



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XL1 NUMBER 3 June 2017

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

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

- 16th September: **Rogier**
Didsbury Baptist Church, School Lane, Didsbury, M20 6SX,
Tutor: **Sally Dunkley** (see page 4)
- 14th October: **J.S. Bach** workshop for voices and instruments
Saint Dunstan's Church, Earle Road, Liverpool L7 6HD
Tutor: **Philip Duffy** (see page 5)
- 18th November: **Medieval & Early Russian Orthodox church music**
Morley Green Club, Mobberley Road, Wilmslow, SK9 5NT
Tutor: **Ivan Moody**
- 20th January 2018: **Portuguese** for singers including *Cardoso Requiem*
St. Hugh's church & Church Hall, Sale. Tutor: **Rory Johnston**
- 24th February: **Schütz** workshop for singers and instrumentalists
All Saints Church, Hoole, Chester. Tutor: **Andrew Griffiths**
- 24th March: **Transition from the 14th to the 15th century**
Morley Green Club, SK9 5NT. Tutor: **Don Greig**
- 21st April: Morley Green. Tutor: **Roger Wilkes**
- 19th May: Lancaster.
- 16th June: Tutor: **Peter Syrus**

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Elizabeth Dodd, Peter Syrus, Clive Walkley.

NWEMF website: www.nwemf.org

From the Editor

The front page lists our forthcoming workshops. We do not have a season as such, and the list there reflects your committee's intention to have an outline for about a year ahead. Having said which, there is a pause for summer – here's hoping! This newsletter is thus the last prompt to register for Sally Dunkley's workshop in September.

For the September and October workshops, you can see more details on pages 4-5.

For the future, beyond the list on the front page, we would welcome ideas for venues. The north-west region is long north-south, with the population concentrated in the south. Places easily reached from the M6 and west coast main railway line could help offset this imbalance.

Reports on several recent workshops appear on pages 5-13. News of other events appears on pages 13-17. The usual diary of events follows on pages 17-28.

I thank all the contributors to this issue, especially those whose "arms were twisted" to write reports on workshops yet still seemed to enjoy them. Items for a future issue from any member will be welcome – by the end of August for the next issue please.

John Huthnance

MEMBERSHIP MATTERS

- a. A hearty welcome to our new members:- Louise Barzey, Avril Cox, Richard Foxcroft, Frank Gibson, Wyn Hughes, Janet Money, Kate Sawallisch, Valerie Walshe.
- b. Resignations - none.
- c. We currently have 144 members, 3 of whom are Life Members.
- d. If any of the 42% of members who do not currently pay by standing order would like to complete a standing order mandate, which would make the administration so much easier (avoiding the need for repeated e-mail & telephone reminders) just ask for a form (preferably by e-mail). The next easiest method is to remit directly to NWEMF's bank using sort code 09-01-56 & account number 79658106, with your name as the reference. This BACS method can be used both for workshop fees & membership dues.

Bob Foster

FORTHCOMING NWEMF WORKSHOPS

are listed on the front page. Here follow details to October 2017.

Rogier

Saturday 16th September

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

Tutor: **Sally Dunkley**

Described by a Spanish eulogist as 'honour, glory and light of Flanders', Philippe Rogier (c.1561-1596) was one of a number of distinguished musicians of Flemish birth who made a career in Spain, becoming assistant chapel-master to the Spanish king in 1584 and director two years later, at the age of just 25. A collection of his motets was published in 1595, and one of Masses shortly after his untimely death the following year, but many of his works were lost in the Lisbon earthquake of 1755. Nevertheless, enough of Rogier's music survives to show him to have been an unusually fine composer with an individual voice, whose musical vocabulary combines the extended polyphonic technique of the Flemish school with the emotional intensity of his adopted country, with a glimpse into the following century in its compelling use of sequential patterns.

This music is not yet generally available in performing editions, and the workshop will make use of Sally Dunkley's extensive work on the original sources. The music is a delight to sing, a real discovery.

Sally Dunkley's lifelong interest in 16th-century vocal music was established back in her student days, and ever since then her career as professional consort singer has run in parallel with editing and researching.

She is the last remaining founder member of The Sixteen, and a regular in Philip Cave's ensemble Magnificat; she also contributed to more than 1000 concerts in 25 years with the Tallis Scholars. She is often busy behind the scenes preparing performing editions from original sources, and is increasingly involved in sharing her experience through summer schools, workshops and lectures. She co-presents a series of highly regarded workshops for The Sixteen, coaches vocal consorts for Sixteen Genesis courses, and takes singing days for Early Music Forums in the UK. She has been a regular faculty member at Chorworks summer workshop in Washington DC ever since its launch in 2005, and has twice participated in Dartington International Summer School.

J.S. Bach and the chorus

Saturday 14 October 2017

St Dunstan's Church, Earle Road, Liverpool L7 6HD

Tutor: **Philip Duffy**

We are delighted to welcome Philip back to direct another workshop for the forum. Formerly Master of the Music at Liverpool Metropolitan Cathedral and lecturer at Liverpool Hope University, in 2014 he founded the Liverpool Bach Collective. The ensemble regularly performs Bach cantatas in the north-west, so Philip is the ideal enthusiast to lead us in this magnificent music.

Opening movements will be drawn from three cantatas: nos.9 ('Es ist das Heil'), 30 ('Freue dich, erlöste Schar') and 80 ('Ein feste Burg'). Counterbalancing their complexity will be simple chorale settings from those cantatas, plus the final movement from cantata 22 ('Jesus nahm zu sich die Zwölfe'). The remaining item will be the joyful motet 'Lobet den Herrn, alle Heiden' (BWV 230).

Voices are required in all ranges, and players of the following: strings (violin, viola, 'cello, double-bass), flutes, oboes, bassoon. Not all items will involve all of the wind players all of the time, so they should also be prepared to sing. An organist capable of working from figured bass will also be required. Pitch will be A=440.

REPORTS

Alternatively . . . Giovanni Gabrieli, Peter Syrus, Didsbury, March 18th.

