



*Cambridge Early Music*  
**SUMMER SCHOOLS 2012**



*Rewardingly intensive study weeks for amateur, student and professional musicians.  
Superb tutors, professional concerts, congenial company in the atmospheric historic setting of  
Emmanuel College, Cambridge.*

**THE PARLEY OF INSTRUMENTS**

*Peter Holman, Judy Tarling, Mark Caudle, Gail Hennessy, Philip Thorby*

**Baroque Music of the Dresden Court**

*5-12 August 2012*

**PHILIP THORBY AND FRIENDS**

*Philip Thorby, David Hatcher, Jacob Heringman, Emma Murphy, Nicholas Perry*

**Renaissance Music for the d'Este Dynasty**

*12-18 August 2012*

## HOW TO APPLY:

Please complete the application form on pages 10 and 11.

**Either** print out the two pages and post them with your cheque to Cambridge Early Music, Trinity College, Cambridge CB2 1TQ, UK

**or** save the two pages as a pdf and email them to [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org) and make your payment by PayPal or bank transfer to:

**BANK:** CAF Bank; **ACCOUNT NO:** 00016017 Cambridge Early Music; **SORT CODE:** 40-52-40.  
**SWIFT BIC CODE:** MIDLGB2141W; **IBAN No:** GB48MIDL40053072138549.

If you prefer we can send you a hard copy of this leaflet.

We hope you will be able to join us in August 2012.

*Cambridge Early Music*

*[www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org)*

*Postal address: Cambridge Early Music, Trinity College, Cambridge CB2 1TQ, UK*

*Telephone: +44 (0) 1223 847330 Fax: +44 (0) 1223 701914*

*Email: [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org)*

*Cambridge Early Music is a registered charity no. 1127932,  
and a private limited company, no. 6463812.*

*Registered office: 5 Tunwell's Lane, Great Shelford, Cambridge CB22 5LJ*



# Cambridge Early Music 2012

This leaflet contains details of our Summer Schools for 2012. We offer two residential study weeks, one on Baroque music, the second on Renaissance music. Both courses are for experienced instrumentalists and singers (minimum age 18), working together and separately in chamber groups and large ensembles. The courses are directed by highly acclaimed and experienced specialist musicians, universally respected and admired as both teachers and performers.

We welcome adult musicians from all over the world to study the styles and techniques of early music by spending a week singing, playing and living with our specialist teachers. Our internationally-renowned tutors share their expertise through intensive tuition and concerts, in an informal and creative social context. The atmosphere is friendly and non-competitive, and the setting is inspiring and tranquil. Now in our 19th year, and with thousands of delighted comments in our visitors' book, CEM courses are well established as the highlight of the year for a growing number of professional and amateur instrumentalists and singers.

In 2012 we first visit the Baroque court of Dresden, which attracted Europe's best performers and composers including Schütz, Hasse, Lotti, Fasch, Bach, Handel, Vivaldi and Zelenka, whose music we plan to study. In our second week we get a glimpse inside the d'Este households of 16th Ferrara and Venice, where Renaissance music flourished under the patronage of this exceptional family.

Tuition, accommodation and meals are provided in Emmanuel College, and included in the fee. Emmanuel, both beautiful and peaceful, is near the centre of Cambridge, within easy walking distance of music- and book-shops and our concert venues. The buildings range from the medieval to the late 20th century and the gardens have extensive lawns, magnificent and rare trees and a pool.

Numbers on each course are limited, so please apply early to secure your place. Non-participating partners or friends who wish to join you during your stay at Emmanuel are welcome for bed and board. Observers, whether music specialists or complete novices, are also welcome to attend. Participants will experience total immersion in early music, with expert tuition, in the delightful atmosphere of a historic college of Cambridge University. A prestigious series of concerts by some of Europe's finest specialist teachers and performers runs concurrently with the courses (see back page), for the benefit of participants and the general public.

We have a small Scholarship Fund to support those whose financial situation would prevent them from attending courses without assistance. We are particularly keen to encourage music students and those setting out on a career in music, for whom these courses will be exceptionally helpful. The Eastern Early Music Forum and a few individual benefactors contribute to the Fund to help participants from Eastern regions. Please consider whether you or your company could give similar support.

