

THE WMA SUMMER SCHOOL OF MUSIC.

Founded in 1936, the **WORKERS MUSIC ASSOCIATION** aims to provide opportunities and means for people to develop their musical instincts and tastes, and to improve the level of their musical understanding as a result of their own experience and striving rather than to accept uncritically standards set by commercial or other interests. It believes that genuine art (and in our case, music) can motivate people to work for the betterment of society.

To join the WMA Please write to the Membership Secretary at :-
12 St. Andrews Square, London, W11 1RH

Information about the WMA also will be found on <http://www.wmamusic.co.uk>

The WMA Summer School of Music enables amateur musicians - instrumentalists, singers, conductors and composers of all ages and abilities to develop their own particular interests and at the same time to come into contact with a wide spectrum of musical activities.

Wortley Hall, where this years school is being held, is a magnificent mansion, the former home of the Earl of Wharncliffe. The Trade Union and Co-op Movement purchased it after the war. Skilled volunteer craftsmen did much of the restoration. There is putting and bowling in the spacious grounds, which also give glorious views over the Yorkshire Dales.

Sleeping accommodation consists mainly of two-bedded rooms,.

Daily times of meals and course sessions

The basic timetable for each day is given below.

| | | | |
|---------------|-----------|---------------|--------------|
| 08.15 – 09.45 | Breakfast | 15.00 – 16.15 | SESSION 4 |
| 09.45 – 11.00 | SESSION 1 | 16.15 – 16.45 | Tea Break |
| 11.00 – 11.30 | Tea Break | 16.45 – 18.00 | SESSION 5 |
| 11.30 – 12.45 | SESSION 2 | 17.45 – 19.15 | Evening meal |
| 12.45 – 14.00 | Lunch | 19.00 – 20.00 | SESSION 6 |
| 13.30 – 14.45 | SESSION 3 | | |

Students may register for more than one course, provided that they do not occur at the same periods, as it is necessary to attend all sessions of each course unless by special arrangement with the tutors.

Tutors and supporting musicians.

This year our tutors and support musicians come with backgrounds and knowledge and experience of WMA schools and the aims, claiming only expenses, to help the WMA school to rebuild and return to its roots.

Maria Caravanas. – (K) LRAM GBSM. First came to the Summer School as a student in 1977. Since then she has attended the Birmingham Conservatoire acquiring her qualifications in singing and performing. Has sung professionally with the Ambrosian Chorus and with Opera Holland Park. Has performed solo recitals throughout the country. Everyone who has heard and admired her rich voice will be pleased to hear that Maria has offered to give us her expertise to the important skill of preparing and presenting oneself for a performance.

Karl Dallas.—(E) Karl Dallas has played many different roles in the UK folk revival since the early Fifties: singer, songwriter, critic, club organiser, folksong collector, anthologist, concert promoter, record producer. His songs have been recorded by Ewan MacColl, the Liverpool Spinners, June Tabor and the Dransfields. His circus worksong, Sunday Morning, was chosen by A.L. Lloyd as one of the best songs of the Sixties. He has taken his guitar on demonstrations in Palestine, Israel and Iraq and was one of the team who provided the music for the very first Aldermaston march against nuclear weapons. One of his specialities has been organising songwriting workshops for children and adults. In 1999-2000 he pioneered a Home Office-funded initiative using songwriting in the fight against drugs.

Phil Hargreaves. – (G) Phil is a saxophone player, based in Liverpool. Over the years he has played a wide range of music, but recently the main focus has been at the free/experimental end of the spectrum, much of which is showcased via his own music website (www.whi-music.co.uk). He has performed at various venues and festivals in the UK. He once wrote a concerto for Evan Parker and is also a moderator for the website freejazz.org. Phil first came to the WMA summer school in 1989, as a recipient of the John Horrocks scholarship.

Dan Holding. Accompanist. Currently a student at Durham University. Has attended the WMA School on many occasions in recent years, beginning at the early age of fourteen. Dan composes; plays the piano, cello and flute.

John Jordan – (D, F, J) (Educated at Goldsmiths College, London (B. Mus) and the University of Leeds (M.Mus.). Composer (songs, string quartets, piano music chamber music and opera) Conductor and lecturer. Published work on musical analysis. Editor of WMA's 'Peace' songbook and writer of many pieces of music in the tradition of the WMA.

