

Friday October 8 at 7.30

ALTERATIONS plus

THE ROVA SAXOPHONE QUARTET

Peter Cusack, Terry Day, David Toop and Steve Beresford are all individually respected musicians whose work spans a variety of styles and who come together as Alterations to improvise on a variety of instruments and unusual sound sources. There is a strong visual element in their performances which cannot be over-emphasised and an overwhelming sense of immediacy — it's not composed/rehearsed music, it's listening/improvised music.

Sharing the programme is the Rova Saxophone Quartet from America, presenting a different aspect of improvised music. Jon Raskin, Larry Ochs, Andrew Voight and Bruce Ackley perform structured improvisation (as distinct from the free improvisation of Alterations), spending their rehearsal time creating situations within which they improvise.

Alterations Free Improvisations

Rova Saxophone Quartet Structured Improvisation

Tickets £2, claimants half-price.

Friday October 15 at 7.30

THE MICHAEL NYMAN BAND

Michael Nyman is one of the trio of English Experimental composers (John White and Gavin Bryars appeared at the Bluecoat last season) who achieved a minor cult following in the mid-seventies largely due to Brian Eno's *Obscure* label. Nyman has moved into the eighties with his own band which has taken the hypnotic overlaying qualities of the earlier systems music (of the Americans Steve Reich, Terry Riley and Philip Glass) and fashioned a new, louder and more aggressive style of music which retains the earlier structural motifs. He has worked extensively with the film maker Peter Greenaway, the most recent product of this alliance *The Draughtsman's Contract* was premiered at the Edinburgh Festival. Michael Nyman also worked with Sting on the soundtrack of Richard Loncraine's film of Dennis Potter's *'Brimstone and Treacle'*, and he acted as musical arranger of Sting's recent hit single *'Spread a Little Happiness'*.



Nyman Bird List; Melody List; Song without Voice; Plotting for the Shopkeeper; In Re Don Giovanni; Five Orchestral Pieces Opus Tree; The Draughtsman's Contract.

Tickets £2, claimants half-price.

Part of the Regional Contemporary Music Circuit funded by the Regional Arts Associations with assistance from the Arts Council of Great Britain.

Friday 22 October at 7.30

L'ECOLE D'ORPHEE

leader JOHN HOLLOWAY

Neglected Treasures

L'École d'Orphee performs 17th and 18th century chamber music on authentic instruments. It was formed in 1976 by John Holloway and takes its name from an 18th century treatise on violin playing by Michael Corrette. *Neglected Treasures* offers a rare chance to hear the baroque oboe in a chamber setting, performing the unfairly less-well-known chamber music of the acknowledged masters of the day: Bach, Telemann, Vivaldi and Handel. L'École d'Orphee has an impressive list of performances both in this country and abroad as well as numerous broadcasts on BBC Radio 3 and is currently engaged upon a project to record the complete instrumental chamber music of Handel, the first volume of which has met with unanimous praise from the critics.

Handel Sonata for violin and continuo; Sontata for oboe and continuo; Sonata for oboe violin and continuo.

Vivaldi Sonata for cello and continuo.

Telemann Trio in G minor for oboe, violin and continuo.

Bach Transcription of organ sonata

Tickets £2, claimants half-price

Friday November 12 at 7.30

PHILOMEL

Music from the Age of Reason



Philomel takes its name from two Greek words: philo — to love and melos — music. The ensemble's particular interest lies in the music of the 17th and 18th centuries which they perform on original instruments or modern copies. They have received consistent praise for their versatility and programming of their unique combination of baroque flute and recorder, natural horn, voice, viola da gamba, theorbo and harpsichord. *Music from the Age of Reason* combines music of High Baroque from Germany and Italy with 'musical delights' from the French courts and salons. These lesser known works, full of idiosyncratic charm and elegance associated with the baroque are seldom heard in the concert hall and deserve to be re-discovered in our own age.

Handel *Airs* from *Rinaldo*

Vivaldi Cantata: *All'ombra di sospetto*

Telemann Concerto a Tre for recorder, natural horn and basso continuo

Marais Prelude and Grande Ballet from Suite in A minor

De Visée Suite in G major for theorbo solo

Boismortier Cantata: Acteon

Tickets £2, claimants half-price

Part of the Early Music Network administered by the Early Music Centre, with financial assistance from the Arts Council of Great Britain and Merseyside Arts.