Cambridge Early Music is a registered charity. Donations (which may be Gift-Aided) are invited to help CEM to flourish. Please ask for details of how you can help us. Our experienced and hardworking Charity Trustees are Tony Watts (Chair), John Bickley (Company Secretary), Jane Gaffney (Treasurer), Phil Alsop, Jill Davies and Rosamond McKitterick.

You will be warmly welcomed on either – or both – of our courses in 2012.

**Cambridge Early Music, Trinity College, Cambridge CB2 1TQ**

**[www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org)**

**Telephone: +44 (0) 1223 847330 Fax: +44 (0) 1223 701914 Email: [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org)**

**Administrator: Selene Mills; Assistant Administrator: Louise Jameson**

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Course 1: 5-12 August 2012

## Baroque Music of the Dresden Court

### THE PARLEY OF INSTRUMENTS

#### Course description

This course gives participants the chance to study a wide range of vocal and instrumental music. Each day will offer technique workshops, choral and orchestral sessions for large-scale works, and one-to-a-part chamber music exploring unusual repertoire in various combinations of voices and instruments. (It may not be possible to include weaker players or singers in these chamber music sessions. If you think you might fall into this category, please prepare a piece of chamber music in advance and bring the parts, so that we can try to fit you into the coaching schedule.)

This year's course focuses on the music of the Dresden Court, where the music-making was of such quality that musicians flocked there from all over Europe, and composers such as Vivaldi and Bach composed for the famous singers and instrumentalists there. We plan to study choral and instrumental works by Schütz, Hasse, Lotti (*Missa Sapientiae*) and Fasch (*Magnificat* in G); details will be sent to applicants. Music by Bach, Handel, Vivaldi and Zelenka is also likely to feature.

Singers may like to prepare an appropriate solo work to study in a masterclass context. Please bring two copies of the chosen work, if possible in a facsimile or Urtext edition. Tuition will stress historically-informed techniques and style. A large selection of music for many combinations of instruments and voices will be provided; you are also invited to bring your own sets of parts and scores. Please indicate on the form if there are particular pieces or composers you would like to study.

#### Tutors

Coaching is given by members of **The Parley of Instruments** with Gail Hennessy and Philip Thorby. The Parley of Instruments is a pioneering ensemble which specialises in the rediscovery of lost Baroque music. The group performs throughout the world, makes numerous BBC broadcasts, and records prolifically for Hyperion. Course director **Peter Holman (keyboard)** is a distinguished academic and performer; author of four acclaimed books and innumerable articles and editions, he is a particular champion of English music and early instrumental music. He directs The Parley of Instruments from the keyboard, and is an expert in continuo realization. **Judy Tarling (violin, viola)**, leader of the Parley and formerly principal viola of the Hanover Band and The Brandenburg Consort, is also the author of the indispensable *Baroque String Playing for Ingenious Learners* and *The Weapons of Rhetoric*. **Mark Caudle (cello, viol, bass violin)** lives and teaches in Poland, and frequently plays with all the leading European early music ensembles. **Gail Hennessy (oboe, woodwind)** plays regularly with the Parley and many other ensembles, as well as her own group Musetta. **Philip Thorby (voices)** is director of Musica Antiqua of London, and well known as one of the UK's leading performers and teachers in the field of Renaissance and Baroque music.



#### Is it for me?

Applications are invited from proficient singers (we can accept about four each of soprano, alto/countertenor, bass, and tenor), and from confident players of violin, viola, cello (Baroque or gut-strung modern instruments, with Baroque bows), bass violin, bass viol, violone, recorder, flute, oboe, bassoon; and lute family, harp and harpsichord / organ (playing continuo from figured bass). Treble and tenor viols are not included in the course but may be used in the free afternoon sessions. Pitch: A=415. Players should have a good mastery of instrumental technique, but not necessarily any experience of Baroque playing. Wind players should be prepared to sight-read solo parts. Singers should have good sight-reading skills, and may have chances to sing in small ensembles and occasional solos as well as in a chamber choir. Instrumentalists (particularly wind players) may also have opportunities to sing chorus parts: please tick your voice part on the application form if you would like to do some singing. Pre-existing groups are welcome to apply together, and may offer prepared music for coaching in some of the chamber music sessions.

