Details from  
01933 425 383.

**Easter Early Music Course** for recorder & viol players. St George's  
School, Wells Lane, Ascot, SL5 7DZ.  
[info@easterearlymusiccourse.org.uk](mailto:info@easterearlymusiccourse.org.uk),  
[easterearlymusiccourse.org.uk](http://easterearlymusiccourse.org.uk)

**EEMF**, [committee@eemf.org.uk](mailto:committee@eemf.org.uk), [www.eemf.org.uk](http://www.eemf.org.uk)

**EMFScotland**, [events@emfscotland.org.uk](mailto:events@emfscotland.org.uk), [www.emfscotland.org.uk](http://www.emfscotland.org.uk)

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

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

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

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

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

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

**Irish Recorder & Viol Course.** Termonfechin, Ireland. 00 353 85 288 0389, [info@irishrecorderandviolcourse.org](mailto:info@irishrecorderandviolcourse.org), [www.irishrecorderandviolcourse.org](http://www.irishrecorderandviolcourse.org)

**Jackdaws Music Education Trust**, Great Elm, Frome, Somerset BA11 3NY. 01373 812 383, [music@jackdaws.org](mailto:music@jackdaws.org), [www.jackdaws.org.uk](http://www.jackdaws.org.uk)

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ, 01300 320684, [kingcombe@hotmail.co.uk](mailto:kingcombe@hotmail.co.uk), [www.kingcombe.org](http://www.kingcombe.org)

**Knuston Hall**, Irchester, Wellingborough, Northants, NN29 7EU. 01933 312104, [enquiries@knustonhall.org.uk](mailto:enquiries@knustonhall.org.uk), [www.knustonhall.org.uk](http://www.knustonhall.org.uk)

**Lacock**, Andrew van der Beek, 01249 730468, [avdb@cantax.freeserve.co.uk](mailto:avdb@cantax.freeserve.co.uk), [www.lacock.org](http://www.lacock.org)

Leicester Early Music Festival. 0116 270 9984, [mail@earlymusicleicester.co.uk](mailto:mail@earlymusicleicester.co.uk), [www.earlymusicleicester.co.uk](http://www.earlymusicleicester.co.uk)

Lute Society, Christopher Goodwin, 01483 202159, [lutesoc@aol.com](mailto:lutesoc@aol.com), [www.lutesoc.co.uk](http://www.lutesoc.co.uk)

**MEMF**, Mike Ashley (MEMF Chair), [chairman@memf.org.uk](mailto:chairman@memf.org.uk), [www.memf.org.uk](http://www.memf.org.uk)

**Mostly Music**, Roger Wilkes, 01565 872650, [mostlymusic@btinternet.com](mailto:mostlymusic@btinternet.com), [www.mostlymusic.co.uk](http://www.mostlymusic.co.uk)

**Musica Donum Dei**, Wendy Hancock, [wendy@philidors.co.uk](mailto:wendy@philidors.co.uk), [www.musicadonumdei.org](http://www.musicadonumdei.org)

**NCEM**, National Centre for EM, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, [boxoffice@ncem.co.uk](mailto:boxoffice@ncem.co.uk), [www.ncem.co.uk](http://www.ncem.co.uk)

**NEEMF**, [secretary@neemf.org.uk](mailto:secretary@neemf.org.uk), [www.neemf.org.uk](http://www.neemf.org.uk)

NEMA, [jane.beeson@btopenworld.com](mailto:jane.beeson@btopenworld.com), [www.nema-uk.org](http://www.nema-uk.org)

**NORVIS**, Northumbrian Recorder & Viol Summer School, Durham, 07736 108771, [enquiries@norvis.org.uk](mailto:enquiries@norvis.org.uk), [www.norvis.org.uk](http://www.norvis.org.uk)

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

**Oxford Baroque Week**. Headington School, Oxford. 0161 281 2502, [p.b.collier@googlemail.com](mailto:p.b.collier@googlemail.com), [www.baroque-week.org.uk](http://www.baroque-week.org.uk)

Pro Cantione Antiqua, 01943 874649

**Recorders For All** Easter Recorder Course. The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire, DE55 1AU. Jan Epps, 01752 481193, [jan.epps57@gmail.com](mailto:jan.epps57@gmail.com), [www.recordersforall.org.uk](http://www.recordersforall.org.uk)

Roger Wilkes, 01565 872650, [mostlymusic@btinternet.com](mailto:mostlymusic@btinternet.com)