35 singers and 8 instrumentalists playing sackbuts, cornet and curtal met under the leadership of Peter Syrus to sing a selection of works by Giovanni Gabrieli. The careful and thoughtful selection of pieces, drawn from sources both in Venice and further north was reflected in a four-page notebook detailing the composer's chronology and listing a comprehensive bibliography.

Our singing started with *Diligam te Domine* in 7 parts, 'sort of in G minor but without Eflat in the signature' as Peter put it. We then tackled the more complex two-choir work *O Jesu mi dulcissime* drawn from a score-book in the collection of one Adam Gumpelzheimer. This was followed by an altogether more intriguing piece, *Sancta et immaculata virginitas*, which we sang firstly in 7 parts, followed by a second sing-through with the eighth part added – possibly not written by Gabrieli but without which the piece seems incomplete. We completed the morning session with the 12-

part motet *Suscipe clementissime Deus*, scored for six voices and 'six trombones'.

After lunch and the NWEMF AGM we tackled perhaps the most unusual of Peter's excellent selection, the 18-part *Hic est filius Dei*, sung in the round. In selecting the parts, Peter called for 'an extrovert Bass' for choir 3. Now those of you who enjoy exploring the nether regions of the human voice will know that singing bass in choir 3 usually does not involve having to struggle up past the middle of the clef. None of it – your reviewer found himself sitting next to the conductor in the middle of a sea of wind (instruments), with the other voices apportioned to the other two choirs. Although Peter had described the first piece of the day as 'map reading for singers', this piece was truly geographical with some voices 'borrowed' from another choir. After a canzona for 8 instruments, *Fa Sol La Re*, named after the curtal part, we returned to *Diligam te Domine*, this time in an 8-part setting published earlier but probably written later than the 7-part version.

Finally, we sang the 8-part *Deus in nomine tuo* and, after tea and cake, a final sing-through of a selection of the works we had tackled throughout a rewarding, informative and very enjoyable day. Many thanks to Peter Syrus for leading us.

Nick Eden

Early 16th century vocal music for recorders, Grace Barton, Cilcain, April 22nd.

Eighteen recorder players from the region gathered for an extraordinary day of exploration. The 'Early 16th century' music we had been promised, all lovingly arranged by David Allen from keyboard or vocal pieces, turned out to be fascinatingly complex and ornate compared to the later renaissance music with which we were more familiar.

Our warm-up piece, the seven-part *Ego Flos Campi* by Jacobus Clemens non Papa (c1510-1556), presented few challenges and its tuneful polyphony was pleasing to the ear. However, the Gloria from the ten-part two-choir *Missa Dum Sacrum Mysterium* of Scottish composer Robert Carver (also known as Carvor and Arnot c1485 - c1570) was much more complex and took up the rest of the morning! Highly ornamented, with many an off-the-beat entry and change of pulse, it was, I think, a surprise to us all and thoroughly enjoyable to play.

Our next composer, Antoine Brumel (c1460-1512 or 1513), was one of the first French members of the Renaissance Franco-Flemish school and best known for his masses. The Kyrie from his *Missa Et ecce terrae motus* for

twelve voices looked simple enough on the page as I accepted a one-to-a-part descant line until I realised that the beat was in semibreves and it contained quavers! However it was in fact mostly tranquil and rather beautiful and the group coped masterfully, by now used to off-the-beat entries and weird syncopations.

The Netherlandish composer Heinrich Isaac's (c1450-1517) Kyrie from the *Missa Paschale* was a lively piece with three semibreves to a bar, the customary off-the-beat entries and cascading polyphony and we ended the day with an arrangement of *La Spagna*, a very popular tune of the time, by Josquin des Prez (c1455-1521). It was lively, busy, challenging and made a fitting end to an excellent day.

Ros Flinn

Machaut, Lizzie Gutteridge, Morley Green, May 6th

An Overview

A relatively small group of singers and instrumentalists enjoyed meeting the knowledgeable and engaging Lizzie Gutteridge who led us in an exploration of some works by Guillaume de Machaut. These reflected his varied career as poet and composer of both sacred and secular work. These were highly influential in France and beyond –Chaucer drew on his lyrics for his “Booke of the Duchesse”.

We started with the single line of melody in the lai “Dames, se vous m'estes lonteinne” a love song which plays with the idea of the distant love brought near by memory, with the refrain “How can I stay far from you”. In this way we made the acquaintance of Machaut's agile and tuneful style, while also getting to grips with fourteenth century French.

We then explored the unfamiliar harmonic world of Machaut's polyphony in his Messe de Nostre Dame for four voices, beginning with the Kyrie (or Kyries since there were three, and one Christe eleison). This presumably dates from Machaut's time as canon of Reims Cathedral (he took Holy Orders in the 1320's) and is considered to be the first polyphonic mass composed by one person, though possibly not all sections at the same time. The upper and lower voices twine around one another, the upper with repeated overlapping rhythmic patterns and lots of syncopation. The lower voices again overlap but are much more sustained, closely (but not entirely) echoing the related plainchant. We later tackled the Agnus Dei and Ita Missa Est in a similar style, though a different mode.

The remainder of the workshop drew on Machaut's secular work which he composed in the courtly love conventions of the trouvères. The three part

virelais stretched our sense of pitch in places, and the overlapping lines with different words needed lots of concentration. The two top lines are also not far apart in pitch, and for sopranos certainly needed some repositioning of the voice!

It was a most enjoyable day and a great introduction to a composer who was, according to Daniel Leech-Wilkinson, "the last great poet who was also a composer". His works continued to influence poetry and music into the fifteenth century – apparently Machaut's works make up the bulk of the manuscripts preserved from the fourteenth century. Workshops on medieval music seem to be a minority taste but are well worth the time. Guillaume de Machaut was honoured and respected by both the church and his royal patrons in his day and his legacy laid some of the groundwork for the later polyphony which we enjoy singing and playing today.