## Concerts

The course begins with a recital by The Parley of Instruments at 4.00pm on Sunday 5th August. On 8th August the Parley give a full-length evening concert with marvellous singer Clare Wilkinson. On the final evening all course members participate in a concert, performing a selection of the pieces studied during the week. All concerts are open to the public, and participants attend them free of charge.

## Dates and times

Participants should arrive in time for the concert at 4.00 pm on Sunday 5th August. Most days there is a free period of 2-3 hours after lunch, for practice, ad hoc music-making or rest, but the remainder of each day is filled with music – and meals – from morning to night! The course ends with breakfast on Sunday 12th August (or after the Saturday night party).

## Music Scores

Most music will be provided on arrival, but singers and continuo players will be asked to buy some scores. Details will be sent to applicants.

## Applications

Please apply as early as possible, as places are limited. Applications will be acknowledged but may not be accepted until April, by when we hope to have a workable balance of voices and instruments. You will then be informed if your application has succeeded, and your deposit will be returned if not.

## Fees

The residential charge for the week, including all meals, tea and coffee, tuition and concerts, is £780. The charge for an en-suite room is £960 per head for the week. Local residents and others finding their own bed and breakfast accommodation pay £670. Observers pay £740 (resident) or £630 (non-resident). Daily charges and half-board rates are available on request. Some financial assistance may be available: please see 'Bursaries' section under 'Further information'.

## Course 2: 12-18 August 2012 Music for the d'Este Dynasty PHILIP THORBY AND FRIENDS



### Course description

From Josquin's *Missa Ercole Dux Ferrara*, written for Duke Ercole I, through *frottole* commissioned by his daughter Isabella, to madrigals and polychoral works by Orazio Vecchi, *maestro di corte* to Ercole II, by way of music by Cipriano de Rore and Giaches de Wert, the d'Este were among the most influential and knowledgeable patrons of the arts in C16th Italy. This week will celebrate them in song, dance, sacred music and instrumental music, recreating the "piffari" who accompanied their ceremonial occasions, the choir who sang in their chapels, and the intimate ensembles of viols, lutes and voices in which the d'Este family themselves took part.

Each day of the course will be divided between sectional rehearsals (directed by our specialist tutors) and ensembles, both large and small. The after-dinner sessions will include informal performances of works covered in the day, as well as exploring early dance and working on large-scale pieces in which all the course members will take part.

The tutors will offer coaching and workshops on all aspects of renaissance ensemble performance. Plenty of music will be provided, but you are also invited to bring your own sets of parts and scores if you wish. Please indicate on the application form if there are particular pieces or composers you wish to study.

### Sectional Groups and Tutors

Our tutors are exceptionally inspiring and enthusiastic, and will immerse you in the music of Renaissance Italy. ‘The great’ **Philip Thorby** (*Early Music Review*), a powerhouse of energy and inspiration, will coach the choir and large ensembles. Philip is Director of Musica Antiqua of London and a superb performer on both viol and recorder; he is also an unrivalled singing tutor and director. **David Hatcher** studied viola da gamba with Charles Medlam and recorder with Philip Thorby. He has performed with Harmonie Universelle, The New London Consort and Fretwork. He has recorded prolifically, and also teaches early dance. David will work with viol players and mixed ensembles. **Jacob Heringman** is a specialist on the Renaissance lute. He has performed and recorded with numerous English ensembles, and made several highly acclaimed CDs with Catherine King and his own group, Virelai. Jacob will direct lute ensembles and aim to improve players’ familiarity with playing from staff notation. **Emma Murphy** is our recorder expert, and will also work with mixed ensembles. Emma, herself a CEM ‘graduate’, works with the Gabrieli Consort, King’s Consort and Ex Cathedra as well as with many chamber groups, in particular the trio Da Camera. **Nicholas Perry** performs regularly at Shakespeare’s Globe, and with the Royal Shakespeare Company, Gabrieli Consort and His Majestys Sagbutts & Cornetts. He plays cornetts, flutes, shawms, curtals and bagpipes.