David Martin – (H, I,) Mus.B; BA; ATCL; Dip.Teach; etc. David is a composer, teacher, organist, singer and writer on music. In the last capacity he has been heard several times on Radios 3 and 4, and has had articles published in "Early Music" and the "Musical Times".

Jane Scott – (L, N) Began work teaching music in schools from nursery to A-level, and now is a full-time all-purpose infant teacher. Attended WMA Summer Schools in the '60s and '70s where Alan Bush and Aubrey Bowman taught her how to conduct. Jane has since been a conductor of Birmingham Clarion Singers. Jane will be looking forward to working with the Summer School Chorus on accessible pieces in a range of styles.

Sheila Searchfield. –(B, O,) LRAM LLCM (TD), Flute teacher. Tutor of wind ensembles and flute choirs. Freelance performer with orchestras and wind bands, and with a flute and guitar duo.

Ron Tendler –(B, C, M,) LRAM Qualified music teacher with advanced Music Teachers' Diploma. Freelance violinist for 30 years, playing in orchestras including City of Birmingham Symphony Orchestra and Guildford Philharmonic. Played in local Orchestras, including Thames Philharmonic and Surrey Mahler Orchestra. Worked in Education and was representative on Sir Simon Rattle's Music Education Committee with the National Advisory Council for Cultural and Creative Education. Ron is a peripatetic string teacher and has also directed an Area Youth Orchestra for the Borough of Richmond.

Timetable of course sessions

| CODE | COURSES | SESSIONS | | | | | |
|------|-----------------------------------------------------|----------|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 |
| A | Brass Band. | X | | | | X | |
| B | Chamber Music. | X | | | | | |
| C | Chamber Orchestra. | | X | | | | |
| D | Composition | | | X | X | | |
| E | Folk. | X | X | | X | | |
| F | Harmony. | | | | | X | |
| G | Jazz. | X | X | | | | |
| H | History of English Music. | | | X | | | |
| I | Music theory (themes) | | X | | | | |
| J | Opera | X | X | | | | |
| K | Solo singing – Public presentation skills. time TBA | | | | | | |
| L | Solo singing - Workshop. | | | | X | X | |
| M | String Orchestra | | | | | X | |
| N | Summer School Chorus | | | | | | X |
| O | Wind Ensemble | | | | | X | |

The courses on offer and timetable will be subject to change, dependent upon those applying for particular courses so that we might maximise the opportunities at the 'School'. This might include extra sessions where members find it mutually convenient with no clashes.

Aubrey Bowman has agreed to be present at Wortley to offer his extensive expertise for students who would wish it. He is glad to be here as Wortley as its pleasant informal atmosphere with its available activity rooms, attractive grounds and surrounding countryside, make it an ideal place to hold a week's Summer School of Music.

Informal activities

Much of the special unique atmosphere and flavour of the WMA music schools come from the student activities, which are relatively spontaneous.

It is a constant, buzzing musical experience. Instrumental or vocal groups playing to the other coffee-tea-sipping students usually accompany even tea/coffee breaks. It might be a string trio playing, or a flute duet, or even a song sung á cappella, composed the previous evening about a topical event which hit the news that day. Every evening is filled with concerts performed by students or tutors; or with dancing to either a jazz band or a folk band. The evenings at the end of the week see concerts of offerings from all the varied courses and activities by the members.

Several trade unions fund scholarships for their members to attend this school and we are pleased by this continued association with the Trade Union Movement.

The evening programme of activities proposed is below, but could be changed to match student opinion: -

| | | | |
|------------------|------------------------------------------------|---------------------------|--------------------------------|
| Saturday | Welcome meeting | Music Quiz 9.30 p.m. | |
| Sunday | Variety Concert 8.30 p.m. | Singers Evening 10 p.m. | Dance band |
| Monday | Songs & poems of social significance 8.30 p.m. | | Folk Ceilidh & dancing 10 p.m. |
| Tuesday | Students Concert 8.30 p.m. | Folk in the Bar | All that jazz (band) |
| Wednesday | Students Concert 8.30 p.m. | Composers Concert 10 p.m. | Folk Ceilidh & dancing 11 p.m. |
| Thursday | . Courses Concert 7.30. p.m. | | Farewell Ceilidh |
| Friday | .Departure | | |

John Horrocks Scholarship

The WMA funds this full scholarship in honour of John who devoted much of his life to organising the school. Applicants for this annual scholarship must be involved in some section of the labour movement as well as being active amateur musicians- as singer, instrumentalist, conductor or composer.