Ruth Stock

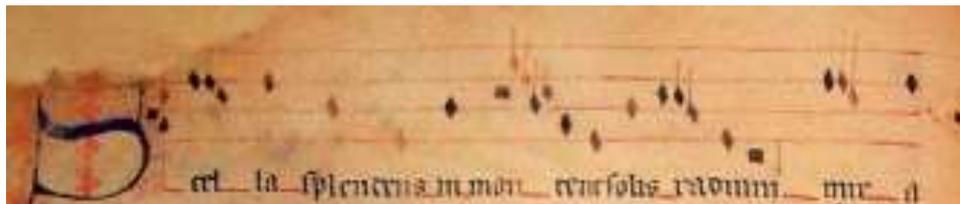
Part II

I missed the morning session of this workshop, so am just commenting on the afternoon, when we looked at "When Adam delved" from a Montserrat MS, "In speculum breve" from the Bamberg MS, the Agnus Dei I,II,II from Machaut's Mass, "Entre Jehan" and a Hocket from the Montpellier MS, finishing with two Virelais by Machaut, "Douce dame jolie" and "Dames, se vous m'estes lontaine". In writing this report, I thought it would be good to see some of the original manuscripts, so below there are pictures of some of these pieces in the original notation. We actually sang from modern editions.

"When Adam delved" was an arrangement by Lizzie of an anonymous tune that appeared in the *Libre Vermelle de Montserrat*. This collection was prepared around 1400, and was rebound in the 19th century in a red binding. Its purpose was expressed by the compiler:

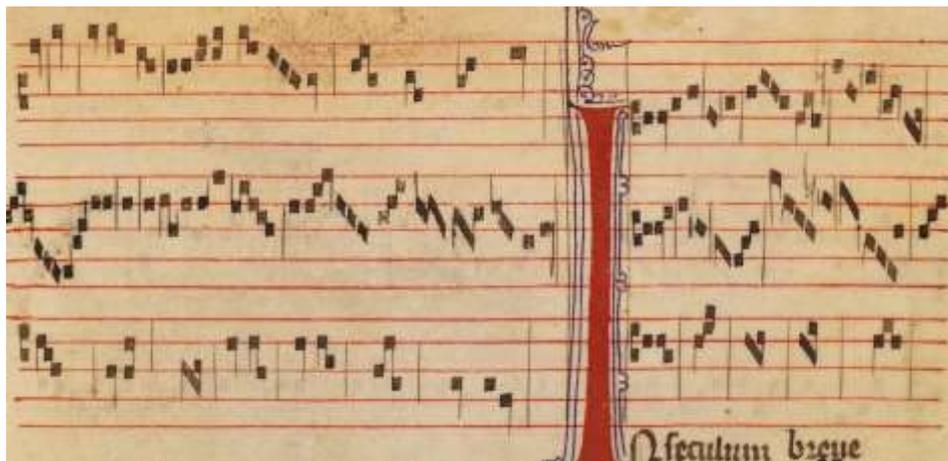
"Because the pilgrims wish to sing and dance while they keep their watch at night in the church of the Blessed Mary of Montserrat, and also in the light of day; and in the church no songs should be sung unless they are chaste and pious, for that reason these songs that appear here have been written. And these should be used modestly, and take care that no one who keeps watch in prayer and contemplation is disturbed."

So perhaps they had problems with riotous pilgrims! The original title of this piece is "Stella Splendens" (Splendid Star). Here is the beginning in the manuscript:



The musical form is the Virelai, which is a very common verse form of the time involving repeating music with different words, but the same rhymes. Lizzie had set English words telling the story of the peasant's revolt of 1381 (the same period as the music) and in particular around the preaching of John Ball who originated the phrase "When Adam delved and Eve span, who was then the gentleman?". This gave a rousing popular song which we rendered with perhaps more enthusiasm than accuracy, accompanied/assisted by Lizzie on the fiddle.

The second piece – "In speculum breve" was from the Bamberg MS which is one of two of the great collections of medieval music that we used in this workshop, the other being the Montpellier MS. Here:



Is a fragment of the Bamberg Codex, containing the start of this piece. As can be seen, this is untexted, so we experimented with various vocalisations, and also with pure instrumental performance with 3 recorders and 2 recorders with fiddle. In one interesting rendition we tried different vowels in the three parts, which clarified the structure. As Lizzie pointed out, we have very little information on how these pieces were performed, so our experiments were quite valid.

We then sang the Agnus Dei I, II and III from the Messe de Notre Dame by Machaut, and “Ite missa est” from the same Mass. Most of this Mass was sung in the morning session, so I shan’t say any more about it here.

Our next two pieces were from the Montpellier MS – here is the start of the first piece “Entre Jehan” in that manuscript (on the left hand side of this clip).



You can see the second part on the right hand side, with a different text “Nus hom ne puet desieruir”. The third part for that piece is at the bottom right with just the words “Chose Tassin” and no more words (Lizzie suggested this bottom line was actually a dance tune and the two upper parts with different words were written as a kind of joint counterpoint above it). Performance of this raised the common issue among music of this period of the very restricted range – in the original the highest note was the G above middle C and the lowest the A at the bottom of the bass clef. So this was all singable by men’s voices (which is probably the reason for the restricted range) but, of course, if transposed, equally all singable by women’s voices. In order that we could all sing it together we transposed it down a fourth, where it was still fine for the men’s voices, but also, put up an octave, equally fine for women. We then sang it with men and women in parallel octaves, or alternating with just men or women. To me the versions with just men or women sounded better than the joint rendition, I think because the parallel octave singing seemed a bit odd with rapidly moving counter rhythms.

The second piece from the Montpellier MS was a hocket in three parts. The technique of hocketing is dividing one melodic line between two (or more) performers so that they alternate either notes or phrases. It is still

used today in modern contemporary music, popular music, Indonesian Gamelan music, Andean panpipe music, and handbell music among many examples. In this piece, as was typical of the time, one voice would sing a quaver on the beat and the other part would follow with the next quaver immediately, then 'passing control' back to the first part, often with an intervening quaver rest as the music was in groups of 3 quavers. These two parts were supported by a slower continuous lower part to hold everything together. It was pointed out that the lower part, despite its crucial role as a rhythmic anchor, should still be sung smoothly to provide continuity, but retaining a very precise rhythm. This was hard to get together, but very exciting when it worked.