### Is it for me?

We welcome applications from competent singers, and from players of Renaissance instruments at A=440 including viols, recorders, lutes, harps, sackbuts, cornetts, curtals, flutes and shawms in D and G. Recorder players should be familiar with all sizes (descant to bass), unless offering another instrument or voice as well; Renaissance recorders are strongly preferred. Shawm players should, ideally, offer a quiet instrument too for ensemble work. Viol players are encouraged to bring Renaissance as well as Baroque instruments; please let us know which sizes you can bring. It may be possible to borrow Renaissance viols during the course. All applicants should have a good standard of sight-reading and be able to hold a line confidently on their own. Singers may be encouraged to take solo parts as well as singing in ensembles. Those applying as instrumentalists will also have opportunities to sing if they wish. If you are at all unsure about your standard, please contact Selene Mills at [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org) / 01223 847330 to discuss.

### Applications

Please apply as early as possible, as places are limited. Applications will be acknowledged but not accepted until April, by when we hope to have a workable balance of voices and instruments. You will then be informed if your application has succeeded, and your deposit will be returned if not.

### Concerts

The course will begin with a recital by the course tutors at **2.00pm** on Sunday 12th August (please note time!). The tutors and guest performers will give a full-length concert on Wednesday 15th August. On the final evening all course members will participate in an informal concert, in which we will perform a selection of the pieces studied during the week. All concerts are open to the public, and course participants attend them free of charge. There will be a party after the final concert.

### Dates and times

Participants should aim to arrive in time for the recital at 2.00pm on Sunday 12th August, which will be followed by the first teaching session at 4.30pm. Most days there is a free period of 2-3 hours after lunch, for practice, ad hoc music-making or rest, but the remainder of each day is filled with music – and meals – from morning to night! The course ends with breakfast on Saturday 18th August (or after the Friday night party for non-residents).

### Fees

The residential charge, including all meals, tea and coffee, tuition and concerts, for the week is £710. The charge for an en-suite room is £920 per head for the week. Local residents and others finding their own bed and breakfast accommodation pay £600. Observers pay £40 less. Daily charges and half-board rates are available on request. Some financial assistance may be available: please see ‘Bursaries’ section under ‘Further information’.



## *Conditions of booking*

- 1 Each applicant should complete both sides of the application form (or a photocopy of it). Completion of the application form commits you to payment of the full course fees if your application is accepted.
- 2 A deposit of £200 per course must accompany each application. The £200 deposit is non-returnable unless we are unable to accept you for the course. Please try to send the full fee rather than just the deposit if you possibly can: this helps our cash flow enormously, and could save you bank charges, especially if you live outside the UK.
- 3 The balance of fees is due by 31st May 2012. Beyond this date, your place cannot be guaranteed unless full payment has been received.
- 4 If you have been accepted for a course and we are advised of your cancellation before 31st May 2012 we will retain the deposit but return any additional payment made. If you cancel on or after 31st May, the full fee is forfeited unless we can replace you from the waiting list or you can find a suitable substitute, in which cases only the deposit will be retained by CEM.
- 5 If we cannot initially accept you for the course we will put your name on a waiting list and hold your payment. If a place becomes available we will notify you, and condition 4 (above) will take effect. If you have been put on the waiting list you may withdraw at any time and your full payment will be returned. Please tell us if you decide to withdraw from the waiting list.
- 6 Neither Cambridge Early Music nor Emmanuel College is responsible for loss or damage to your personal property. You are advised to insure your own instruments and valuables.
- 7 Participants who are found to have seriously over-estimated their ability will be invited to listen to small ensemble sessions. You might like to assess your standard using [www.acmp.net/ratings](http://www.acmp.net/ratings).
- 8 CEM reserves the right to change without notice the tutors, performers, concert details and course programmes.
- 9 Please send a UK-stamped C5 envelope (at least 23 x 16.5 cm) or international postage coupons with your application form, and with any further correspondence; any additional postage costs will be added to your bill. We will acknowledge receipt of your application, by e-mail or post, and notify you if/when you are accepted.



### ***FRIENDS & PATRONS OF CEM***

Whether you are an active musician or a keen listener, please help Cambridge Early Music by joining our supporters' organization. Our Friends and Patrons help to ensure the continued success of the summer schools and the associated concert series. Friends and Patrons enjoy priority booking and reserved seating for concerts, and are invited to meals, talks and special events. Membership costs £30 a year (£50 for two, £15 for students) for Friends, £150 for Patrons, and there are lots of practical, as well as financial, ways in which you can help us. Please ask for details: 01223 847330 / [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org)

