



UNDERSTANDING THE CONDUCTUS THREE MEDIEVAL TENORS

John Potter, Christopher O’Gorman and Rogers Covey-Crump

As a preliminary to their afternoon concert on **Saturday 14 May** as part of our 2016 Festival of the Voice, the Three Medieval Tenors join us to direct a workshop for singers (all voices, tenors and basses particularly welcome) to develop a fuller understanding of medieval music in general and the conductus in particular. The workshop will be led by Mark Everist from the University of Southampton and is designed to give students an insight into how these Latin songs were created and how they can be performed in the light of the very latest research.

The workshop will begin with an orientation session describing the repertoires, their functions and styles and their historical context (tailored to the interests and abilities of the attendees). The core practical activities will include the creation of a solo conductus from poetry supplied at the workshop, the reading and writing of medieval notation and modern transcriptions, and coaching in key aspects of performance practice. The latter will include sessions on tuning and ensemble singing (with particular focus on how to sing in up to three parts without conventional metrical rhythm).

It is designed to appeal to enthusiastic amateur musicians as well as aspiring professionals. All workshop materials will be provided on the day, preparation is not required.

For more information about the Conductus project, [click here](#) or watch this [YouTube video](#).

To apply, please complete the application form on our website [here](#) and return it to us by post or email to info@CambridgeEarlyMusic.org. **The deadline for applications is 5pm on Monday 11 April 2016.**

Saturday 14 May 2016, 10.30am to 12.30pm (concert at 3.30pm)

Little St Mary’s Church, Cambridge CB2 1QG

Fee: £18 including tea and coffee refreshments and free entry to the afternoon concert

Workshop promoted in collaboration with the [Eastern Early Music Forum](#).

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Notes to Editors:

Three Medieval Tenors

John Potter, Christopher O’Gorman and Rogers Covey-Crump first came together as a trio of tenors for the *Cantum pulcriorem invenire* (finding a finer song) research project at the University of Southampton. The ensemble made their debut at the York Early Music Festival in 2012 and have now released three Conductus CDs on the Hyperion label. Under the name of the Three Medieval Tenors they have continued to research and expand their 12th and 13th century repertoire, and in 2015-16 are giving concerts in Belgium, Germany, Slovakia, Slovenia and Spain.

John Potter is involved with early music both as a researcher and performer, and has written extensively on the subject, focusing on historical performance reality; his four books on singing are published by Cambridge University Press and Yale University Press. Other recent ventures include an album, *Amores Pasados*, with the soprano Anna-Maria Friman and lutenists Ariel Abramovich and Jacob Heringman, featuring songs by Campion, Sting, Tony Banks and John Paul Jones. John is a former British Library Edison fellow and is reader emeritus in music at the University of York, which he left in 2010 to return to his freelance projects. As a member of the Hilliard Ensemble from 1984 to 2001, he was a major contributor to the group’s *Officium* project, subsequently developing many of the ideas in *The Dowland Project*’s four albums for ECM. He also produced the first three ECM albums by the Scandinavian Trio Mediaeval. *Red Byrd*, the ensemble he founded with the bass Richard Wistreich, has made numerous records for Hyperion, and John has also contributed to many of the *Paradise Regained* CD series (ORF and *Fra Bernardo*) by the German ensemble *The Sound & The Fury*.

John’s eclectic performing experience has ranged from first performances of works by Arvo Pärt, Luciano Berio, Karheinz Stockhausen, James Dillon, Gavin Bryars and Michael Finnissy to backing vocals for Manfred Mann, Mike Oldfield and The Who. He continues to explore new music in several genres, most recently recording works by Ambrose Field and Peter-Anthony Togni, as well as in his regular appearances with the Gavin Bryars Ensemble, with whom he recently performed in the Adelaide Festival.

Christopher O’Gorman studied at the junior department of the Royal Academy of Music and then the University of York, where he gained a master’s degree in vocal studies with John Potter. As well as being an active performer of medieval music with the Three Medieval Tenors, he pursues a career both as a songman in the Choir of York Minster and as an ensemble singer with a number of groups including the Gabrieli Consort, the Binchois Consort, I Fagiolini, Ex Cathedra, Britten Sinfonia Voices, the Brabant Ensemble and the Ebor Singers, with extensive tours in Europe and America. Performance highlights as an ensemble singer include singing in the first complete performance of Stockhausen’s final opera *Mittwoch aus Licht* with Ex Cathedra in Birmingham Opera’s production as part of the London 2012 Cultural Olympiad, and later repeated in the 2013 Proms season. He was also involved in Ex Cathedra’s collaboration with the Québécois dance company Cas Public in a choreographed performance of Duruflé’s Requiem.

With the ensemble *The London Quartet*, Christopher went on a 20-date tour of America and Germany in a programme celebrating harmony groups from the 1920s to the present day. With the Gabrieli Consort, he has toured the UK, Germany, Poland and Spain and featured as a soloist. His recordings as an ensemble singer have included several premieres of works by Roger Marsh and Kerry Andrew, and first modern performances of French Baroque music rediscovered by the musicologist Paul Gameson.

Rogers Covey-Crump was both a founder member of Gothic Voices and one of the six singers in the first British recording of Stockhausen's *Stimmung*. Similarly, his three decades as a core member of the globally renowned Hilliard Ensemble saw not only concerts and recordings of early music, but also works commissioned from living composers and acclaimed first recordings of the vocal works of Arvo Pärt. In 1994 a collaboration with saxophonist Jan Garbarek, produced a unique artistic fusion in the album *Officium*. Two releases followed in the wake of its success, *Mnemosyne* (1999) and *Officium Novum* (2010), and there were hundreds of live performances. In 2008 the ensemble premiered a music theatre piece at the Edinburgh Festival, *I Went to the House But Did Not Enter*, by the German composer and director Heiner Goebbels. This was subsequently staged all around Europe, in the USA and in South Korea. The Hilliard Ensemble retired in December 2014 after a 41-year career.

Rogers has also enjoyed a solo career spanning 48 years, appearing at the BBC Promenade concerts, cathedrals and other major venues around Britain, in mainland Europe and in North America, notably as the Evangelist in the Bach Passions. Solo recordings have included the secular songs of Dufay and Ockeghem, albums of lute songs with Jakob Lindberg and Paul O'Dette, and five albums of late-18th-century song with the chamber ensemble *Café Mozart*. He has also recorded much Baroque repertoire, especially the Bach Passions with Andrew Parrott, Stephen Cleobury and Roy Goodman, and also the ceremonial and the church music of Purcell with the King's Consort.

Cambridge Early Music is a registered charity, no. 1127932, which runs international summer schools and concerts of Medieval, Renaissance and Baroque music in Cambridge, UK. Charity Trustees: Dame Mary Archer, John Bickley, Professor Peter Holman, Annabel Malton, Professor David McKitterick, Libby Percival, Dr Frankie Williams and Mark Williams

High-resolution photos are available on request from info@CambridgeEarlyMusic.org

Complimentary press tickets are available on request from info@CambridgeEarlyMusic.org