



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

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From the Editor

I was scrolling down the list of on-line events which comes just before the list of concerts. There are music-minus-one offerings, sing-alongs, play-alongs, backing tracks galore, and I started to wonder if any of our members are using them. If you have experienced anything which is on offer perhaps you could write a few lines of recommendation for the next newsletter. Any comment from “this one is brilliant” to “don’t touch this with a bargepole” would be welcome though perhaps the negative comment could be expressed in a more elegant manner. I recently had some music to review for the Viola da Gamba Society and had to find a polite way of saying that I didn’t really recommend it.

Similarly, with the summer school season nearly upon us do consider writing a review of any you attend, with a recommendation for others to try it next year. Don’t wait to be asked.

Elizabeth Dodd

THE COMMITTEE

PRESIDENTS

Roger Wilkes, 45 Woods Road, Hartford, Cheshire, CW8 1SF.
01606 75738, mostlymusic@btinternet.com

David Allen, Pistyll, Mountain Road, Cilcain, Flintshire CH7 5PB.
01352 740971. allen.david165@gmail.com

VICE-PRESIDENT Andrew Mayes, 52, Woking Road, Cheadle Hulme, Cheadle, Cheshire SK8 6NU. 0161 485 6477.

CHAIRMAN Tim Gannicliffe, Salvete 2b Downham Road North, Heswall CH61 6UR 07908 830033
tim.gannicliffe@btinternet.com

SECRETARY John Huthnance, 53 Upland Road, Upton, Wirral CH49 6LW. 0151 677 9664. jmh@noc.ac.uk

TREASURER Martin Steward, 42 Everett Road, Withington, Manchester M20 3DZ. 07920 111665. martin.steward@me.com

NEWSLETTER EDITOR Elizabeth Dodd, Brook Cottage, Burton Road, Holme, Cumbria LA6 1QN 01524 781601
elizabethdoddviol@gmail.com

MEMBERSHIP SECRETARY Bob Foster, 25 Newlands Drive, Wilmslow, SK9 6BT. 01625 528133. fosterrobert@ymail.com

WEBMASTER David Allen allen.david165@gmail.com

COMMITTEE Peter Syrus, Jacqui

Websites: www.nwemf.org <https://www.facebook.com/NWEMF>

Membership Matters

a A hearty welcome to our new members:- Ailsa Harrison, David Mountain, Paul Mountain, Theresa Mountain, John Tickle.

b Resignations:- none since April. It is with sadness that we must record the passing of Mavis Fox.

c We currently have 119 members, two of whom are Life Members. One member, E Bright, has not provided any contact details & therefore is missing some of the benefits of membership.

d By the way, when renewing your membership (£10) you do not need to fill in a form, just make the payment clearly associated with your name.

e If any of the 32% of members who does not currently pay by standing order would like to complete a standing order mandate, message me to ask for a form. This would make the administration so much easier (avoiding the need for (possibly repeated) e-mail & telephone reminders). The next easiest method of making payments is to remit by BACS to the N W E M F (note spaces) bank using Sort code 09-01-56 & Account number 79658106, with your Surname & Initial(s) as the Reference. This method can be used for workshop fees as well as membership dues. The aim is to minimise the use of cheques & postage.

f If you have not noted the password for the Members area of the website, just message me.

Bob Foster, Membership Secretary (fosterrobert@ymail.com)

Communication with members

I was recently confronted by a member (are there others out there?) who would rather do without knowledge of our workshops than “go through the palaver” of following the link I provide to our website. I would like to explain the reasoning behind the approach we take to communicating with members.

I group together about a quarter of the members & put all their addresses in BCC so they don't know who each other are (DPRPolicy).

If you try to address too many people in this way a lot of e-mail providers automatically classify this as SPAM. This is made even more likely if you include an attachment.

Most members never think to look in their SPAM folders. And how many are actually aware of the other classifications adopted by some providers of JUNK & BULK folders?