**Rondo Viol Academy**. 07949 511619, [www.rondoviolacademy.co.uk](http://www.rondoviolacademy.co.uk)

Schola Gregoriana of Cambridge, 01223 263063, [scholacambridge@aol.com](mailto:scholacambridge@aol.com), [www.scholagregoriana.org](http://www.scholagregoriana.org)

**SEMF**, [richard.j.whitehouse@btinternet.com](mailto:richard.j.whitehouse@btinternet.com), [www.semf.org.uk](http://www.semf.org.uk)

**Sherborne Early Music**. Sherborne Girls School, Bradford Rd, Sherborne, Dorset, DT9 3QN, [info@sherborneearlymusic.com](mailto:info@sherborneearlymusic.com), [www.sherborneearlymusic.com](http://www.sherborneearlymusic.com)

Singers of Note, 01204 692797, [martin.westhorp@ntlworld.com](mailto:martin.westhorp@ntlworld.com), [www.singersofnote.com](http://www.singersofnote.com)

Singing Days, 01943 874649, [pca@singingdays.co.uk](mailto:pca@singingdays.co.uk), [www.singingdays.co.uk](http://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](mailto:manchester@srp.org.uk), [www.srp.org.uk/manchester/index.php](http://www.srp.org.uk/manchester/index.php)

**SWEMF**, [secretary@swemf.org.uk](mailto:secretary@swemf.org.uk), [www.swemf.org.uk](http://www.swemf.org.uk)

Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281, [helen.poole@tsss.uk.com](mailto:helen.poole@tsss.uk.com), [www.tsss.uk.com](http://www.tsss.uk.com)

**Triora Musica**, Deborah Roberts, 01273 823788, [deborah@musicasecretaria.com](mailto:deborah@musicasecretaria.com), [www.trioramusica.com](http://www.trioramusica.com)

**TVEMF**, [www.tvemf.org](http://www.tvemf.org), [secretary@tvemf.org](mailto:secretary@tvemf.org), [tamesis@tvemf.org](mailto:tamesis@tvemf.org)

**VdGS** (Viola de Gamba Society), 01904 706959, [admin@vdgs.org.co.uk](mailto:admin@vdgs.org.co.uk), [www.vdgs.org.uk](http://www.vdgs.org.uk)

**West Dean College**, Chichester, PO18 0QZ, 01243 811301, [short.courses@westdean.org.uk](mailto:short.courses@westdean.org.uk), [www.westdean.org.uk](http://www.westdean.org.uk)

## CONCERTS

Please send information to: [jmh@noc.ac.uk](mailto:jmh@noc.ac.uk). I mainly rely on members or organisers to submit details for inclusion.

### February

- 11 7pm at Kempley Village Hall. 'Baroque for Beginners' - an hour-long concert and talk introducing baroque music, with violinist Alice Earll.
- 18 19:30. Christ Church, King's Road., Higher Bebington, Wirral, CH63 8LX. 18th Century Concert Orchestra Vivaldi *La Follia variations*. Details from Judith van Ingen 0151 334 1956, [info@18thcentury.co.uk](mailto:info@18thcentury.co.uk)
- 22 7.30 pm, Sir Jack Lyons Concert Hall, York. *I Fagiolini* - Monteverdi: Flaming Heart, Robert Hollingworth director. L'Orfeo Act II and Madrigals from Book IV. [www.york.ac.uk/concerts](http://www.york.ac.uk/concerts)
- 24 1.00 pm, St Helen's Church, St Helen's Square, York YO1 8QN. A Spanish Sojourn – Songs from the Siglo de Oro, with Musicke in the Ayre (Marie Lemaire, soprano, Din Ghani, lute & vihuela). <http://bit.ly/SpanishSjn>
- 24 19.30. Worcester Cathedral. Bach - Magnificat and other works. The Sixteen.
- 25 7.30pm, St Andrew's & St George's West Church, 13 George Street, Edinburgh, EH2 2PA. Orpheus' Noble Strings. Sofie Vanden Eynde, lute; orpharion; bandora; Romina Lischka, viola da gamba and lyra viol; Thomas Hobbs, tenor.
- 28 7.30 pm, Salts Mill, Saltaire. Gypsy Baroque Fantasy with Red Priest. <https://goo.gl/1W4Tnc>, 01274 288100. [Pre-concert suppers and drinks available in Salts Diner T: 01274 530533].