## *Further information*

### **Emmanuel College**

This year's courses are held at Emmanuel College (founded in 1584), in the renowned University of Cambridge. The attractions of the ancient city of Cambridge are within a short walk of the college, including specialist shops selling early music editions, recordings and books. Accommodation for participants is provided in Emmanuel. Most rooms are comfortably-furnished single study-bedrooms with wash-hand basins, towels and toiletries; most have tea-making facilities. Standard rooms have shared shower/bath facilities, but en-suite rooms are also available, for an extra charge: see application form. All meals and refreshments (except for bar drinks) are provided for residents; non-residents are provided with all meals and refreshments except for breakfast and bar drinks. Rates for half board are also available. See the college website at [www.emma.cam.ac.uk](http://www.emma.cam.ac.uk). **All guests who do not hold a UK passport are required by law to fill in a Guest Registration Form. Please bring your passport with you.**

### **Disabled access**

Most parts of the college used for the course are wheelchair-accessible. Blind participants should if possible be accompanied by a sighted friend.

### **Travel**

Cambridge is easily reached by air via Heathrow, Gatwick, Stansted, Luton or Cambridge airports. Bus services run from all airports, and train services from Heathrow and Gatwick; the fast train takes about an hour from London (King's Cross or Liverpool Street). Car traffic and parking are severely restricted in Cambridge. Some traffic restrictions are lifted on Sundays. We regret that no parking spaces are available to course members at Emmanuel College. Cars may unload at the Emmanuel Street entrance and then park elsewhere (we will try to arrange parking space for participants in Grange Road). More travel information and course details will be sent to all successful applicants in June. A map of Cambridge may be found at [www.cam.ac.uk/map](http://www.cam.ac.uk/map)

### **Meals**

Cafeteria lunch (between 12.45 and 1.30 pm) and dinner (between 6.30 and 7.15 pm) are provided in Emmanuel's handsome dining hall. The communal meals constitute an important social part of the course, and all participants are encouraged to join at least some meals, especially those on the first and last evenings of the week. If you do not wish to book for all meals, please deduct the appropriate amount from the fee (£10 per lunch, £12 per dinner), and state clearly on your application which meals you intend to miss. Private cooking facilities at Emmanuel are limited, but there are cafés, shops, pubs and the daily market close by.

### **Booking extra accommodation and meals**

Bed & breakfast at Emmanuel may be available before or after your course, or for guests, at £52 per night, per head (£80 for en-suite). Please list on the booking form any additional nights you wish to stay. Extra meals may also be booked during the period 5-17 August), at £17 for dinner, £14 for lunch. Coffee or tea and biscuits for guests cost £3 each. VAT is chargeable for guests.

### **Bulk discount!**

Couples or friends applying together from the same address, and individuals applying for both of our 2012 courses, may deduct £10 from the fees for each application.



### **Timetable**

Course teaching is intensive; scheduled activities usually take place between about 9.30 am and 9.30 pm each day. There is usually a free period between lunch and tea, but not every day. Full timetables are provided on arrival, but are subject to change at short notice. Bedrooms must be cleared by 9.30 am on the final day of your stay.

### **Smoking**

Smoking is not permitted indoors during the courses.

### **Bursaries**

We make every effort to assist genuinely needy students (normally, but not always, between 18 and 25 years old) with the fees, and give priority to music students from East Anglia and Eastern Europe. Bursaries are generously provided by the Eastern Early Music Forum, an anonymous donor in memory of Robert Farrell, and other benefactors (more are always welcome! Could you help us in this way?). To apply (in confidence) for financial help, **send in your application form and deposit payment** as early as possible, enclosing a letter detailing your financial circumstances and endorsed by your parent or guardian if appropriate. Your deposit will be returned if sufficient funds cannot be found; your cheque will not be cashed until/unless you are accepted.

Supported by Cambridge University Press Bookshop

## *What people say about CEM summer schools:*

“a splendid, wonderful, exhilarating week”    “interesting, stimulating and challenging”    “a wonderful week that exceeded all expectations”    “informative, encouraging, non-threatening”  
“Absolutely great – organisation, music, company, food, place... will be back for sure!”    “calm, patient, gentle tuition”    “for the feelgood factor, look no further” (Sunday Times)    “definitely the best baroque orchestra course I’ve ever been on – tremendous fun.”    “tuition second to none!”    “wonderful, funny, warm, kind, generous-hearted people”    “a beautiful and fruitful week”  
“I can’t wait for next year!”