Friday February 11 at 7.30

MUSICK FOR THE GENERALL PEACE

Baroque music from France and Italy



Musick for the Generall Peace was founded in Amsterdam in 1973 and is based in Boston U.S.A. In 1980 the ensemble received the Chamber Music Award sponsored by the Michael Paul Foundation. Each of its members is internationally renowned for their outstanding playing, in particular Marion Verbruggen, the Dutch recorder virtuoso who studied with Frans Bruggen for six years before winning several world famous competitions. Not unnaturally then, their programme contains a strong recorder element, providing an opportunity to hear the recorder transformed from an instrument beloved of the schoolroom, to one of great charm and brilliancy, worthy of much greater respect than generally accorded to it.

Scarlatti Sonata in A minor for recorder, two violins and continuo:

Bassano/Clemens Non Papa *Frais et Galliard*

Fontana Sonata Seconda

Frescobaldi Canzona a due Canti

Bononcini Sonata a tre op.IV no.9

Turinin Sonata a tre

Vivaldi Concerto in A minor for recorder, two violins and continuo

Forqueray Deuxième Suite in G major

Naudot Concerto in G major

Tickets £2, claimants half-price

Part of the Early Music Network administered by the Early Music Centre, with financial assistance from the Arts Council of Great Britain and Merseyside Arts.

Saturday February 12

WORKSHOP

organised by North West Early Music Forum

led by musicians of Musick for the Generall Peace

Repertoire: Italian and French Baroque Chamber Music Participants (forms available from the Bluecoat)
10.30am - 6pm: £5 (£3.50 NWEMF subscription members; students £2.50)

Non-participants: Masterclasses/Demonstration from Musick for the Generall Peace
2pm - 5pm £1.00

North West Early Music Forum receives financial assistance from Merseyside Arts and North West Arts

Sounds Scintillating Scintillating Sounds

Sounds Scintillating is the name given to the Bluecoat's concert series which balances early music with contemporary music, providing a regular venue on Merseyside for the best and most exciting small-scale music events.

During the 1982/83 season the early music concerts are linked by a baroque theme and there will be an opportunity to find out more about the music by participating in the excellent workshops organised by the North West Early Music Forum which, last season, proved to be very popular.

The contemporary music events reflect the often bewildering variety of works composed and performed today. Sounds Scintillating will provide an opportunity to hear free improvisation, systems music and the use of electronics in contemporary composition as well as an opportunity to hear some twentieth century classics. Wherever possible, certain of the composers will be present to talk about their work.

Sounds Scintillating offers an impressive array of concerts in an informal atmosphere, and this season, the new subscription scheme offers selected concerts at generous savings. As usual, there are savings too for claimants who may purchase individual concert tickets at half price. All concerts take place on Friday evenings.

Bluecoat Society of Arts
Bluecoat Chambers
School Lane
Liverpool L1 3BX
051-709 5297

Bluecoat Society of Arts acknowledges financial assistance from Merseyside Arts and Merseyside County Council.

The Management reserves the right to alter the programme without warning.

BOOKING INFORMATION

Concerts at the Bluecoat have always been exceptionally good value for money. This season, they're even better value, as selected concerts have been packaged together into two subscription series, saving you both time and money.

All concerts take place on Friday evenings at 7.30 and all seats are unreserved. Subscription tickets may be booked **by post only**, please remember to enclose a stamped addressed envelope for speedy despatch of your tickets.

INDIVIDUAL TICKETS

Reservation by phone: tickets may be reserved by telephone but must be collected and paid for 30 minutes before the start of the performance.

In person: tickets on sale in the Society's office (Door C, Bluecoat Chambers) Monday to Friday 9.30-5.00.

On the door: ticket sales commence half an hour before the advertised start of performance.

Concessionary prices (claimants): apply to students, the unemployed, under 16s and pensioners.

Latecomers may not be admitted until a suitable break in the performance. This must be strictly observed in a small auditorium as any interruption disturbs both the audience and the performers.

3 or less concerts

Price	No.	Cost		Subscriber Price
£2			L'Ecole d'Orphée Oct 22	£1.50
£2			Philomel Nov 12	£1.50
£2			Generall Peace Feb 11	£1.50
£2			Songmakers' Almanac Mar 18	£1.50
Total				£6.00

3 or less concerts

Price	No.	Cost		Subscriber Price
£2			Alterations/Rova Oct 8	£1.30
£2			Michael Nyman Band Oct 15	£1.30
£2			Electronic Music Now Mar 4	£1.30
£2.50			The Sixteen Mar 25	£2.10
Total				£6.00

Name

Address

Daytime Tel.