To finish with we returned to Machaut's Virelais with one of his most famous, "Douce Dame Jolie" and then "Dames, se vous m'estes lontaine" which Lizzie accompanied on her medieval bagpipes, whose drone provided a welcome stability to our sometimes variable pitching.

A fascinating day (I wish I had been to the morning) which highlighted how much creativity one can apply to this music, as the manuscripts can only tell you so much. We were working from modern editions which saved us having to interpret the manuscripts, but even then there was plenty of scope for discussion of performance. What impressed was the energy and rhythmic excitement of the music, and we were all very grateful for Lizzie's enthusiastic direction and support using her bagpipes, fiddle and recorders.

Hugh Cherry

NWEMF 40th Anniversary Event, Justin Doyle, St Martins Chapel, University of Cumbria, Lancaster, June 3rd. *Monteverdi Vespers* - selected choral movements with instruments. There follow reports from a singer and an instrumentalist.

A day working on Monteverdi's 1610 "Vespers" to be led by Justin Doyle. What a prospect – which fully lived up to the high expectations. Justin not only obviously knows the work well but had clearly thought hard about how to organise the choral and instrumental forces within the space of St Martin's Chapel. It took a little while at the start of the day, but thereafter each line of the instrumental parts was clearly audible to the singers on the same line, a very considerable help to getting the music to 'come together' in a mere few hours. As we worked through each chorus, Justin led us with an inspiring mix of insisting on 'getting thing right'; keeping us under control and letting us know when we should be trying harder; passing on a great deal of interesting information about the

circumstances, both musical and practical, which affected why and how the Vespers was written; and for good measure even threw in some good advice for conductors. His sense of humour, his easy manner, his obvious enthusiasm and, not least, his unflagging energy which kept everyone alert right up to the end, will surely have had many participants hoping to work with him again before too long. We were never going to achieve performance standard in the time available but we did experience just what it is that makes the Vespers one of the acknowledged masterworks in all music.

John Pratt



Could a new Member have had a better introduction to the NWEMF than this workshop on one of the greatest works in the late Renaissance repertory? The Vespers is scored for a very large choir, with soloists, organ and orchestra which set our tutor, Justin Doyle, a formidable task in just setting up, as he had to arrange two choirs with a variety of instrumentalists positioned amongst them. He set about it with good humour and efficiency so that the music-making was soon under way.

Justin showed from the outset that he was well prepared with an in-depth knowledge of the work and the various editions available, including the original edition of 1610. He quickly gave everybody confidence so that they could give of their best. His encouragement and good humour created a relaxed atmosphere which inspired one and all to achieve a high

standard in the short time available for studying such a long and complex work. He concentrated on a selection of contrasting numbers, rather than just ploughing through from beginning to end, which enabled us to gain some familiarity with what was a new work for many of us. For one whose experience has been mainly in the Classical and Romantic orchestral repertory, it was a steep learning curve, even though not difficult notes. I have never before met semibreves which had to be played as fast quavers.

At the end of the workshop we enjoyed a social drink and a slice of a beautifully decorated cake made especially for the occasion. We all look forward to an even more special event for the 50th Anniversary. Many thanks to Justin and the team of people who made this event happen.

Alan Jones



NEWS ITEMS

Beauchamp Early Music Course *Holy Week*, 23rd – 29th 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. Contact Anne Ingram,

earlymusic@gamusic.co.uk or 01989 218432 or 01452 668592 or visit www.gamusic.co.uk.

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. Further information from Harriet Gilfillan on 07736 108771 or email enquiries@norvis.org.uk.

Cambridge Early Music, 30 July - 6 August and 6 - 12 August, Girton College, celebrating the 450th anniversary of Monteverdi's birth.

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 www.CambridgeEarlyMusic.org for full details.

Historical Dance Society's Annual Summer School, 6–13 August (or two-day option at the start of the week), Stonyhurst College, Clitheroe, Lancashire, BB7 9PZ. For musicians and dancers. The Summer School features Theatre, Ball and Country Dances of the Eighteenth Century and Their Music. All three dance classes offer a shorter two-day option, from Sunday to Wednesday morning. The music course will conclude on Thursday evening (depart Friday morning). Musicians are welcome to stay in residence until the Sunday morning departure. Activities for the evenings include lectures, informal country and international dancing, and other entertainments. Live music will feature prominently throughout the summer school, with musicians and dancers working together, culminating in an assembly or ball on the final evening. Appropriate dress, although not essential, adds period atmosphere to this occasion. Full details and application form at <https://historicaldance.org.uk/summerschool/year2017>.

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/>.

Medieval Music in the Dales, 7-10 September (see Diary of Events) is England's Festival of Medieval Music, with concerts, workshops, instrument makers and much informal music-making. It will include Recorder Workshops:

Performance Workshop with Emily Baines of Blondel, 9th September, 12 noon-1.30pm: A Musical Crossroads exploring the fascinating rhythmic interplay found in much 15th-century music. Opportunity also for groups and individuals to sign up for a short informal masterclass with Emily. For players with some experience, all recorders welcome.

Maintenance Workshop with Philippe Bolton, 9th September, 9.30-11am: A repeat of Philippe Bolton's hugely popular workshop at last year's Medieval Music in the Dales, this workshop provides practical guidance on the care and maintenance of your recorder.

Tickets are available from www.medievalmusicinthedales.co.uk.

Gabrieli at Evensong, 7–8 October, Sherborne Early Music Workshop weekend. Rehearsals begin 10am on 7th at English Organ School & Museum, Milborne Port. Concert at Sherborne Abbey. Tutor: Gawain Glenton.

For players of cornetts, sackbuts, dulcian and violin-family instruments. Beginners are very welcome, though not all can be guaranteed to perform in evensong. Pitch: A=440.

Join us for a weekend of sumptuous Italian renaissance music. This two-day course culminates with evensong in Sherborne's beautiful abbey, performing alongside the abbey choir directed by Paul Ellis. The course includes: preparing repertoire for evensong (including Giovanni Gabrieli's superb Magnificat a14 and suitable canzonas) and a workshop session dedicated to 'Ornamenting Without Fear'.