Hence the approach evolved by my predecessor & continued successfully by me. However, I have just adopted a different approach using a Mail-Merge facility recently made available by my provider. This might allow me to get away with attaching the booking sheet too. I shall do the experiment. Bob Foster (Membership Secretary)

Bursaries from the Joan Wess Educational Fund.

NWEMF will consider applications from students in full time education and residents of North-West England and North Wales, to help finance taking part in a non-NWEMF U.K. early music event. Priority will be given to events within the region, and according to their educational value. Bursary amounts will normally be up to £100. Application is by letter giving the details, to Martin Steward (see Committee page 2)

Viol Hire

I have two violas available for hire – a tenor and a bass, both once owned by former member (and chairman for a while) John Austen. Get in touch with me and Martin Steward if interested. Elizabeth

June workshop

We look forward to welcoming a new tutor Angus Smith for his workshop on the 24th of June at All Saints Church in Hoole. This workshop will be centred on Byrd's 400th anniversary and we welcome singers and players of soft wind instruments and strings

April workshop report

Majesty and Magnificence: Andrea Gabrieli and Orlando di Lasso with James Weeks Saturday April 15th, Didsbury Baptist Church.

Nine players and thirteen singers met on a fine day that at last felt like spring.

After James had put the day's works in context, we celebrated this arrival of spring with the first work tackled, Lassus' *Surge Propera*, welcoming the passage of winter rain and arrival of flowers. This piece, as Lassus' *Oscultur me* (tackled later), was based on the Old Testament Song of Songs (Song of Solomon). James emphasised the importance of the text (especially with Lassus), as well as the musical line, as a basis for singing and playing expressively. Although the six pieces tackled had very varied character – spacious, fluid, rapid-fire – this emphasis on expression was a continual theme through the day.

For the record, the other pieces worked on and then “performed” were: Andrea Gabrieli: *Jubilate Deo a 8*; *O sacrum convivium*; *Vieni, Vieni Himeneo a 8*; Lassus: *In Monte Oliveti*.

Throughout, James was encouraging, energetic and enthusiastic, and is to be warmly thanked for his leadership and for coping with the mixed forces: singers plus two recorders, two curtals, three sackbuts, a cornett and a violin. Rearranging of singers and instrumentalists between items was quickly and efficiently carried out, which kept us all busy, and helped engender the feeling that a lot had been successfully worked on, a lot learnt, and all with much enjoyment.

During the AGM, which was efficiently carried out during the lunch break, the treasurer's report implied NWEMF had well over 100 members, so over 80% of them missed this well worth while workshop. They can't all have been at the Grand National, or frightened of being collared by the AGM. Please do support these well-run, excellent events, tutored by talented experts in their field.

I was much encouraged by being handed a folder of parts appropriate to my instruments before the session started. Singers had all their music in a booklet. No doubt a lot of work for someone (Bob Foster) but this time saving expedient is much appreciated.

We thank Bob Foster, for arranging the printing of vocal scores and production of instrument parts in various clefs, and Anna Wright for making us welcome at Didsbury Baptist church, a favourite NWEMF venue.

John Huthnance

May workshop report “The Orpheus of Amsterdam – Sweelinck and his pupil Scheidt” Sale, Tutor: George Parris

It was a beautiful late spring morning when I arrived at St Mary’s Parish Church in Sale. With ample parking and a large well-provisioned kitchen, this is a great venue for workshops, and we gathered in the large gymnasium at the back of the church in preparation for the day’s workshop. I did my best to dispel memories from my school days of PE classes and exams, and instead appreciated the acoustic qualities promised by such a high ceiling.

There was a relaxed feel to the morning, with welcome teas and coffees, along with some delicious homemade flapjacks made by Christine. Well-produced music booklets were waiting for us to collect on a table, along with a rather cryptic sheet setting out the allocation of voices and instruments for the three pieces we were to cover, and thanks go to Bob for allocating the troops so ably.

