



Cambridge  
Early Music



**16-23 July 2022**

*Renaissance*  
Summer School

**Mr Byrd's Private Music**

Clare Wilkinson, Course Director

**24-31 July 2022**

*Baroque*  
Summer School

**The Fairy Queen**

Laurence Cummings, Course Director

**Intensive and rewarding study weeks at Benslow Music, Hitchin**

**Applications welcome from singers, dancers and instrumentalists**

**Open to students, amateur and professional musicians**

**Bursaries available**

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

# Renaissance & Baroque Summer Schools 2022

Cambridge Early Music offers residential study weeks on **Renaissance** and **Baroque** music for experienced instrumentalists and singers, working together and separately in **chamber groups** and **large ensembles**.

Our courses are firmly established as the highlight of the year for a growing number of amateur and aspiring professional instrumentalists and singers. They are also recognised as a valuable stepping-stone to performing careers in early music.

We welcome musicians from all over the world to study the techniques and styles of early music in the delightful atmosphere of **Benslow Music**, Hitchin. The campus is just a 30-minute train ride from Cambridge or London. It provides a wide range of comfortable bedrooms with ensuite or shared bathroom facilities, enviable catering and all sorts of rehearsal and practice rooms. All rooms are on a full-board basis.



*I highly recommend the Summer School to anybody with an interest in discovering, performing and learning about Baroque music.*

Derek Revill, Baroque Viola & Violin  
(2019 Baroque SS)

For full details of the course, tutors and bursaries, visit [www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org)



*Our tutors are highly acclaimed both as teachers and performers. They share their expertise through intensive tuition in an informal, non-competitive and creative social context, with an emphasis on shared learning.*

*Our courses are recognised for their success in accommodating players of different levels, and for the smaller ensemble music sessions which are organised and coached by the tutors. This ensures that no one is left out, that students are introduced to new repertoire and that pieces are tailored to each ensemble.*



## BURSARIES

The **Selene Webb (née Mills) Memorial Bursary Fund** supports those whose financial situation would prevent them from attending a course without assistance, particularly music students and those setting out on a career in music. Applicants are encouraged to seek help from their local authorities, schools, colleges and sponsors, and to undertake fund-raising activities such as giving concerts. Please read the guidelines on how to apply for a bursary.



*It was not only educational, but incredible fun, to try out something entirely new and I feel I have gained skills that I will continue to work on.*

Sara Liber Salloum, Lute  
(2019 Renaissance SS)

Renaissance Week: 16-23 July 2022

## ***Mr Byrd's Private Music:***

### ***Music for recreation and devotion in Byrd's inner circle***

Clare Wilkinson *course director & voice*, Jacob Heringman *lutes* and William Hunt *viols*

#### **COURSE DESCRIPTION**

A chance to look in depth at the incomparable music of William Byrd: motets, madrigals, masses, viol consorts, solo consort songs (some arranged as lute songs) and consort anthems (including two newly-reconstructed works). We will work in small groups at a high level, with one voice/instrument per part, and also in the form of 'open lessons'.

Participants will be encouraged to work autonomously as well as under the direction of our tutors. Voices and instruments will work together and apart. Each day will start with an Alexander Technique-based warm-up. All our music-making will be 'framed to the life of the words' – led by the texts which meant so much to Byrd.

Byrd's friend Edward Paston made lute arrangements of many of Byrd's vocal works, some of them the only surviving examples of these works. These arrangements form the basis for more reconstructions (all are featured in William Hunt's 'In Chains of Gold' series). How were these lute parts used? The opportunity to study them here opens the door to ways that voices, together with lutes and viols, may have taken part in domestic devotion as well as recreation.

This residential week will be a chance to immerse yourself in Byrd's music on an intimate scale, work at a high level, and develop your skills under the guidance of an expert (but very friendly) team of tutors. Open to experienced voices, viols and lutes.

A typical day's schedule might be:

09.30 Warm-up, followed by consort groups  
11.00 coffee  
11.30 'open lessons' on solo consort/lute songs, or a group workshop  
13.00 lunch break  
14.30 Free time, for music if you wish  
16.00 tea  
16.30 consort groups  
18.30 dinner  
19.30 tutti session: consort anthems, or sharing the day's music  
Later: Benslow Music's bar is open

Music will be provided, but you are also encouraged to bring your own sets of parts and scores if you wish. Alternatively, you could join the growing number of people saving paper by using iPads.