Course Fee: £115 (£70 for students and MU Members), Non-playing observers: £5 per day. To apply (or for more information) email info@sherborneearlymusic.com or visit www.sherborneearlymusic.com

The secret life of Lutheran chorales, concert, 1 pm, November 22, Blackburn Cathedral: Leah Stuttard – bray harp, voice; Agnethe Christensen – Nordic lyres, voice, bells. We will explore the origins of

Luther's chorales; Latin plainsongs and polyphony by composers like Guillaume Dufay. Then we will perform Luther's own hymns, in versions printed for use by amateurs in the home. Finally you will be able to hear Scandinavian folk hymns which significantly develop Luther's originals, enriching the melodies with beautiful and unexpected chromatics.

Viol and Recorder Course, 16-18 March 2018, Higham Hall, Cumbria CA13 9SH. Tutors: Elizabeth Dodd and Philip Gruar. Participants can choose either viol or recorder or do a mixture of both. 017687 76276 (during office hours). email: admin@highamhall.com

In Echo, 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/

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.

The Joan Wess Bequest consort of recorders.

Amongst the instruments that NWEMF has in its collection is a set of four recorders ATTB made by Carl Hanson. These are Praetorius style



instruments made to be played as set. They use a period fingering system

rather than modern recorder fingering and are tuned in meantone. They are at modern pitch i.e. A=440.

They have in the past been used at NWEMF summer schools and very occasionally in workshops but never in my memory as a whole consort which is when they do come in to their own.

Part of the problem is that they are instruments that need a little time to learn. The different fingerings, the different articulation and breath control often mean that they are picked up and set to one side in preference to players' own more familiar instruments.

My own quartet does use them when we have the opportunity to play together. The sound is big and rich. We have performed with them as a quartet and together with a quartet of renaissance viols to play two-choir music on a few occasions. Although the tenors and bass have a big hand stretch we have found that with practice any member of our quartet (myself, Ellen O'Gorman, Margaret Rome and John Hurst) can play any instrument.

If you play as part of a quartet and would like to have the opportunity to work as a consort with these instruments do let me know.

David Allen

Bursaries from the Joan Wess Educational Fund

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

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

DIARY OF EVENTS

Non-NWEMF WORKSHOPS

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

June

30 - 2 July **Hawkwood**. Monteverdi Madrigals with Robert Hollingworth.
Music from the 1640 collection *Selva morale e spirituale* and

madrigals, which will also be discussed in a short lecture about the composer. Single £295; shared £255; non-res £180, fully inclusive.
30-2 July **Knuston Hall** Northants. 16th century Italian madrigals, for singers and instruments, with Peter Syrus.

July

- 2 Baroque Dance Workshop with Ricardo Barros, at Dance Centre Llandrindod Wells.
- 8–16 **TrioraMusica**. Early Opera Week with Deborah Roberts (voices) Oliver Webber (band) and Claire Williams (continuo).
- 8-16 Warsaw 24th International Summer Academy of Early Music.
- 10-12 **Benslow**. Trio Sonatas with Da Camera (Emma Murphy, Susanna Pell, Steven Devine; A=415)
- 10-14 **Run by Singers**. In Barcelona, with Jeremy Jackson.
- 10-14 Osiris summer academy, Mechelen, Belgium. For historic brass, strings, voices and continuo.
- 15-23 Meeting Musicale des Monts Dore, La Bourboule, France. Course for recorder, viol and keyboard players in the Auvergne, with Marion Doherty and Kate Hearne.
- 16-21 **Benslow**. International Viol Summer School with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.
- 22 **MEMF**. Lully, Charpentier and Philidor. Instrumental Workshop for Baroque Band (A=415) with Steven Devine, St Nicholas Church, Warwick
- 22 **NEEMF**. European Medieval Music from the 13th & 14th Centuries; playing vocal music instrumentally, with Rebecca Austen-Brown. Clements Hall, York YO23 1BW.
- 22–30 **TrioraMusica**. The Nuns of Ferrara and Verona with Laurie Stras, Deborah Roberts. Convent polyphony, Josquin, Gombert and Brumel. For all female voices (high sopranos to tenors).
- 23-29 **Beauchamp**
- 25 Three Choirs Festival: Sing Gregorian Chant; in preparation for Evensong, 5.30pm in Worcester Cathedral, with John Rowlands-Pritchard. www.3choirs.org
- 25–29 Lythe Chamber Music summer course with Ensemble DeNote and historical keyboard builder Johannes Secker.
- 29-5 Aug **Norvis**
- 29 - 5 Aug, Recorder Summer School, Bishop Burton, near Beverley.
- 29 - 5 Aug. **Dartington** Summer School and Festival week 1. Florentine Intermedi etc.
- 30 - 2 Aug. **Hawkwood**, Monteverdi madrigals with Robert Hollingworth.
- 30-6 Aug **Cambridge** week 1

August

- 5-12 **Run by Singers.** Assisi summer school. Renaissance polyphony with David Skinner.
- 5-12 **Dartington** Summer School and Festival week 2. Baroque music etc.
- 6-12 **Cambridge** week 2
- 6-13 Historical Dance and Music Summer School; 18th-century Theatre, Ball and Country Dances and their Music, with Ricardo Barros, Kimiko Okamoto and Anne Daye, Ibi Aziz. Stoneyhurst College, Clitheroe, Lancashire BB7 9PZ
- 11-13 **Hawkwood.** Monteverdi Vespers of 1610 with Gavin Carr. Single £285; shared £245; non-res £185, fully inclusive.
- 12-19 Irish Recorder and Viol Course, An Grianan, Termonfechin, County Louth.
- 12-19 **Maison Verte Music** (France) 5th annual International Chamber Choir Week with Will Dawes, Francis Steele for 25 singers (usually 2 to 6 per part).
- 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.
- 13-20 **Baroque Week,** Queen Anne's School, Caversham, Berkshire. For singers and players of baroque music. 2017 theme *Rameau's Revolution.* music from the time of Lully through to Rameau focusing on excerpts from *Les Indes Galantes.* Tutors: Theresa Caudle (Director), Ann Allen, Amanda Babington, Christopher Bucknall, Satoko Doi-Luck, Jane Francis, Rachel Latham.
- 14-17 **Benslow.** Baroque Buffet: Baroque on Modern Instruments with Lucy Russell, Nick Parle, Katherine Sharman, Elizabeth Walker.
- 14-17 **Benslow.** Dancing in Restoration England with Ricardo Barros.
- 14-17 **Benslow.** Madrigal and Partsong Summer School, with James Oldfield.
- 14-18 **HISS.** Bishop Burton College, Beverley. Early and traditional music for singers and players (A=440).
- 18-20 **Benslow.** John Playford in the 21st Century with Paul Hutchinson, Karen Wimbhurst.
- 18-28 **Consort de Danse** Baroque summer school, Cardiff.
- 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