Our workshop leader for the day was George Parris. Fresh-faced and tall, George is a professional singer, the Founder and Artistic Director of The Carice Singers (named after Elgar’s daughter and founded in 2011), an Associate Conductor of Ex Cathedra and one of the Co-Artistic Directors of the Aurore Renaissance Music Festival in Helsinki, Finland. He has degrees in Music from the Universities of Cambridge and Oxford and studied Conducting at the Sibelius Academy in Helsinki between 2017-2020. As a singer he has been trained in early music and ensemble singing, performed contemporary choral works with the Helsinki Chamber Choir and has appeared as a soloist alongside the Helsinki and Finnish Baroque Orchestras in works by Stradella, Purcell and Gilles. This was his first time leading a NWEMF workshop, and he was clearly looking forward to having the chance to spend the day working on pieces by two of his favourite composers.

There was a nice balance of 14 singers and 12 instrumentalists, along with the welcome addition of an organist who kept us more or less on the straight and narrow with regard to tuning and note-giving. George arranged us in a shallow semi-circle spanning nearly the full length of the

room, with the instrumentalists on the front row, and the singers ranged behind. We were divided into two choirs, with the sopranos flanking either side, the basses in the centre, and the inner parts in between. We kept this formation throughout the day, until coming together to sing the five-part Magnificat.

Jan Pieterszoon Sweelinck (1562-1621) was the figurehead of the Netherlands' 'golden age' and was primarily known as the organist of the city's Oude Kerk where his improvisations earned him the nickname as "The Orpheus of Amsterdam". Sweelinck was prolific across other genres and composed over 250 chansons, madrigals and motets.

We started the morning with Sweelinck's setting of Psalm 42, *Ainsi qu'on oit le cerf bruire*, for two equal SATB choirs, written in 16th century French rather than his native Dutch because he preferred how it sounded and used its lyricism to great effect. George first took us through the pronunciation in a flawless French accent – his insistence on clear diction was a recurring theme throughout the day – and then we got started.

The psalm (or *pseaume* in old French) is in two parts. Throughout there are wonderful dialogues between both choirs, often imitative in style with rising and falling passages passed back and forth between choirs before coming together with resplendent homophonic sections. Some sections have a definite madrigalian feel (for example his use of rests and syncopation for the word *sospire*), and there is a sense of the free and flamboyant improvisational style that the composer was renowned for, tempered by more reverential passages.

After the first play through, George took us back through various sections, focusing in on individual parts, the nuances of the language and where the stresses should go. This careful dissection and practice helped us understand the architecture of the piece much more, and resulted in a more coherent sound the second time around.

The second part of the psalm contains more wonderful examples of word painting, and the use of micro-chromaticism, for example with the word *pleurs* (tears). George spent some time getting us to minimise the distance between the half notes to exaggerate this effect. Some unexpected key changes also helped create a mood of sorrow – it is worth listening to a recording to hear just how special this section is. The opening theme then returns, followed by a short triple time section, and

on the last few pages, the phrase *fair' au temple son offrande* is passed between all voices of the both choirs like a volleyball before ending on a triumphant major choir.

George thought it unlikely that this piece would have been played with instruments, and was more probably sung in private by the more piously-natured given Holland was officially Lutheran at the time. But the addition of instruments, particularly the sackbuts and cornets, brought an extra dimension to this performance, and particularly enhanced the tutti sections.

Sweelinck was almost as well-renowned as a teacher as he was a composer, and he taught many of the musicians who would become the core of the north German organ school. One of his pupils was Samuel Scheidt (a name which has caused many a snigger in choir stalls throughout the land). Scheidt was born in 1587 in Germany, and after his early studies, he travelled to Amsterdam to study with Sweelinck, returning to be appointed court organist, and subsequently Kapellmeister, to the Margrave of Brandenburg. He was one of the few musicians to remain in Germany during the Thirty Years' War, ending up as musical director of three churches in Halle until his death in 1654.