# Cambridge Early Music CONCERTS 2012

Friday 6 January, 7.30pm

**MEDIVA**

*Gabriel's Message: Festive Music from Medieval England*

Trinity College Chapel

Friday 9 March, 7.30pm

**LA NUOVA MUSICA, Lucy Crowe soprano**

*Dixit Dominus: Settings by Handel and Vivaldi*

Trinity College Chapel

Sunday 22 April, 3.00pm

**JAKOB LINDBERG lute**

*Jacobean Lute Music: Bachelor, Hely, Johnson, Dowland*

Howard Theatre, Downing College

## CAMBRIDGE EARLY MUSIC FESTIVAL OF THE VOICE - 18-20 May 2012

Friday 18 May, 8.00pm

**THE SIXTEEN**

*The Earth Resounds: Lassus, Brumel, Josquin*

St John's College Chapel

Saturday 19 May, 8.00pm

**TRIO MEDIAEVAL**

*Medieval Music and Contemporary Works*

Trinity College Chapel

Sunday 20 May, 8.00pm

**I FAGIOLINI**

*Striggio: Mass in Forty Parts; Tallis: Spem in alium; Gabrieli: Magnificat for 7 choirs*

King's College Chapel

Wednesday 27 June, 8.00pm

**THE BACH PLAYERS**

*Bach's Library: Bach, Marais, Telemann, Steffani, Dieupart*

St John's College Chapel

Sunday 5 August, 4.00pm

**THE PARLEY OF INSTRUMENTS**

*Musical Conversations: Telemann, Fasch, Vivaldi*

Emmanuel College Chapel

Wednesday 8 August, 8.00pm

**THE PARLEY OF INSTRUMENTS, Clare Wilkinson alto**

*Music for the Dresden Court: Telemann, Hasse, Reichenauer, Handel, Zelenka*

Trinity College Chapel

Saturday 11 August, 7.30pm

**BAROQUE SUMMER SCHOOL STUDENTS**

*Hofcantorey: Music of the Dresden Court*

Emmanuel College Theatre

Sunday 12 August, 2.00pm

**JACOB HERINGMAN lute, FAYE NEWTON soprano**

*If Music and Sweet Poetry Agree: C17th settings of Elizabethan and Jacobean poetry*

Emmanuel College Chapel

Wednesday 15 August, 8.00pm

**PHILIP THORBY & FRIENDS**

*Sweeter than the Sirens' Song: Music from the private chambers of 16th-century Venice*

Emmanuel College Theatre

Friday 17 August, 7.30pm

**RENAISSANCE SUMMER SCHOOL STUDENTS**

*Music for the d'Este Dynasty: Josquin, Vecchi, Rore, Wert and others*

Emmanuel College Theatre

Monday 20 August, 7.30pm

**STILE ANTICO**

*The Rose in Flower: Masterpieces from the Tudor era by Byrd, Taverner, White, Lambe, Tye and Tallis*

Trinity College Chapel

Saturday 15 December, 7.30pm

**THE MUSICAL & AMICABLE SOCIETY**

*Concerti for Christmas*

Trinity College Chapel

*All concert details are  
subject to confirmation*

# Cambridge Early Music SUMMER SCHOOLS 2012

## APPLICATION FORM

Cambridge Early Music, Trinity College, Cambridge CB2 1TQ  
Phone +44 (0)1223 847330 Fax 01223 701914 E-mail [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org)

Please complete both pages of this form, ticking boxes as appropriate. Send the form with your payment and s.a.e. to Cambridge Early Music, Trinity College, Cambridge CB2 1TQ, or email it with online payment. You are advised to apply as early as possible, preferably by 30 April 2012; later applications will also be considered.

Baroque Week – *Dresden Court* (Parley) 5-12 August 2012

Renaissance Week – *d'Este Dynasty* (Thorby) 12-18 August 2012

I wish to be resident  OR non-resident

Name:

Address: \_\_\_\_\_

Home telephone: (+ ) \_\_\_\_\_

Mobile phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Date of birth: \_\_\_\_\_ E-mail: \_\_\_\_\_

I apply principally as a singer  OR instrumentalist

**Voice:** Soprano  Alto  Tenor  Bass

Please tick your voice part even if applying principally as an instrumentalist.

