

# Cambridge Early Music CONCERTS 2010

The following is a provisional list of just some of the concerts planned for 2010. Full details of the complete concert series should be available in January.

Sunday 28 March, 3.00pm  
St Bene't's Church  
**JAKOB LINDBERG**  
*Chitarrone recital*

Sunday 1 August, 4.00pm  
Little St Mary's Church  
**GAIL HENNESSY** with Peter McCarthy, Mark Caudle & Peter Holman  
*Bach Connections: Bach, Telemann, Buxtehude*

Wednesday 4 August, 8.00pm  
Trinity College Chapel  
**THE PARLEY OF INSTRUMENTS** with Philippa Hyde, soprano  
*Bach & Telemann: Cantatas & Concertos*

Saturday 7 August, 7.30pm  
Emmanuel United Reformed Church  
**BAROQUE SUMMER SCHOOL STUDENTS**  
*Bach and his World: Vocal, orchestral and chamber music by Bach and others*

Sunday 8 August, 2.00pm  
Little St Mary's Church  
**JACOB HERINGMAN**  
*Solo recital for Renaissance lute*

Wednesday 11 August, 8.00pm  
Trinity College Chapel  
**PHILIP THORBY & FRIENDS / FROTTOLA**

Friday 13 August, 7.30pm  
Emmanuel United Reformed Church  
**RENAISSANCE SUMMER SCHOOL STUDENTS**  
*Music from Renaissance Spain*

Saturday 14 August, 7.30pm  
Trinity College Chapel  
**STILE ANTICO**  
*Tune thy Musicke to thy Hart: Tudor and Jacobean devotional music*

Saturday 16 October, 12.00 noon  
Trinity College, Frazer Room  
**JULIAN PERKINS**  
*A Well-Tempered Clavichord: Bach's '48', Book II, played on the clavichord*

Saturday 11 December, 7.30pm  
Great St Mary's Church  
**THE MUSICAL & AMICABLE SOCIETY**  
*Concerti for Christmas: Jauchzet Gott*

All details are subject to confirmation

**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) Website: [www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org)  
Cambridge Early Music is a registered charity no. 1127932, and a private limited company, no. 6463812.  
Registered office: 20 Cambridge Place, Cambridge CB2 1NS

# Cambridge Early Music SUMMER SCHOOLS 2010



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

## THE PARLEY OF INSTRUMENTS

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

### Baroque Music:

## J.S. Bach and his World

1-8 August 2010

## PHILIP THORBY AND FRIENDS

Philip Thorby, David Hatcher, Jacob Heringman, Jeremy West, Sue Addison

### Renaissance Music for Voices & Instruments:

## Music from Renaissance Spain

8-14 August 2010

# Cambridge Early Music 2010

Dear Friends,  
I am pleased to announce the details of our Summer Schools for 2010. As usual we are offering 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 ensembles of various sizes. 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 18th year, and with hundreds 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 2010 we explore first the music of J.S. Bach and his friends, family and contemporaries in early 18th-century Germany; and in our second week we move to Spain, to revel in the music of the court of Ferdinand and Isabella and other Renaissance masterpieces from all levels of society.

This year's courses will again be held in Sidney Sussex College. Set in beautiful gardens right in the historic heart of Cambridge, Sidney offers comfortable accommodation and elegant large rooms for music-making, within a compact, attractive and architecturally-distinguished college, founded in 1596. It is within easy walking distance of excellent music- and book-shops and our concert venues.

Numbers on each course are limited, so please apply early to secure your place. Non-participating partners or friends who might like to join you during your stay at Sidney Sussex are welcome for bed and board. Some twin-bedded, en-suite rooms are available, in addition to standard and en-suite single rooms. Observers, whether music specialists or complete novices, are also welcome. Participants will experience total immersion in early music, with expert tuition, in the delightful atmosphere of a historic Cambridge college. 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.

We are delighted that in the past year Cambridge Early Music has become a registered charity. Donations (which can 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), Jill Davies (Treasurer), Phil Alsop and Rosamond McKitterick.

You will be warmly welcomed on either – or both – of our courses in 2010.

Selene Mills, Administrator  
Cambridge Early Music, Trinity College, Cambridge CB2 1TQ  
Telephone: +44 (0) 1223 847330 Fax: +44 (0) 1223 701914  
Email: [info@CambridgeEarlyMusic.org](mailto:info@CambridgeEarlyMusic.org) Website: [www.CambridgeEarlyMusic.org](http://www.CambridgeEarlyMusic.org)  
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Registered office: 20 Cambridge Place, Cambridge CB2 1NS

## Course 1: 1-8 August 2010 Baroque Music: J.S. Bach and his World THE PARLEY OF INSTRUMENTS

**Course description**  
The Parley of Instruments and Philip Thorby will direct a week of Baroque music, mostly by Johann Sebastian and other members of the Bach family and their contemporaries. The 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.)