On the final evening, course members participate in a public concert, performing works studied during the week. There will be chances for informal performance of favourite pieces during the week.

Participants should arrive in time for tea at 4pm on Saturday 16 July; the first session will start at 4.30pm. The course ends with breakfast on Saturday 23 July.

#### **IS THE RENAISSANCE COURSE FOR ME?**

This is an advanced course. We welcome applications from confident singers who can hold a line alone with ease (note that much, but not all music will be available in advance) and from similarly confident players of viols and lutes. Pre-formed consorts are especially welcome!

## TUTORS



**Clare Wilkinson, *course director and voices***, is passionate about vocal consort singing, her expressive singing and personal warmth have won her a legion of fans. She is renowned for her performances with lutes and viols, as well as larger-scale Bach and Handel with directors such as John Eliot Gardiner and John Butt. She is an experienced and supportive vocal coach, and is, of course, an alumna of the Cambridge Early Music Summer Schools!

**Jacob Heringman, *lutes***, is universally admired as a pioneering exponent of renaissance lute repertoire. In addition to lute-songs with Clare, he regularly collaborates with fascinating musicians such as Ariel Abramovich, John Potter and the viol player Susanna Pell. He is an experienced and encouraging tutor, and we are delighted to see him return to the Cambridge Early Music Renaissance Summer School.



**William Hunt, *viols***, is well-known as a founder member of Fretwork, but is equally renowned as a violone player, editor and publisher, researcher and director. He is the creator of 'In Chains of Gold', a project to record pre-Restoration verse music, including the important reconstructions we will encounter on this course. A popular teacher too, he has an enthusiastic following on residential courses, and we are delighted to welcome him to CEMSS for the first time.



# Baroque Week: 24-31 July 2022

## **The Fairy Queen**

Laurence Cummings *course director, voices & continuo*, Bojan Čičić *upper strings*, Mark Caudle *lower strings*, Leo Duarte *woodwind*, Mary Collins *baroque dance & stagecraft*

### **COURSE DESCRIPTION**

Henry Purcell's *The Fairy Queen* was composed in 1692 and takes Shakespeare's play *A Midsummer Night's Dream* and interweaves it with musical masques 'adorn'd with Scenes, Machines, Songs and Dances'. The genre is now described as semi-opera and has its roots in restoration drama but also draws on the French tradition of Lully's *Comédies-Ballets* and *Tragédies Lyriques*.

Purcell's score is wonderfully inventive and equally rewarding for singers, instrumentalists and dancers. Orchestral preludes give way to solo songs and choruses, which tell of tormented love and unrequited passion. The *Fairy Queen*, Titania, enamoured of an ass-headed mechanical, Bottom, is soothed by fairy dances and rustic airs before Juno, the goddess of marriage announces Love's final triumph. All the perfect ingredients for a Baroque Summer School!

Our 2022 Summer course will be devoted to preparing and exploring Purcell's musical gem as well as giving opportunities to discover other treasures of the 17th and 18th centuries. We will be working towards a final performance of *The Fairy Queen*, involving all course participants, choreographed and staged by Mary Collins and directed by Laurence Cummings.

Each day we will offer instrumental classes in sectionals, choral and orchestral sessions, with opportunities for smaller ensemble and individual sessions. The vocal allocations will be organised on arrival. Please indicate on application if you are interested in singing a solo.

A typical day's schedule might be:

09.00 physical warm up taken by Mary Collins, including an introduction to baroque dance and stagecraft for everyone  
09.30 sectional/vocal/dance classes  
11.00 coffee  
11.30 sectional/vocal/dance classes  
13.00 lunch break  
14.30 chamber music, dance class and choir  
16.00 tea  
16.30 tutti session  
18.30 dinner  
19.30 informal students' concerts  
Later: Benslow Music's bar is open

Tuition will incorporate historically-informed techniques and style. Mary Collins will also be available to coach instrumentalists on their dance movements to show how studying dance steps can enhance your musical performance. A 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.

Participants should arrive in time for the welcome at 4pm on Sunday July 24th. The course ends with breakfast on Sunday 31st July. On the final evening, course members will participate in a public representation of *The Fairy Queen*.