Scheidt was a prolific composer and wrote a large amount of keyboard and organ music, as well as sacred vocal music. Our next piece was his eight-part motet, *Christ lag in Todes Banden*, written in 1620. Based on a well-known hymn of the day, the first section for Choir 1 starts out with each voice in turn stating the theme, and then builds in complexity with some wonderful flourishes in the tenor part, before handing the baton over to the second choir, which restates the theme homophonically before developing it with halved note values. The two choirs then come together for a final grand iteration before moving on to the next phrase. This structure is repeated throughout the motet to great effect (and Sweelinck's influence can be clearly seen here), with clever variations of the theme appearing throughout the parts. Overall, it is a most accomplished piece with much to enjoy, and George's direction helped us bring it to life.

We broke for lunch and then returned to the motet for the final polish. George spent more time rehearsing the instruments and choirs separately, and we were treated to the opening section played just by the cornets and trombones, who rightly deserved a round of applause. We

followed that with some work on the final *Alleluia* section, before we played the full motet from start to finish.

After a short break, we started on Sweelinck's *Magnificat*, which had been edited by George himself. Composed for five voices, this was for me the most lyrical piece of the day, as well as the most challenging. As we progressed through the piece, George talked more about the devices Sweelinck's cleverly employed in his compositions - his signature moves. He noted that Sweelinck often has one part which is out of step with the others, and there is a perfect example of this in the opening two bars, with the tenor line starting and finishing the phrase a beat behind the other parts. There's also a return to the chromatic progression in all parts with the words *timentibus eum* (fearing him), and yet more clever word-painting with a descending line for *deposuit potentes de sede* (he deposed the powerful from their seats), and ascending lines for *et exaltavit humiles* (he exalted the lowly). The most striking moment is when the choir is reduced to a single note at the end of the phrase *et divites dimitis inanes* (he sent the rich away with nothing). There are lots of complex rhythms and syncopation, particularly in the second part, and the parts are woven masterfully together throughout. There is a real sense of joy throughout this whole piece, with flamboyant touches that are both startling and delightful.

Throughout the day, it was clear that George was enjoying spending time working on the nuances of this music. He had clearly done a lot of preparation, and I felt we were in safe hands throughout. He was unfailingly polite and endlessly encouraging, with an understated sense of humour that had us chuckling throughout the day. As well as the need for clear diction, he also stressed the importance of singing and playing lyrically, to tell the story of the piece through phrasing and dynamics. And it was a joy to hear him sing when he demonstrated particular phrases – he has a beautiful voice.

George has a real gift for bringing the best out of people, and overall, the day was well-paced and well-balanced, and I left with the sense that we had all achieved something special from this workshop. I hope it won't be too long before he comes back to do another one.

Kirsten Flores

DIARY OF EVENTS

NB. listing is no guarantee that the workshop or concert will take place. Please check before committing.

NWEMF Workshops

June

24 Angus Smith; *Back to the Future: 11th Century Anon to Byrd*, voices and soft instruments, All Saints Church, Hoole, Chester NEW DATE.

September

23 Grace Barton, *Taking a Mass apart*, Recorders, Hoole, Chester.

October

14 Peter Syrus, Morales, Guerrero & Victoria, voices and instruments. St Columba's Church, Plas Newton Lane, Plas Newton, Chester, CH2 1PL

November

11 David Hatcher, voices and instruments, near Manchester.

March 2024

16 Lisa Colton, voices and instruments, Liverpool

April 2024

20 Gawain Glenton, voices and instruments, Preston

May 2024

18 Stephanie Dyer, Handl Opus Musicum, voices and instruments, near Manchester

June 2024

8, 15 or 22 Peter Wendland, near Manchester, voices and instruments

Non-NWEMF Workshops.

