



BENSLOWMUSIC  
COURSES AND CONCERTS

# EARLY MUSIC COURSES

## NOVEMBER 2018 - JUNE 2019

### HARPSICHORD ACCOMPANIMENT: FIGURING IT OUT

*Mon 12 - Thu 15 November 2018*

### CONSORTING VIOLS

*2 night option: Fri 23 - Sun 25 November 2018 | 3 night option: Thu 22 - Sun 25 November 2018*

### CONSORTING VIOLS

*Mon 14 - Thu 17 January 2019*

### BAROQUE CHAMBER MUSIC AT A=415

*2 night option: Fri 1 - Sun 3 February 2019 | 3 night option: Thu 31 January - Sun 3 February 2019*

### LUTEFEST

*2 night option: Fri 22 - Sun 24 March 2019 | 3 night option: Thu 21 - Sun 24 March 2019*

### THE BENSLOW BAROQUE ORATORIO: HANDEL AND THOMAS LINLEY, THE "ENGLISH MOZART"

*Sun 7 - Thu 11 April 2019*

### ADVANCED HARPSICHORD ACCOMPANIMENT

*MON 6 - WED 8 MAY 2019*

### THE HARPSICHORD AND THE HISPANIC

*Fri 10 - Sun 12 May 2019*

### LASSUS' VINUM BONUM AND MUSIC BY DI LASSO, THE GABRIELIS AND HASSLER

*Mon 13 - Thu 16 May 2019*

### VOICES AND VIOLS

*Fri 17 - SUN 19 MAY 2019*

### GREGORIAN CHANT FOR ALL

*MON 20 - THU 23 MAY 2019*

### BAROQUE ORCHESTRA: BACH, TELEMANN AND FASCH

*MON 10 - THU 13 JUNE 2019*

### NATURAL HORN DAY WITH ANNEKE SCOTT

*SAT 29 JUNE 2019*

# NEW FOR 2019



## THE BENSLOW BAROQUE ORATORIO: HANDEL AND THOMAS LINLEY, THE “ENGLISH MOZART”

2019 sees the return of our Benslow Baroque Oratorio course: this year we will be straying into the second half of the 18th century! We are looking to recruit a team of violins, violas, cellos, double basses, flutes, oboes, bassoons, horns, trumpets and timpani, as well as a chorus of singers to put together a concert performance to a public audience of Handel's *The Choice of Hercules* (1751) and Thomas Linley's *The Song of Moses* (1778) in just four days. The solo roles will be auditioned early in 2019 - details will be available nearer the time. Participants will arrive around 4pm on Sunday 7 April and will depart after the 2pm public performance (at the Benslow Music campus) on Thursday 11 April. We'll be playing in period style at A=415 and on period instruments, but we also welcome string players on modern instruments with gut strings and baroque bows too.



## THE HARPSICHORD AND THE HISPANIC

The topic for this year's harpsichord course will be the development and interpretation of a wide range of music from Spain and Portugal. The individual styles of composers such as Cabezon, Cabanilles, Albero, Seixas, Soler and Scarlatti will be explored, along with general harpsichord technique, in a friendly workshop situation. Participants are invited to prepare items from the set repertoire list, which will allow for plenty of choice.



## LASSUS' VINUM BONUM AND MUSIC BY DI LASSO, THE GABRIELIS AND HASSLER

Working with the parody mass *Vinum bonum* alongside its original motet will form the backbone of this course. The focus of the week will be a performance of the complete mass with voices supported by cornetts, sackbuts, shawms, recorders and stringed instruments. Movements of the mass will be interspersed with contemporary pieces by, in particular, Lassus' good friend Andrea Gabrieli alongside other Venice-based composers Giovanni Gabrieli and Giovanni Battista Grillo. Subject to attendance and numbers we shall also keep the door open to German composers Johann Schein and Samuel Scheidt. Further performance opportunities for instrumentalists and singers will include a look into the division repertoire of, for example, Bassano and dalla Casa and time spent in the study of original sources through facsimiles.



## BAROQUE ORCHESTRA: BACH, TELEMANN AND FASCH

After many very successful courses for strings alone, we have decided it is time to expand the baroque orchestra to include oboes and bassoon. Theresa Caudle (violin), Mark Caudle (cello) and Oliver-John Ruthven (harpsichord) are returning once again to lead this thoroughly joyful course. The central work will be Bach's *Orchestral Suite No 1* in C major, BWV 1066 but we will also be exploring other wonderful music by his contemporaries Telemann and Johann Friedrich Fasch. We will be working at A=415 and are seeking an orchestra of baroque string players with period instruments (or modern instruments with baroque bows and gut strings), two baroque oboists and one baroque bassoonist. There will also be places for two harpsichordists and one theorbo player in the continuo team. Players must be of reasonably advanced standard, confident sightreaders, and willing to rehearse in some detail.