- 1-3 **Scottish Recorder Course.** Scottish Police College, Tulliallan Castle
- 1-3 Choral Liturgy (Palestrina, Morales), St. Catherine's College, Cambridge with David Allinson. Places for altos, tenors, basses. ian.et.thompson@gmail.com
- 2-9 **TrioraMusica.** From Fayrfax to Taverner with Deborah Roberts. Pre-reformation English music in the grand style! For advanced consort singers (good readers or prepared to work in advance) with clear, well-tuned voices able to hold a part alone.
- 7-10 Medieval Music in the Dales, Bolton Castle, Wensleydale, Yorkshire. "Spain comes to Yorkshire"; concerts, workshops, open stages, feast etc. A Trouvère event.
- 8-10 **Jackdaws.** Stylish Baroque (mainly A=415) with Theresa Caudle & Alastair Ross.
- 8-10 **Benslow.** Harmoniemusik with Boxwood and Brass, with Emily Worthington, Robert Percival, Anneke Scott
- 9 **BMEMF** workshop with Peter Syrus, Josquin and his contemporaries. For singers and players of sackbuts, curtals, recorders (alto downwards), and viols [A=440]. Lydbury North Village Hall.
- 16 **MEMF** workshop for voices and instruments (A = 415), Purcell's King Arthur with John Hancorn, Selly Oak Methodist Church, Langley's Road.
- 17-22 **Lacock.** Jimena de la Frontera music week: Spanish Music of the Sixteenth Century, for choral singers with Robert Hollingworth.
- 17-22 **Halsway Manor.** Viols and Recorders
- 18-21 **Benslow.** Magnificat: Monteverdi's sacred music, with William Carslake, Theresa Caudle
- 18-21 **Benslow.** Lute Song with Jacob Heringman, John Potter
- 23 **NEEMF.** A New Song: Restoration era String Anthems, for singers, strings, theorbo and organ continuo with Alex Kyle (A=440). Guiseley Methodist Church, Oxford Road, Guiseley, LS20 9EP.
- 23-24 **Saltaire** Camac Harp weekend.
- 29-1 Oct **Rondo.** Hayes. Pre-formed Consorts & Elementary.
- 30-1 Oct. Tallis festival. info@exmoorsingers.org

October

- 1 Flanders Quartet, **Salts Mill, Saltaire.** Workshops • Masterclasses • Ensemble Lessons • Individual Tuition. All levels of players welcome.
- 6-8 **EEMF.** Monteverdi: Vespers of 1640, with Philip Thorby.

- 7-8 **Sherborne Early Music.** Gabrieli at Evensong. Weekend workshop: rehearsals at English Organ School & Museum, Milborne Port; Concert venue: Sherborne Abbey
- 14 **MEMF.** The Noodle Factory (improvisation, ornamentation, decoration; voices and instruments; A=440). Dorridge village hall, B93 8QA, with Paula Chateaufneuf.
- 14 **NEEMF.** Instrumental Music from 1617 by Brade, Simpson and Schein (A=440), with Tim Bayley. St Paul's Hall, University of Huddersfield, HD1 3DH.
- 15 **BMEMF.** Music by Lotti, for singers and instrumentalists, with Justin Doyle. Stockenny, New Radnor.
- 21- 22 **Recorders Scotland.** Dollar Recorder Weekend with Tom and Joris
- 25-29 **Run by Singers.** The Glory of Venice.
- 30 - 2 Nov. **Benslow.** Singing and Acting Handel with Dionysios Kyropoulos, Andrew Radley

November

- 3-5 **Rondo.** High Leigh. Intermediate & Upper Intermediate.
- 4-5 **MEMF.** Orazio Benevoli – Dixit Dominus & Gloria, Workshop for voices and instruments with Philip Thorby. Venue: Solihull Music School.
- 13-16 **Benslow.** Harpsichord Accompaniment: Figuring It Out, with Robin Bigwood
- 17-19/20 **Benslow.** Consorting Viols with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland
- 19 **NEEMF.** Monteverdi – sacred music from the 1640 collection, for singers and instrumentalists (cornetts and sackbuts particularly welcome) with Robert Hollingworth. Priory Street Centre, York.
- 24-26 **Hawkwood.** Recorder weekend for experienced players (Piers Adams)
- 25 **BMEMF:** workshop for singers with Patrick Craig. Grange Court, Leominster.

December

- 2 **MEMF.** Christmas Music. Dale Street Methodist Church, Leamington Spa. Workshop for Voices and Instruments, with Alison Kinder.
- 5-7 **Rondo.** High Leigh. Pre-formed Consorts.
- 28-2 **Lacock.** Ambleside Winter School, choral singing in the Lake District.

January 2018

- 5-7 **West Dean.** Viol consort music with Alison Crum and Roy Marks. 17th century English; for intermediate or advanced players of treble, tenor or bass viols who are confident in sight reading and playing one-to-a-part.
- 18/19-21 **Benslow.** Baroque Chamber music (A=415; upper intermediate / advanced) with Theresa Caudle, Mark Caudle, Robin Bigwood, Stephen Preston, Kate Latham.
- 22-25 **Benslow.** Consorting Viols (upper intermediate / advanced) with Alison Crum, Roy Marks, Peter Wendland
- 28-2 Feb **Lacock.** Singing in Castara, a small fishing village in Tobago, with Justin Doyle

February 2018

- 10 **MEMF.** Ceremony and Devotion: Sacred Music of the Tudors (Tallis, Parsons, Sheppard & White) – workshop for voices with Sally Dunkley.
- 23-26 **West Dean.** English Art Song 1600–2000, with Evelyn Tubb and Michael Fields, for performers to sing in an authentic and personal way, focussing on English 'Art' Songs from the Renaissance to the present. Accompaniment by lute, guitar or piano; players of these instruments are also welcome.