Details of voice range and singing experience:

Please include details of one-to-a-part ensemble singing you have done, and an assessment of your standard of sight-reading. Demo recordings may be requested.

**Instrument(s)** offered, and experience/standard:

If you play several instruments, list in order of preference for contribution to the course. Renaissance applicants: please specify if you can bring Renaissance viols, and state which sizes.

**Interests or preferences** for study on the course:

If you can bring sets of parts for large ensemble pieces, please send us a separate list. Would you be interested in playing Renaissance viols if offered the chance to borrow instruments?

How I first heard about Cambridge Early Music (formerly CEMSS):

Please list any extra nights you wish to stay (bed & breakfast), @ £52 each (£80 en-suite):

Details of any vegetarian or other dietary or domestic requirements, e.g. request for ground floor or upper floor room, adjacent/twin rooms (give your friend's or partner's name), half board (specify whether you will miss lunches or dinners):

*Please complete the next page too* ⇨

## CEM 2012 APPLICATION FORM (continued)

### PAYMENT

Please indicate your choice of course and accommodation by circling the relevant fee below.

Course Fees / Accommodation	Baroque week	Renaissance week
Single room, with shared bath or shower	£780	£710
Twin room, en-suite <i>give partner's name above</i>	£960 per head	£870 per head
Single room, en-suite	£960	£870
Non-residential	£670	£600

*Non-residential* fees cover all tuition, concerts, coffee, tea, lunch and dinner.

*Resident* fees additionally include bed and breakfast, in a single or twin-bedded room.

**STERLING:** EITHER make a bank transfer to CAF Bank; **ACCOUNT NO:** 00016017 Cambridge Early Music; **SORT CODE:** 40-52-40, using your full name as a reference;

OR send a cheque payable to **Cambridge Early Music**.

**INTERNATIONAL:** please make a bank transfer quoting **all** the details in the box below, and using your name as a reference. Please send or fax a photocopy of the transfer document with your application form.

**BANK:** CAF Bank; **ACCOUNT NO:** 00016017 Cambridge Early Music; **SORT CODE:** 40-52-40.  
**SWIFT BIC CODE:** MIDLGB2141 W; **IBAN No:** GB48MIDL40053072138549.

**CREDIT CARDS:** Payment is accepted on our website ([www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org)) through PayPal. A substantial commission is charged by PayPal for this service.

**Save on exchange / transfer costs, and help CEM too, by sending the full fee now.** If you prefer, you may send the deposit (£200) now; you should also include now any extra payment, e.g. for extra nights. Any balance must be received by 31 May, except by special arrangement.

*Your bill will be adjusted to reflect any discrepancy in foreign exchange rates or bank charges.*

### HOW MUCH TO PAY NOW

EITHER **Full course fee: see table above \*** £ \_\_\_\_\_

OR **Course deposit: £200 \*** \* delete as appropriate £ \_\_\_\_\_

Add £52 per night for \_\_\_\_\_ extra night(s) B&B (£80 for en-suite): £ \_\_\_\_\_

Add £10 if paying by international bank transfer £ \_\_\_\_\_

Half board: lunches only - deduct £84 (Baroque) or £72 (Renaissance) -£ \_\_\_\_\_

Half board: dinners only - deduct £60 (Baroque) or £50 (Renaissance) -£ \_\_\_\_\_

Deduct £40 (per course) if applying as an observer / listener -£ \_\_\_\_\_

Deduct £10 each if applying to both courses, or as a couple -£ \_\_\_\_\_

Donation (this can be Gift-Aided: please ask for a form. Thank you!) £ \_\_\_\_\_

Membership of the Friends of CEM (£30: this too can be Gift-Aided) £ \_\_\_\_\_

**TOTAL PAID NOW** (NB cheques payable to Cambridge Early Music) £ \_\_\_\_\_

I agree to abide by CEM's conditions of booking.

I enclose a large (C5, 23x16.5 cm) stamped, self-addressed envelope with this form and with any further correspondence. (This helps to keep our costs down; if you forget, the cost of postage will be added to your bill. Thank you!)

Please acknowledge receipt of my application...

by e-mail

OR (please send **extra** stamps or international postage coupons)

by post

Signed \_\_\_\_\_ Date \_\_\_\_\_

↩ Please complete the previous page too

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