Tuition will stress historically-informed techniques and style. A large selection of music for all sorts of combinations of instruments and voices will be provided, but 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.

Repertoire this year will include sections of Bach's St John Passion (BWV245), the Kyrie from Bach's B minor Mass (BWV232), and Actus Tragicus (BWV106) as well as other cantatas. Singers may like to prepare a relevant (18th-century German) solo work to study in a masterclass context. Please bring two copies of the chosen work, if possible in a facsimile or Urtext edition.

**Tutors**  
Coaching is given by members of **The Parley of Instruments**: Peter Holman, Judy Tarling and Mark Caudle, with guest tutors Gail Hennessy and Philip Thorby. The Parley of Instruments is a pioneering ensemble, specialising 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. Professor of Historical Musicology at Leeds University, and author of four acclaimed books and innumerable articles and editions, Peter 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 of Instruments 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 (voice, viol, recorder)** was until recently Professor of Recorder and a Senior Fellow

of Trinity College of Music, London, and is in constant demand as a freelance teacher and choral director. His own ensemble Musica Antiqua of London has given many courses for Cambridge Early 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, bass violin (Baroque or modern instruments, gut-strung, with Baroque bows); bass viol, violone, recorder, flute, oboe and oboe d'amore, 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 be able 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 of at least four players are welcome to apply together, and may offer prepared music for coaching in some of the chamber music sessions. It may be necessary to limit the number of such groups.

**Concerts**  
The course will begin with a recital at 4.00 pm on Sunday 1st August, given by the course tutors. On 4th August The Parley of Instruments will give a concert of music by Bach and Telemann. On the final evening all course members will participate in a concert, in which we will perform 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 on Sunday 1st 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 8th August (or after the Saturday night party for non-residents).

**Music Scores**  
Singers need, if possible, to bring their own vocal scores of the Bach pieces; these can be downloaded from [http://imslp.org/wiki/Category:Bach,\\_Johann\\_Sebastian](http://imslp.org/wiki/Category:Bach,_Johann_Sebastian). Other vocal scores and parts will be provided.

**Fees**  
The residential charge, including all meals, tea and coffee, tuition and concerts, for the week is £760. The supplement if you would like an en-suite room is £23 per night, a total of £161 for the week. Local residents and others finding their own bed and breakfast accommodation pay £650. Observers pay £720 (resident) or £610 (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'.

# Cambridge Early Music SUMMER SCHOOLS 2010 APPLICATION FORM

Selene Mills, CEM, 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 sides of this form, ticking boxes as appropriate. Send the form (or a photocopy) with your payment and s.a.e. to Selene Mills, CEM, Trinity College, Cambridge CB2 1TQ. You are advised to apply as early as possible, preferably by 30 April 2010; later applications will also be considered.

Baroque Week – *Bach and his World* (Parley) 1-8 August 2010

Renaissance Week – *Renaissance Spain* (Thorby) 8-14 August 2010

I wish to be resident  OR non-resident

Name: \_\_\_\_\_

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

\_\_\_\_\_

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

Work 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), @ £48 each (£71 en-suite):

Please complete the other side too ➡

## CEM 2010 APPLICATION FORM (contd)

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):

### PAYMENT

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

Course Fees / Accommodation	Baroque week	Renaissance wk
Single room, shared bath or shower	£760	£680
Twin room, en-suite <i>give partner's name above</i>	£760	£680
Single room, en-suite	£921	£818
Non-residential	£650	£570

Non-resident fees cover all tuition, concerts, coffee, tea, lunch and dinner. Resident fees also include bed and breakfast, in a single or twin-bedded room.

**STERLING:** EITHER make a bank transfer using the details in the **top line** of the box below, and 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. Please include an additional £10 per transaction, and 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: MIDLGB2141W; IBAN No: GB48MIDL40053072138549.

**CREDIT CARDS:** Payment is accepted on our website (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 (£100) now, and pay the rest by 31st May. 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: £100 \*** *\* delete as appropriate* £ \_\_\_\_\_  
Add £48 per night for \_\_\_\_ extra night(s) B&B (£71 for en-suite): £ \_\_\_\_\_  
Add £10 if paying by international bank transfer £ \_\_\_\_\_  
Half board: lunches only - deduct £77 (Baroque) or £66 (Renaissance) -£ \_\_\_\_\_  
Half board: dinners only - deduct £60 (Baroque) or £50 (Renaissance) -£ \_\_\_\_\_  
Deduct £40 (per course) if applying as an observer / auditor -£ \_\_\_\_\_  
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!) £ \_\_\_\_\_

**TOTAL PAID NOW** £ \_\_\_\_\_

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 other side too

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Course 2: 8-14 August 2010

## Music from Renaissance Spain PHILIP THORBY AND FRIENDS

### Course description

From the bawdy to the beautiful, from palace song book to grand motets, from viol and vihuela to shawm and sackbut – the music of 15th- and 16th-century Spain is full of dramatic contrasts of style and timbre. We will explore the music of the court of Ferdinand and Isabella, the joyous Ensaladas of Flecha, vihuela songs by Mudarra, and sacred music by Morales and Victoria for voices and instruments.