I enclose a cheque/P.O. for payable to BLUECOAT SOCIETY OF ARTS and a stamped addressed envelope

Friday March 4 at 7.30

ELECTRONIC MUSIC NOW

Tim Souster electronics, John Wallace trumpet



Denis Smalley

If 'electronic music' appeared in a word association test, it's a fair assumption that 'science fiction films' would follow closely on its heels. Certainly, the hardware involved in a performance of electronic music — huge speakers, amplifiers, mixing desks bristling with jack plugs trailing yards of wires — may appear out of context in the concert hall as we know it. The programme presented by composer Tim Souster and trumpeter John Wallace will do much to dispel certain myths surrounding electronic music, proving that as well as being able to sound loud and aggressive, it can also produce delicate and ethereal harmonies. The programme combines electronically produced sounds with natural sounds, including the human voice, tape delay systems and multi-channel distribution of sound around the audience. Between sci-fi films and rock bands there's a different sound world waiting to be discovered.

Souster The Transistor Radio of Saint Narcissus
Roger Smalley Echo III for trumpet with stereo tape delay system
McNabb Dreamsong
Harvey Mortuos Plango, Vivos Voco (IRCAM commission)
Denis Smalley Vortex
Alejandro Vinas "Go"

Tickets £2, claimants half-price
 Part of the Arts Council's Contemporary Music Network

Friday March 18 at 7.30

THE SONGMAKERS' ALMANAC

Graham Johnson piano

Graham Johnson admits to being 'totally obsessed by songs' and founded The Songmakers' Almanac in 1976 to further the cause of neglected areas of the song repertoire. Since then the reputation of The Songmakers' Almanac has continued to grow and they are currently one of the most sought-after ensembles in the country. The word 'songmaker' is used deliberately to convey the idea that the composer, poet and performer are inseparable parts of the whole; similarly the performers for each series of concerts are drawn from an impressive list of soloists who sacrifice 'star' status when performing as part of The Songmakers' Almanac. This is their second visit to the Bluecoat, the first in 1979 under the auspices of the Liverpool Lieder Circle was very warmly received.

Bridge/Ireland/Holst/Gurney Songs from World War One
Holloway Women At War (1983)
Janáček Diary of One Who Disappeared

Tickets £2, claimants half-price
 Part of the Arts Council's Contemporary Music Network

Friday March 25 at 7.30

THE SIXTEEN

director HARRY CHRISTOPHERS
 'The Age of Innovation' Music from seventeenth century England and Italy



The Sixteen was formed by Harry Christophers and Peter Nelson in 1977 and is comprised of former Oxford and Cambridge music students. In choosing not to name the choir after any particular composer, period or style of music, emphasis has been laid upon the intention to perform lesser heard choral masterpieces of any nationality and of all periods from the Renaissance to the present day, each in the manner of its time. The Sixteen is a mixed choir, having female trebles and means, contrary to Cathedral music tradition, but in keeping with that tradition, soloists are drawn from the choir. The Sixteen has recorded frequently for BBC Radio 3 and appeared at the 1982 Holland Festival. Ten singers form the body of the choir for this particular tour, with director Harry Christophers and accompanists Margaret Phillips, chamber organ, and Jane Coe, baroque cello.

Kirbye Vox in Rama
Byrd Laudibus in Sanctis; Ad Dominum Tribularer; Exsurge Domine
Tomkins Almighty God, the Fountain of All Wisdom; O God, the Proud are risen against me
Grandi O Porta Caeli
Crivelli O Maria Mater Gratiae
Caldara Stabat Mater
 Tickets £2.50p, claimants half-price

Part of the Early Music Network administered by the Early Music Centre, with financial assistance from the Arts Council of Great Britain and Merseyside Arts.

Saturday March 26

CHORAL WORKSHOP

organised by North West Early Music Forum

English seventeenth century music, led by Harry Christophers and Margaret Phillips
 Participants need to be competent choir singers

DANCE WORKSHOP

Playford Dances etc. led by Judy Smith
 No previous dance experience necessary
 Participants (singers and dancers) forms available from the Bluecoat 10.30am - 6pm £5.00 (NWEMF subscription members £3.50; students £2.50)

North West Early Music Forum receives financial assistance from Merseyside Arts and North West Arts

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School Lane, Liverpool L1 3BX 051-709 5297