**Symposium Programme**

**Friday 14 September**

**2.00 to 5.00 in the Function Room of The Black Swan, Peaseholme Green, York**

1. Gez Pegram: “Those who can, do! Those who can’t, cheat!”

Some observations on playing pipe & tabor with other instruments and musicians, looking at the kind of modification one might need to make to a tune to fit in with other players.

1. Bill Tuck: “Three holes good!” or “Why was the recorder ever invented?”

Any monophonic instrumental music written prior to about 1500 that is playable on a recorder (and much written before 1650) is equally well playable on a three-hole pipe. So why was the recorder ever invented? My paper will look at the role and evolution of these two instruments in the late medieval period (1350 to 1500) and at the repertoire that they may have shared.

1. Jameson Wooders :  “Customary Performers in Seventeenth- and Eighteenth-Century Household Accounts”

This presentation summarizes my ongoing research into customary performers (including morris dancers, mummers, and various kinds of singers and musicians) in seventeenth- and eighteenth-century gentry household accounts, giving examples of the kinds of occasion at which they performed, as well as revealing some surprising results (morris dancers in areas of southern England other than the Cotswolds, for instance).  It concludes by focusing on specific examples of pipers and taborers named in the accounts and how they might be located in other sources (parish registers, probate records, hearth tax listings). The presentation emphasizes the potential for searching these kinds of records, but also highlights the limitations of the archival catalogues and indexes.
2. “Open rehearsal of the Burgundian chanson *L’Homme Armé*”

A short introductory talk will look at the origins of this iconic piece and the role that the composer Robert Morton played at the Court of Burgundy, along with descriptions of a performance by taborers at the Feast of the Pheasant given by Philip the Good, Duke of Burgundy on 17 February 1454 in Lille. This will be followed by an open rehearsal to which all taborers are invited to participate (tune & chanson are on the website).