March 2018

- 9-11 **West Dean.** Recorder consort weekend with Helen Hooker, for players of intermediate ability who can play confidently on C and F recorders. Repertoire from the Renaissance to the present day
- 10 **MEMF.** Handel: Dixit Dominus – for voices and instruments with David Hatcher. St Nicholas' Church, Warwick
- 15/16-18 **Benslow** LuteFest with Alex McCartney, Andrew Maginley, Roy Marks, Stewart McCoy, Jeni Melia.
- 16-18 **Higham Hall** Viol weekend
- 25 – 5 April. **Recorders for All.**

April 2018

- 9-15 **Benslow** Baroque Opera: Rameau's *Les Indes Galantes* (A= 415; Upper Intermediate / Advanced) with Dionysios Kyropoulos, Julian Perkins, Judy Tarling, Henrik Persson, Andrew Radley
- 28 **MEMF.** Dominique Phinot: Pater Peccavi, Missa si bona suscepimus and the Lamentations – workshop for voices with Paul Spicer.

May 2018

- 4-6 **Benslow**. Harpsichord playing with a French accent (Upper Intermediate/Advanced) with Penelope Cave.
- 11-13 **Benslow**. The Seventeenth-Century String Band (A = 415; Upper Intermediate / Advanced) with Judy Tarling, Annette Isserlis
- 12 **BMEMF**. The Anne Boleyn Songbook with David Skinner.
- 14-16 **Benslow**. Advanced Harpsichord Accompaniment with Robin Bigwood
- 14-17 **Benslow**. Gregorian Chant For All with John Rowlands-Pritchard
- 21-24 **Benslow**. Heinrich Schütz and his Contemporaries (Upper Intermediate / Advanced) with Peter Bassano, Jeremy West
- 25-27 **Benslow**. Voices and Viols (A = 415; Upper Intermediate / Advanced) with Alison Crum, Peter Syrus

June 2018

- 18-21 **Benslow**. Baroque String Orchestra: the Italian Concerto (A = 415; Upper Intermediate / Advanced) with Theresa Caudle, Mark Caudle, Robin Bigwood

July 2018

- 15-20 **Benslow**. The International Viol Summer School (Advanced) with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
- 16-18 **Benslow**. Trio Sonatas (A = 415; Upper Intermediate / Advanced) with Da Camera (Emma Murphy, Susanna Pell, Steven Devine)

Contacts for workshops

Baroque Dance Workshop. Lis Talbott 01587 829072,
edavies@edavies.co.uk

Baroque Week. Queen Anne's School, Caversham, Berks. 01883
344031, info@baroque-week.org.uk, www.baroque-week.org.uk

Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin,
Hertfordshire, SG4 9RB. 01462 459446, info@benslow.org,
www.benslow.org

Beauchamp Early Music Course, c/o Gloucester Academy of Music,
Barbican House, Gloucester, GL1 2JF. 01452 688592,
earlymusic@gamusic.co.uk, www.gamusic.co.uk

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

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

Cambridge Early Music Summer Schools, 0844 808 2412,
info@cemss.org, www.cambridgeearlymusic.org

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

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

Consort de Danse. <http://www.ukbaroquedance.com> Philippa Waite, 07976 374482.

Dartington International Summer School. 01803 847080, info@dartingtonsummerschool.org.uk, www.dartingtonsummerschool.org.uk

Dillington House Recorder Course. 01460 258648, dillington@somerset.gov.uk, www.dillington.com

Discoed Upper House, Discoed, nr Presteigne, LD8 2NW. 01547 560369, DiscoedEarlyMusic@BTConnect.com

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

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

Easter Early Music Course for recorder & viol players. St George's School, Wells Lane, Ascot, SL5 7DZ. info@easterearlymusiccourse.org.uk, easterearlymusiccourse.org.uk

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

EMFScotland, events@emfscotland.org.uk, www.emfscotland.org.uk

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

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

Halsway Manor, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984 618274 office@halswaymanor.org.uk , www.halswaymanor.org.uk
For Whitsun event contact 01353 778939, QuadQuotes@waitrose.com .

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

Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH Early Music Summer Course. Details from 017687 76276, info@highamhall.com, www.highamhall.com

HISS (Historically Informed Summer School), www.hiss.org.uk

Historical Dance and Music Summer School;
<http://historicaldance.org.uk/summerschool/year2017>
 IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777,
Helen.Kneale@liverpool.ac.uk, www.eileensilcocks.co.uk
Irish Recorder & Viol Course. Termonfechin, Ireland. 00 353 85 288
 0389, info@irishrecorderandviolcourse.org,
www.irishrecorderandviolcourse.org
Jackdaws Music Education Trust, Great Elm, Frome, Somerset BA11
 3NY. 01373 812 383, music@jackdaws.org, www.jackdaws.org.uk
 The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ,
 01300 320684, kingcombe@hotmail.co.uk, www.kingcombe.org
Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01933
 312104, enquiries@knustonhall.org.uk, www.knustonhall.org.uk
Lacock, Andrew van der Beek, 01249 730468,
avdb@cantax.freeseerve.co.uk, www.lacock.org
 Leicester Early Music Festival. 0116 270 9984,
mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk
 Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com,
www.lutesoc.co.uk
 Lythe, www.lythechambermusic.wordpress.com
Maison Verte Music, <http://www.lamaisonverte.co.uk/courses/>
 Medieval Music in the Dales, www.medievalmusicinthedales.co.uk
 Meeting Musicale des Monts Dore, [http://www.meeting-musical-des-](http://www.meeting-musical-des-monts-dore.fr/)
[monts-dore.fr/](http://www.meeting-musical-des-monts-dore.fr/)
MEMF, Mike Ashley (MEMF Chair), chairman@memf.org.uk,
www.memf.org.uk
Mostly Music, Roger Wilkes, 01565 872650,
mostlymusic@btinternet.com, www.mostlymusic.co.uk
Musica Donum Dei, Wendy Hancock, wendy@philidors.co.uk,
www.musicadonumdei.org
NCEM, National Centre for Early Music, St Margaret's Church, Walmgate,
 Percy's Lane, York, YO1 9TI. 01904 632220,
boxoffice@ncem.co.uk, www.ncem.co.uk
NEEMF, secretary@neemf.org.uk, www.neemf.org.uk
 NEMA, jane.beeson@btopenworld.com, www.nema-uk.org
NORVIS, Northumbrian Recorder & Viol Summer School, Durham, 07736
 108771, enquiries@norvis.org.uk, www.norvis.org.uk
NWEMF viol weekend, <https://nwemf.org/violweekend/>
Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com
 Osiris. <http://osirisbrass.com/summer%20academy/index.html>