Please send information to: jmh@noc.ac.uk. I actively research workshops of contiguous EMFs (**BMEMF**, **EMFScotland**, **MEMF**, **NEEMF**), **Benslow**, **Jackdaws**, **Lacock**, **Rondo & West Dean**. For other Summer Schools and workshops see the **Contacts** section and <https://earlymusicdiary.org.uk/>.

June

- 3 **MEMF**. *Sweelinck and Scheidt* for voices, strings, cornetti, sackbutts, 2 chamber organs and theorbo (A=440) with George Parris. Solihull Methodist Church Hall, Blossomfield Road, Solihull, B91 1LG
- 3 11:30 - 16:30. *Come & Sing The Baroque Masters*, Channing Hall, Sheffield, including Vivaldi's Gloria, Bach, Handel and other classic choral pieces.
<https://www.timknightmusic.com/events/come-and-sing-day-the-baroque-masters>
- 3-4 *Come & Sing Weekend*, Rugby School Warwickshire: Vivaldi Gloria, Zadok The Priest, Quanta Qualia, and other short pieces.
<https://www.labradorevents.com/vivaldi-zadok-and-quanta-qualia>
- 10 **BMEMF**, *Missa la Luna Piena* (8-part *Full Moon Mass*) by Giuseppe Corsi da Celano, for singers and instrumentalists (A=440) with George Parris. [Also AGM]. The Church of the Ascension, Somers Park Avenue, Malvern, WR14 1XA.
- 10 *Come & Sing: Taverner to Taverner*, Broomhill Methodist Church, Sheffield S10 3BD with Martin Lightowler.
<https://www.facebook.com/events/187774193972589/>
- 10 1.30pm, Liverpool Renaissance Singers Workshop, Liverpool Parish Church (Our Lady and Saint Nicholas), Liverpool, L2 8GW. With Deborah Catterall; enjoy music including William Byrd's 4 part mass; join us in *a cappella* singing. Music will be provided. <https://www.ticketsource.co.uk/liverpool-renaissance-singers/t-rpjxvz>
- 11-17 **Lacock**. *Music at Monteconero*; music of four of Palestrina's successors, in a former monastery overlooking the Adriatic, with Eamonn Dougan

- 14,17 *Come & Sing Vivaldi Gloria*, Prescot Parish Church, with Prescot Festival Chorus, Ian Wells (conductor) and Peter Kwater (organ). 2 rehearsals and performance.
<https://prescotfestival.co.uk/2023/03/13/come-sing-vivaldis-gloria/>
- 15 **MEMF**. *Treasures from the Baldwin Commonplace Book*; for voices with music by Byrd, Tallis, Mundy, Giles and Baldwin, with Rory McCleery. Coton Centre, Comberford Road, Tamworth B79 9AA.
- 17 **NEEMF**. *Transalpine Vespers* - German and Italian early baroque music, for singers and instrumentalists (A=415) with Andrew Fowler. St Francis Church Hall, High Heaton, Newcastle NE7 7QH
- 18-24 **Lacock**. *Monteconero Music Party*. Requiems by Duarte Lobo and Frank Martin: for *invited* singers in a former monastery overlooking the Adriatic, with JanJoost van Elburg
- 18-25 **Run by Singers**. *Voyage to Puglia* with David Skinner.
- 19-22 **Benslow**. *Baroque Strings: From Bologna to Rome* with Theresa Caudle, Mark Caudle, Claire Williams
- 30 – 2 July **Benslow**, *Baroque Trio Sonatas* with the Herschel Players.

