

## The College

An Grianán ("The Sunny Place") has played host to this unique music course every year since 1971. Owned by the Irish Countrywomen's Association, it is a residential college and conference centre situated in the quiet village of Termonfechin, just outside Drogheda and approximately thirty-five miles north of Dublin. Half a mile from a quiet sandy beach it is convenient for the many antiquities and sights of the Boyne Valley. Recorder and viol players from Ireland, Britain and beyond, gather here for a week of music making—though it may be that some also come for the sandcastle competition, the ceilidh, the tours of the Boyne Valley, the wonderful food, or the warmth of the welcome extended to all.

## Accommodation

Most participants will be in the main An Grianán complex where all rooms have washbasins and where there are a number of single rooms, for which there is no extra charge. If you need one, please state this on your application form. The larger bedrooms may be used during the day as playing rooms. Some participants will be in luxury bungalows on the An Grianán site with twin rooms.

## Non-players and Children

There will be a limited number of places for non-playing partners and children. Children under 16 must be accompanied by an adult. They may come as players if fully able to hold their own with adults.

## Travel

A chartered coach will leave Dublin Airport at 4.00pm on Saturday 18<sup>th</sup> August for An Grianán, and will depart for the return journey on 25<sup>th</sup> August in time to reach the airport by 10.00am. The return fare will be around €20. If you are planning to use the bus please indicate this on the application form. Rail and bus times from Dublin will be notified to participants before the course commences.

## Booking

To book, complete the enclosed application form and questionnaire and send it with a **non-returnable booking fee** of €50 or £50 to Mrs. P. Flanagan at the address indicated below. Participants will be accepted on a first come, first served basis. Applicants will be informed as soon as possible as to whether or not they have a place. Those who cancel after acceptance and whose place cannot be filled may be called on to pay some or all of the course fee. The number of players is limited to 90. **The booking fee (applicable to both players and non-players) is separate from the course fee which is as follows:**

Players €580                  Non-players €550

The course fee must be paid in euro when registering on the first day of the course—a surcharge of €25 (which will go towards the course library fund) will be applied in the case of late payment of the course fee. Please note that while the booking fee is payable in either euro or sterling, the course fee is payable in euro only.

**Cheques should be made payable to P. Flanagan No. 2 Account**



## The Course

Established in 1971 by Theo Wyatt, the Irish Recorder and Viol course is designed for players of recorders, viols and other early instruments, and covers a wide repertoire from the 15th to the 21st centuries. The course structure is as follows:

Two sessions each day are in one-to-a-part groups with a tutor. One of these is with the same 'permanent' group each day, the other in 'non-permanent' groups that vary in size and players. Participants must be competent at holding a part on their own in a consort without supervision (those who are found to have overestimated their abilities in this respect may, for the sake of the other players, be asked to sit out these sessions).

Other sessions include a variety of technique classes, lectures and large and small ensembles. There are opportunities for the study of consort songs, broken consorts of viols and recorders, trio sonatas and other baroque works with continuo, and contemporary music.

More advanced players may wish to join the recorder orchestra conducted by Marion Doherty-Hayden which meets every day at 2.00pm. Participants should indicate this option on the application form as well as their preferred instrument, and next preferred instrument.

A renaissance wind band for competent players of cornetts, sackbutts, curtals, crumhorns etc. meets on Sunday, Tuesday and Thursday afternoons at 4.30pm. Those who would like to participate should indicate this option on the application form as well as the instrument that they intend to play (**this excludes recorders**). Please note that it may not be possible to accommodate shawms or other very loud instruments.

A choir conducted by Philip Thorby meets every evening at 7.00pm. This year participants will study extracts from the Mass for 24 voices by Annibale Padovano.

Arranging music for recorders has always been a feature of the course, and the Arrangers' Competition has produced some memorable winners, many of whom have gone on to have their arrangements published. A prize of €30 (approximately £20) will be awarded for the best arrangement of a work for two or more recorders with or without other instruments. The adjudicators will need a score of the arrangement and, if possible, a score of the source material.

## Music and Instruments

A large library will be available and players may bring any music they wish to study. There will be shops selling music and instruments.

Participants who can conveniently bring a keyboard are encouraged to do so. A limited number of viols may be available to borrow for those who have difficulty in transporting larger instruments (applicants should check this beforehand).

**The course begins with supper at 6pm on Saturday 18<sup>th</sup> August and ends with breakfast on Saturday 25<sup>th</sup> August.**

## The Tutors

**Ibi Aziz** plays with a number of distinguished musicians and ensembles such as the Rose Consort of Viols, Charivari Agreeable, the Deller Consort and Dame Emma Kirkby. He is also the founder of the Maresienne Consort and co-founder of the viol consort Chelys. When not performing or touring Ibi teaches at Morley College in London and on music courses throughout the UK, Europe and the USA.

**Dr Marion Doherty-Hayden** tutors on early music courses in Ireland, the UK and Europe and is in regular demand as a harpsichordist, viol player, and teacher of conducting. She is the conductor of St. George's Singers in Belfast, the founder of three choirs (Enchiriadis, Enchiriadis Treis, and Enchiriadis Junior with whom she has toured widely) and she has been a guest conductor at the University of Minnesota, Duluth.

**Pamela Flanagan** studied piano, violoncello, recorder and viol at the Royal Irish Academy of Music and is a former student of Jacqueline Du Pré. Having spent many years training teachers and performers in her positions as Professor and Head of Musicianship at the RIAM and Head of Educational Music at the Royal Scottish Academy of Music and Drama, she now pursues a career as a freelance teacher and conductor in Ireland and the UK.

**Chris Hartland** is a recorder player and baroque oboist and a graduate of Trinity Laban Conservatoire of Music and Dance. His performing career encompasses a diverse repertoire in solo, chamber and orchestral roles and he is in frequent demand as a recorder tutor for early music courses throughout the UK. He performs with several ensembles including The Hanover Band, The Gabrieli Players and The London Handel Orchestra.

**Emma Murphy** is a tutor on many early music courses throughout the UK and, as a performer, has worked with such diverse artists and ensembles such as the King's Consort, Ex Cathedra, the City of Birmingham Symphony Orchestra and singer Kate Bush. She has also written and presented features related to the recorder and early music as a frequent broadcaster on BBC Radio 3.

**Marion Scott** has played and recorded with many orchestras and ensembles such as the Orchestra of the Age of Enlightenment, the Academy of Ancient Music and the Purcell Quartet in a performing career which has taken her to Europe, USA and South America. She has combined this with a long and distinguished career as a recorder teacher, and is a tutor on a variety of music courses in the UK.

**Philip Thorby** is one of the UK's leading performers and teachers of Renaissance and Baroque Music. A Senior Fellow at Trinity Laban Conservatoire of Music and Dance, he is the founder and director of Musica Antiqua of London whose recordings of repertoire ranging from Josquin des Pres to virtuoso instrumental music have received considerable critical acclaim. Philip has also worked with such artists as Sir Paul McCartney, Barbra Streisand and John Tavener.