### March

- 11 Music in New Radnor. *The Quire* directed by Dr Michael Neville from the harpsichord. Tudor songs, European madrigals, 18th century glees, harpsichord solos from Bach and Scarlatti.
- 12 15.00 The Lion Ballroom, Leominster. Harpsichord music by English and French composers, including works by Purcell and Rameau. Duncan Honeybourne.
- 18 7.30 pm, Holy Cross Parish Church, Haltwhistle, CA8 7HB. Antiphon chamber choir - Dufay Mass 'L'homme armé' and works by Sheppard, Taverner, Binchois, Palestrina. [www.allegretto.co.uk/antiphon](http://www.allegretto.co.uk/antiphon), 07751 346487

- 19 15.00. Huntingdon Hall, Crowngate, Worcester. Music by Telemann, Purcell, Pachelbel and others.
- 22 19.30. Barber Institute, Birmingham. "Flaming Heart" – music by Monteverdi. *I Fagiolini*, director Robert Hollingworth.
- 25 7.30pm, St Andrew's & St George's West Church, 13 George Street, Edinburgh, EH2 2PA. Music for viola da gamba & harpsichord, Jonathan Manson & Trevor Pinnock.
- 26 Higham Hall Tea Concert 14:00. "Soldier, Punke, Whoop, Thump & a Canary" solo viol concert by Elizabeth Dodd.

## May

- 5-7 Worcester Early Music Festival. Monteverdi 1567 – Telemann 1767.

### Contacts for concerts

Birmingham Barber Institute. <http://barber.org.uk/> 0121 414 7333  
 The **Bridgewater** Hall, Manchester. 0161 907 9000, 0161 950 0015,  
[www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)

**Buxton Festival**. 0845 1272190, [www.buxtonfestival.co.uk](http://www.buxtonfestival.co.uk)

**Buxton Opera** House 0845 1272190,  
[boxoffice@buxtonoperahouse.org.uk](mailto:boxoffice@buxtonoperahouse.org.uk),  
[www.buxtonoperahouse.org.uk](http://www.buxtonoperahouse.org.uk) & [www.buxtonfestival.co.uk](http://www.buxtonfestival.co.uk)

**Chetham's** School of Music, Long Millgate, Manchester, M3 1SB, 0161 838 7200,  
[www.chethams.com](http://www.chethams.com)

Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687 76276, [admin@highamhall.com](mailto:admin@highamhall.com)

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

Leominster. Tourist Information Centre,  
[reception@leominstertourism.co.uk](mailto:reception@leominstertourism.co.uk) 01568 616460.

Music in New Radnor. Box office 01544 350268.

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

St Andrew's & St George's West Church, Edinburgh. Queen's Hall Box Office, <http://www.thequeenshall.net/elsewhere/shows/>, 0131-668 2019

St Martin's Church, Worcester. [www.stmartinsworchester.org.uk](http://www.stmartinsworchester.org.uk)

Worcester Cathedral. Worcester Live Box Office, 01905 611427

Worcester Huntingdon Hall. Worcester Concert Club, 01905 611427

Worcester Early Music Festival. [www.earlymusicworcs.org](http://www.earlymusicworcs.org)

## **FORTHCOMING NWEMF WORKSHOPS**

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

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

### **Agony and Ecstasy**

Music of the Song of Solomon & The Sibylline Prophecies; for singers

Saturday 11<sup>th</sup> February (wrong in the previous Newsletter)

St Martin's Chapel, University of Cumbria, Bowerham Road, Lancaster  
LA1 3JD

Tutor: **Alistair Dixon**

### **Alternatively . . . Giovanni Gabrieli**

for singers and players of cornetts, sackbuts and curtals

Saturday 18<sup>th</sup> March, with the NWEMF AGM

Didsbury Baptist church, School Lane, Didsbury, M20 6SX

Tutor: **Peter Syrus**

### **Workshop for recorder players**

Early 16th century vocal music for recorders

Saturday 22<sup>nd</sup> April

St Mary the Virgin, Cilcain, Flintshire

Tutor: **Grace Barton**

### **Medieval** (13-14th century)

Montpellier motets, Machaud Mass (selected movements) and more

For singers and instruments (including modern ones)

Saturday 6<sup>th</sup> May

Morley Green Club, Mobberley Road, Wilmslow, SK9 5NT

Tutor: Elizabeth Gutteridge

### **Monteverdi Vespers of 1610**

Selected choral movements, with instruments

NWEMF 40<sup>th</sup> Anniversary Event

Saturday 3<sup>rd</sup> June

St Martin's Chapel: University of Cumbria, Bowerham Road, Lancaster  
LA1 3JD

Tutor: **Justin Doyle**

### **Provisional for Autumn 2017:**

September 16, Sally Dunkley

October 14, Bach, Philip Duffy, Liverpool

November 18, Russian Orthodox church music, Ivan Moody