July

- 1 *Come & Sing Italian Choral Masterpieces: Palestrina Missa Assumpta Est Maria and Pizzetti De Profundis* with Keith Orrell. Christ Church, West Didsbury, Manchester.
<https://www.eventbrite.co.uk/e/sing-joyfully-come-and-sing-italian-choral-masterpieces-with-the-byrds-tickets-457298531217>
- 1 **BMEMF**. *From Consort to Continuo* for winds, strings and keyboards with Andrew Wilson-Dickson. Impelo Dance Centre, Arlais Road, Llandrindod Wells LD1 5HE
- 2-9 **Run by Singers**. *Sounds of Sweden* with Neil Ferris.
- 3-4 Byrd 400 Academic Symposium, Lincoln Cathedral LN2 1PX.
<https://lincolncathedral.com/forthcoming-events/byrd-400-academic-symposium/>
- 8 **NEEMF**. *Cousen playing day* for singers and instrumentalists (A=440), Clements Hall, York

- 9-16 **Run by Singers.** *Ghent Early Music Week* with David Allinson.
- 10-16 Chalemie Summer School, Uppingham School, Oakham Rutland. <http://www.chalemie.co.uk/SummerSchool.htm>
- 14-21 **Historical Dance Society Summer School** - Exploring Fifteenth and Sixteenth Century Dance from Italy. Bromsgrove School, Bromsgrove, West Midlands.
- 15 **MEMF.** *Treasures from the Baldwin Commonplace Book* with Rory McCleery, for voices with music by Byrd, Tallis, Mundy, Giles and Baldwin. Coton Centre, Church Comberford Road, Tamworth, B79 9AA
- 15-22 *Early Music Academy*, Cheltenham College; including Byrd *Infelix ego & Quomodo cantabimus*, de Monte *Super flumina Babylonis*. <https://www.earlymusicacademy.com/>
- 16-21 **Lacock.** *Edinburgh Early Music Week*; sacred music in Scotland during the Renaissance, with Rory McCleery.
- 16-21 **Benslow.** *International Viol Summer School* with Alison Crum, Peter Wendland, Ibiza Aziz, John Bryan
- 22-29 **Dartington Summer School** – Week 1, Dartington, Totnes, Devon. Vocal ensembles, medieval music, renaissance wind ensembles, viol music, chamber music, lute tuition, early keyboard classes etc.
- 23-30 Cambridge Early Music Baroque course, focusing on Purcell's 'King Arthur'. <https://www.cambridgeearlymusic.org/baroque-summer-school/>
- 29 – 5 Aug. **Norvis** Early Music Summer School; for recorders, viols, lutes, harpsichords, baroque strings and voices. Barnard Castle School, Newgate, Barnard Castle, County Durham, DL12 8UN.
- 29 – 5 Aug. **Dartington Summer School** – Week 2, Dartington, Totnes, Devon. Choir and vocal ensembles, baroque orchestra, recorder classes, chamber music, keyboard tuition, vocal tuition.
- 30 – 5 Aug. Beauchamp Early Music Week, Malvern College, for voices and renaissance instruments.
<https://glosacadmusic.org/sessions-and-ensembles/adults/adult-holiday-courses/>

30 – 6 Aug. **Benslow**. *Cambridge Early Music - Renaissance summer school* with Clare Wilkinson, Giles Underwood, Jacob Heringman, John Bryan. A=440.
<https://www.cambridgeearlymusic.org/renaissance-week/>