We welcome singers, lutes, viols (Spain was, after all, the birthplace of the viol!), cornetts, sackbuts, renaissance recorders and flutes, shawms, curtals and other wind instruments at A=440. Shawm players should bring a “second study” quieter instrument for ensemble work.

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

‘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; an unequalled performer on both viol and recorder, he is also a magnificent 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. Lutenist **Jacob Heringman** 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. **Jeremy West** is a leading cornett player, known for pioneering the revival of this instrument. He is a founder member of His Majestys Sagbutts & Cornetts, with a teaching portfolio including the Royal and Trinity Colleges of Music. He is also director of the Christopher Monk workshops, making cornetts and serpens. Sackbut-player **Sue Addison**, another member of His Majestys Sagbutts & Cornetts, will join the course for a day.

### Is it for me?

We welcome applications from singers, and from players of Renaissance instruments at A=440 including viols, recorders, lutes, harps, sackbuts, cornetts, 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. 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 8th August (NB earlier than usual). The tutors will give a full-length concert on Wednesday 11th 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 8th 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 14th August (or after the Friday night party for non-residents). You may stay for extra nights (see application form) if you wish to sightsee in Cambridge, continue to play/sing in your College room, and/or attend the concert by Stile Antico on Saturday evening.

### Fees

The residential charge, including all meals, tea and coffee, tuition and concerts, for the week is £680. The supplement if you would like an ensuite room is £23 per night, totalling £138 for the week. Local residents and others finding their own bed and breakfast accommodation pay £570. Observers pay £640 (resident) or £530 (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’.



## Conditions of booking

- 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.
- A deposit of £100 per course must accompany each application. The £100 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.
- The balance of fees is due by 31st May 2010. Beyond this date, your place cannot be guaranteed unless full payment has been received.
- If you have been accepted for a course and we are advised of your cancellation before 31st May 2010 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.
- 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, either at the time of cancellation or soon after the course, as you prefer. Please tell us if you decide to withdraw from the waiting list.
- Neither CEM nor Sidney Sussex College is responsible for loss or damage to your personal property. You are advised to insure your own instruments and valuables.
- 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).
- CEM reserves the right to change without notice the tutors, performers, concert details and course programmes.
- 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 OF CEM

Whether you are an active musician or an enthusiastic listener, you might be able to support Cambridge Early Music by joining our Friends' group. The **Friends of Cambridge Early Music** help to ensure the continued success of the summer schools and the associated concert series. Friends enjoy priority booking and reserved front row seating for concerts, and are invited to meals, talks and special events. Membership costs £18 a year (£10 for students), 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

### Sidney Sussex College

This year's courses are held at Sidney Sussex College (founded in 1596 by Lady Frances Sidney, aunt of the poet Sir Philip Sidney), in the renowned University of Cambridge. The main attractions of the ancient city of Cambridge are within a very short walk of the college, including specialist shops selling early music editions, recordings and books. Other suppliers of bows, instruments, books and music often visit the courses. Accommodation for participants is provided in College. Most rooms are comfortably-furnished single study-bedrooms with wash-hand basins and tea-making facilities. Standard rooms have shared shower/bath facilities, but en-suite rooms (single and twin-bedded) 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.sid.cam.ac.uk](http://www.sid.cam.ac.uk)



### 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. There are bus services 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 Sidney Sussex. Cars may unload at the King 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 Sidney's exquisite rococo hall. Please note that 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 or £11 per dinner, and state clearly on your application which meals you intend to miss. Private cooking facilities at Sidney are limited, but there are cafés, shops, pubs and the daily market close by.

## Further information (continued)

### Booking extra accommodation and meals

Bed & Breakfast at Sidney may be booked before or after your course, or for guests, at £48 per night, per head (£71 for en-suite). Please list on the application form any additional nights you wish to book. Extra meals may also be booked during the period 1-14 August), at £16 per lunch or £17 per dinner. Coffee or tea and biscuits for guests cost £4 each.

### Bulk discount!

Couples or friends applying together from the same address, and individuals applying for both of our 2010 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. Rooms 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, under 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 courses:

“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!”