### **IS THE BAROQUE COURSE FOR ME?**

Applications are invited from dancers, proficient singers and confident players of gut-strung Baroque instruments (violin, viola and cello), with Baroque bows (some instruments and bows may be available to hire), bass viol, violone, flute, oboe, bassoon, lute family and harpsichord/organ. (Suitable keyboard instruments are provided.) Pitch: A=415.

Players should have a good mastery of instrumental technique, but not necessarily any experience of Baroque playing. However, the wind players need to be fluent and confident on their Baroque instruments, able to sight-read solos with confidence. Continuo players should have a good knowledge of figured bass. Singers should be experienced and fluent sight-readers; they may be encouraged to take solo parts as well as singing in ensembles. Pre-existing groups are welcome to apply together, and may bring prepared music for coaching in some of the chamber music sessions. Non-singing/playing observers are welcome if we have space.

## TUTORS



**Laurence Cummings, *course director, voices and continuo***, is one of Britain's most exciting and versatile exponents of historical performance both as conductor and harpsichord player. He is currently Music Director of the Academy of Ancient Music, Musical Director of the London Handel Festival, and Music Director of Orquestra Barroca Casa da Música in Porto. The 2020/21 season saw his last edition of the Internationale Händel-Festspiele Göttingen, where he was Artistic Director for ten years. He is the William Crotch Professor of Historical Performance at the Royal Academy of Music and remains a trustee of the Handel House Museum.

**Bojan Čičić, *upper strings***, specialises in repertoire ranging from the late 16th century to the Romantic violin concertos of Mendelssohn and Beethoven. He has recently appeared as a soloist with the Kioi Hall Chamber Orchestra Tokyo and with Instruments of Time and Truth in violin concertos by Mendelssohn and Beethoven. He is the leader of the Academy of Ancient Music and the Music Director of Illyria Consort. In 2016 Bojan was appointed Professor of Baroque Violin at the Royal College of Music, and is passionate about training the next generation of instrumentalists in historically-informed playing styles.



**Mark Caudle, *lower strings***, is one of Britain's leading performers on Baroque cello and viola da gamba. Since the 1970s, he has played with most of London's period-instrument ensembles, including the Consort of Musicke, the Taverner Players, the English Baroque Soloists, the Academy of Ancient Music, the Brandenburg Consort, and the Parley of Instruments. He then relocated to Poland, where he has worked with groups such as Concerto Polacco, L'Arte dei Suonatori, and his own group Harmonia Parnassia. Mark is also a prolific recording artist.

**Leo Duarte, *woodwind***, is the Principal Oboist of the Academy of Ancient Music and appears regularly as guest-principal with, among others, the English Baroque Soloists, The Sixteen, the Dunedin Consort, Arcangelo, La Nuova Musica, the English Concert, and is also a member of the Orchestra of the Age of Enlightenment. He performs regularly at the BBC Proms and the Glyndebourne Festival and has toured worldwide. As a chamber musician and concerto soloist, he has performed at London's Wigmore Hall, the Royal Festival Hall and live on BBC Radio 3.



**Mary Collins, *baroque dance and stagecraft***, is an early dance specialist whose research and teaching approach has inspired musicians to look afresh at the dance music that is at the heart of the baroque repertoire bringing, in turn, a fresh perspective on the great composers of the baroque era. A practitioner and researcher, she has worked with music, dance, theatre and TV companies as adviser, choreographer, dancer and actress, touring regularly to give master-classes, concerts, lecture-recitals and workshops. Mary teaches at the Royal Academy of Music and Royal College of Music in London and receives frequent invitations to conservatoires throughout Europe.

## FEES & HOW TO BOOK

The residential fee for one course is **£895** which covers tuition and full board. The non-residential rate is **£750** and includes all of the above, apart from bed & breakfast. Please note that the price is per person, no matter what kind of room you choose. There is a range of double, twin and single rooms available, either ensuite or with shared bathroom; we will allocate rooms on a first-come, first-served basis.

The application form is available to complete on our website at [www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org).

Up-to-date course details and the Terms & Conditions, are available on our website; please ensure you read these carefully.

## GENERAL INFORMATION

CONTACT US Call 0844 808 2412 or email [info@cambridgeearlymusic.org](mailto:info@cambridgeearlymusic.org)

PROGRAMME DETAILS are correct at the time of going to press. Cambridge Early Music reserves the right to vary the programme in the case of unforeseen circumstances and will provide due notice whenever possible.

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