August

- 7-11 Summer Baroque Instrumental Course for aspiring professional baroque instrumentalists, Laidlaw Music Centre, St Andrews.
<https://www.st-andrews.ac.uk/music/all/short-courses/baroque-course/>
- 11-13 **Run by Singers**. *Sing something different* with Matt Finch, Jo Sercombe.
- 13-19 **Higham Hall**. Early Music Summer School; nearly full. Tutors: Philip Guar (recorders – still vacancies), Michael Piraner & Elizabeth Dodd - viols, Richard MacKenzie & Hugh Cherry – lute, Deborah Catterall (Lead Tutor - choral/solo voice).
- 13-20 **Baroque Music Week**, Caversham. Berkshire. *The Grand Tour*
- 13-20 **Run by Singers**. *Assisi Summer School* with Rory McCleery.
- 18-21 **Benslow**. *Baroque Buffet: Baroque on Modern Instruments* with Julia Bishop, Sophie Middleditch, David Pollock. A=440.
- 19 **Cambridge Woodwind Makers**. *Recorder Repair & Care day*.
<https://www.cambridgemakers.org/book-courses/>
- 19-26 Irish Recorder and Viol Course, Termonfechin, Co. Louth.
<https://irishrecorderandviolcourse.org/>
- 20 *Sing as a Member of Tenebrae*, Rugby School Warwickshire. Nigel Short and Tenebrae Masterclasses for Tallis' *Spem in Alium* and the Allegri *Miserere*. In the evening, join Tenebrae for these works as part of a Tenebrae concert.
<https://www.labradorevents.com/tenebrae>
- 21-24 **Benslow**. *Bach Cello Suites* with Jenny Curtis.
- 21-25 The **Historically Informed Summer School**, Bishop Burton College, York Road, Bishop Burton near Beverley.
- 27-31 **Run by Singers**. *Summer in Salisbury* with David Ogden
- 27 – 1 Sept. **Lacock**. Gourdon, SW France, *Josquin des Prez dans son époque* (music of Josquin and his contemporaries) with Rory Wainright Johnson.

September

- 1-3 **Jackdaws.** *Stylish Baroque* with Theresa Caudle and Alastair Ross.
- 2 **NEEMF.** *Music from the Odhecaton*, for instrumentalists (A=440) with Lizzie Gutteridge, Clements Hall, York.
- 3-10 **Run by Singers.** *Music from the Sistine Chapel* with David Skinner.
- 7 **Medieval Music in the Dales** Study Days: *Vocal Polyphony*, St. Oswald's Church, Castle Bolton; *Dance*, Reeth Memorial Hall, DL11 6QT.
- 8-10 **Medieval Music in the Dales** Festival, near Castle Bolton, Leyburn, North Yorkshire
- 8-10 **Jackdaws.** *The City Musick* with William Lyons and Richard Thomas.
- 9 & 10 **MEMF.** Two *William Byrd* days with Alison Kinder and Helen Charlston, for voices, brass, continuo, loud wind, recorders, strings, A=440. (+ AGM). Knowle Village Hall, St John's Close, Knowle, Solihull, B93 0NN
- 10-15 **Halsway.** *Voices, Viols & Recorders* Association, un-tutored, for experienced singers and players
- 11-17 **Lacock.** Trogir (Dalmatia); *Renaissance choral music* with Patrick Craig.
- 14-16/17 **Rondo Viol Academy**, Elementary, Lower Intermediate, Pre-formed Consorts, Yarnfield Park.
- 15-17 **Benslow.** *Madrigal and Partsongs* with James Oldfield, Simon Gregory.
- 16 **BMEMF**, for singers with David Allinson, Titley Village Hall.
- 18-20 Intermediate level, for recorder players, Rydal Hall, Ambleside, Cumbria with Mary Tyers. 015394 32050, groupbookings@rydalahall.org, <https://www.marytyers.co.uk/>
- 23 **The Sixteen** Choral Workshop: Blackburn Cathedral.
- 23/24-26 **Benslow.** *Consorting Viols* with Alison Crum, John Bryan, Peter Wendland, Ibi Aziz
- 25-29 **Halsway Manor**, Violin/Rebec Making