Oxford Baroque Week. Headington School, Oxford. 0161 281 2502,
p.b.collier@googlemail.com, www.baroque-week.org.uk
 Pro Cantione Antiqua, 01943 874649

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

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

Recorder Summer School, <http://recorderssummerschool.org.uk/>
 Roger Wilkes, 01565 872650, mostlymusic@btinternet.com

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

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

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

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

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

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

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

Singers of Note, 01204 692797, martin.westthorp@ntlworld.com,
www.singersofnote.com

Singing Days, 01943 874649, pca@singingdays.co.uk,
www.singingdays.co.uk

Society of Recorder Players, Manchester branch normally meets 1st
 Friday & 2nd Saturday of every month. Ros Flinn, 01772 335801,
manchester@srp.org.uk, www.srp.org.uk/manchester/index.php

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

Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281,
helen.poole@tsss.uk.com, www.tsss.uk.com

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

Triora Musica, Deborah Roberts, 01273 823788, deborah@musicasecreta.com,
www.trioramusica.com

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

VdGS (Viola de Gamba Society), 01904 706959, admin@vdgs.org.co.uk,
www.vdgs.org.uk

West Dean College, Chichester, PO18 0QZ, 01243 811301,
short.courses@westdean.org.uk, www.westdean.org.uk

Concerts

Please send information to: jmh@noc.ac.uk. I rely on members or organisers to submit details for inclusion.

July

- 2 1-3pm, Leeds Waits play music for the International Medieval Congress, the museum, Leeds.
- 2 7.30 pm, Summer Baroque (Monteverdi, Purcell, Vivaldi, Bach, Handel), St. Faith's church, Crosby Road North, L22 4QQ.
- 7-15 **NCEM**. York Early Music Festival.
- 7-15 **Lichfield** Festival, especially 11th and 13th.
- 8-9 Leeds Waits play music for the Queen's Regiment, Oakwell Hall, Batley.
- 15 Tudor Day, Temple Newsam, Leeds; Leeds Waits and Cookridge & Horsforth U3A.
- 22 **The Magic of Medieval Music**, 7.30pm, Church of St. John the Baptist, Vicar's Lane/Little St. John Street, Chester, CH1 1SN. Ian Pittaway: medieval harps, voice, gittern, lute, koboz
- 22-29 Three Choirs Festival, Worcester, especially 24th, 25th, 27th, 29th.
www.3choirs.org
- 31-6 Aug. Musica Deo Sacra festival, Tewkesbury Abbey, choral music over five centuries including Monteverdi.

August

- 6 Leeds Waits play Music for Yorkshire Day, Oakwell Hall, Batley.
- 24-28 Southwell Music Festival including 24th, 10-11 pm Late Night Baroque; 25th, 10-11 pm Voices of Freedom (Byrd, Tallis and 20th century). www.southwellmusicfestival.com

September

- 2 Leeds Waits, "The Fair Devil of Scotland" – music of Mary Queen of Scots, the 1620s House, Donington-le-Heath.
- 9 Leeds Waits, Music for Heritage Days, Oakwell Hall, Batley.
- 10 Leeds Waits, "The Fair Devil of Scotland" – music of Mary Queen of Scots, Rawden Quaker Meeting House, Leeds.
www.leedsquakers.org.uk
- 14 Markenfield Hall, **Ripon**. Fantasticus baroque trio from Amsterdam. Rie Kimura violin, Robert Smith viola da gamba, Guillermo Brachetta harpsichord with Wilbert Hazelzet flute. Telemann and Guillemain. 2.30 and 7.30pm.
- 30 Flanders Recorder Quartet Weekend, **Salts Mill**, Victoria Road, **Saltaire**, West Yorkshire BD18 3LA. The Final Chapter - Farewell.

October

20–22 Thirty-fourth **Early Dance Circle Festival** at Tadcaster. 20th: 'Portrait of a Lady' A presentation by Lucy Adlington of 'The History Wardrobe'. 21st: Festival of Dance in Riley-Smith Hall & An Evening of Country Dancing with Andrew Shaw & Sarabande.

November

7 **The Magic of Medieval Music**, 8.00pm, Kiveton Folk Club, Kiveton Park Colliery Cricket Club, Stone Close, off Stoney Bank Drive, Kiveton Park, Sheffield, S26 6SQ. Ian Pittaway: medieval harps, voice, gittern, lute, koboz.

Contacts for concerts

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

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

Buxton Festival. 0845 1272190, www.buxtonfestival.co.uk

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

Chandos Choir. www.solihullchandoschoir.org

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

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

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

Leeds University, <http://concerts.leeds.ac.uk>

Leeds Waits. alan.radford@btinternet.com

Leicester, Castle House. www.earlymusicleicester.co.uk

Lichfield Festival. www.lichfieldfestival.org

London Festival of Baroque Music, www.lfbm.org.uk

The Magic of Medieval Music

<https://www.ipmusic.org.uk/medievalmusic>

Ripon. 01765 605508, www.riponinternationalfestival.com

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

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

Worcester Early Music Festival. www.earlymusicworcs.org