Scholarship applicants should include with their course application a reference that covers the activities referred to above.

Sometimes it is possible to obtain scholarship support from your local or national trade union or co-op society.

Course Synopses

A Brass Band

All brass instruments will be welcome and music will be chosen according to those instrumentalists taking part.

B Chamber Music

Music for small ENSEMBLES OF WIND and/or strings with one player to a part. Previous chamber music experience is not essential, students should be at least grade 3 standard on their instruments.

C Chamber Orchestra (With strings Tutor)

This course provides experience of playing in a small light orchestra with varied repertoire. Woodwind and brass players are invited to enrol.

D Composition

Advance material for both beginners and advanced (composers with some experience) will be sent to those opting for this course. An option you can take is where you are invited to bring with you a short piece of a poem or prose of your own choice. It could even be based upon a topical event in the period leading up to the Summer School. This you would then put to music and bring with you to the course. The other material already mentioned will be sent to you, and will include a piece to be used by every composition student so that comparisons can be drawn from different approaches to the same piece.

E Folk Course (overview)

1. Songwriting - 2 sessions

A. A short history of political song, from prehistory to the present-day, followed by practical work and setting of project(s).

B. Examination of song projects arising out of the first session.

2. Accompanied or unaccompanied?

Different styles of performance, including some very basic guitar tips.

3. From shouting to chanting: song as a political weapon Reviving the tradition of songs on the march. This session will include chorus singing, use of percussion and other instruments. (Please bring drums, guitars, etc.)

F Harmony

This is for beginners, those with little or no knowledge. Hopefully, by the end of the week the course members will have an idea of how to make a song arrangement.

G Jazz

We will be examining & playing music from the broad range covered by the term 'Jazz', including soloing, composed music and listening to recordings. Theory and technique will also be covered as required, and there will be opportunities for ad hoc performance in the various spaces that Wortley offers.

H Themes in Music theory

This course will make no attempt to teach music comprehensively, which would not be possible in five sessions. Instead, the course will cover the themes: pitches and time; intervals and harmony; keys and tonality; musical structure; and word setting. The lectures will aim to say something both to musical beginners and to those with some experience in music. Each lecture will include a few exercises to be tried on the spot, and there will be time for questions and answers. These lectures will not overlap with the courses in Harmony or Composition.

I Music on a large Island.

Five lecture-recitals will attempt to cover the history of English music (but not Scottish, Welsh, or Irish music) from Roman Britain to the present day. It is a fascinating story, for English musicians have usually gone their own way, rather than following musical fashions from Europe. The lectures will be accompanied by the playing of live and recorded music. Time will be allowed for questions and answers.

J Opera

People wishing to take part in the opera course will be allocated a part and will be expected to learn both the words and music before the school commences. The music and an indication of the costume needed will be sent out in advance of the school. All those participating will be expected to learn the choruses. If anyone wishes to sing only in the choruses it would be acceptable, although these would need to be learnt. Selection of the particular scenes from the chosen opera will depend upon the number and voices of those applying for this course.

K Public Singing for the Terrified (Singing performance class)

This class is to provide an opportunity for singers to perform for each other in a friendly environment and to have a forum for (positive) comments from fellow singers. As the emphasis is on performance; songs must be sung from **MEMORY**. Learning by heart is the starting point, not the finish.

L Solo Singing

The Solo Singing course will provide an opportunity for singers to perform and discuss repertoire in an informal workshop and masterclass type of atmosphere.

M String Orchestra

Playing a wide repertoire. All violins, violas, cellos and double basses welcome.

N Summer School Chorus (All students are invited to join this course on arrival)

It is intended that some of the music will reflect the ideals of the WMA, whilst at the same time material giving a variety of themes and requiring a range of musical skills. Music will be available at the School for hire.

O Wind Ensemble

Music for groups of woodwind, strings and reed instruments. The tutor will bring a wide variety of music.