October

- 7 **MEMF.** *Mysterious Motets from 1539* for voices with Patrick Allies. St. Faith & St. Laurence Church, Balden Road, Harborne, Birmingham, B32 2EL.
- 14 **The Sixteen** Choral Workshop: Greyfriars Kirk, Edinburgh EH1 2QQ
- 14-15 **EEMF** for singers and players with Patrick Craig: Francisco Valls *Missa scala Aretina* for 3 vocal choirs and instruments. Parish Church of St John the Baptist, Thaxted, Essex.
<http://www.eemf.org.uk/events.html>
- 20-22 **Jackdaws.** *Recorder Weekend* with Anna Stegmann
- 20-22 **Rondo Viol Academy**, Intermediate and Upper Intermediate, St Katharine's, Parmoor
- 21 **NEEMF.** Workshop for voices and instruments with Robert Hollingworth (+AGM). Clements Hall, York
- 22-27 **Lacock.** Dartmouth Music Party; Josquin, Willaert and Mouton with Bill Carslake
- 23-27 *Recorder Making* with Tim Cranmore, The Champion Workshop, 6 Lintech Court, Linton, Cambridgeshire
<https://www.cambridgemakers.org/i-would-like-to/our-courses/recorder-making/recorder-making-with-tim-cranmore/>

November

- 3-5 Advanced level, for recorder players, Rydal Hall, Ambleside, Cumbria with Mary Tyers. 015394 32050,
groupbookings@rydalahall.org, <https://www.marytyers.co.uk/>
- 4 **MEMF.** *Thomas Weelkes* for voices with Will Dawes and Katie Banks
- 4 **BMEMF** for singers with Luke Spencer. Uzmaston, Haverfordwest (tbc)
- 11 **NEEMF.** *Peter Phillips & contemporaries* for singers and instrumentalists with Alex Kyle. St Mary's Church, Fawdon, Newcastle.
- 20-24 **Halsway.** *Page to Performance: Medieval Music* with Mary Mohan and Jude Rees.
- 23/24-26 **Benslow.** *Consorting Viols* with Alison Crum, John Bryan, Peter Wendland, Ibi Aziz.

27-29 **Benslow.** *Recorder Festival* with Alyson Lewin, Caroline Jones, Tabea Debus

December

- 1-3 **Jackdaws.** *Singing Handel* with Jonathan Peter Kenny
2-6 **Run by Singers.** *Advent in Dresden* with Jeremy Jackman
9 **NEEMF.** *Seasonal fun* for voices & all instruments with Tricia Moores. Clements Hall, York

January 2024

- 20 **NEEMF.** *Playing for Dance*, for instrumentalists with Peter Barnard, Kate Billmore of de Mowbray's Musicke. Burley in Wharfedale Methodist Church, LS29 7DT

February 2024

- 9-11 **Jackdaws.** *The City Musick* with William Lyons and Richard Thomas
9-12 **Halsway.** *Piva – Real Roots!* exploring the Real Roots! of European traditional and renaissance music.
24 **BMEMF.** *The Music and Myths of Thomas Weelkes* for singers with Will Dawes and Katie Bank.

April 2024

- 6-12 **Easter Early Music Course**, Monmouth.
19-21 **Jackdaws.** *Viol Consorts* with members of Fretwork

May 2024

- 15-17 **Higham Hall** *Viol playing weekend* with Elizabeth Dodd / *Recorder playing weekend* with Philip Gruar. Friendly courses for players at any level, though confident at playing one to a part. Opportunities to mix and match between the two courses

August 2024

- 30 – 1 Sept. **Jackdaws.** *Stylish Baroque* with Theresa Caudle and Alastair Ross.

September 2024

6-8 **Jackdaws.** *The City Musick* with William Lyons and Richard Thomas

Contacts for workshops

Accord. www.moulindecajarc.com.

Baroque Week. Queen Anne's School, Caversham, Berks. 01747 830625, info@baroque-week.org.uk, www.baroque-week.org.uk

Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin, Hertfordshire, SG4 9RB. 01462 459446, info@benslow.org, www.benslow.org

BMEMF, 01568 780559, peterandsuerussell@btinternet.com, www.bmemf.org.uk

BREMF Brighton Early Music Festival, www.bremf.org.uk

Cambridge Early Music, <https://www.CambridgeEarlyMusic.org>

Cambridge Woodwind Makers

www.cambridgewoodwindmakers.org

Chalemie, www.chalemie.co.uk

Consort de Danse. <http://www.ukbaroquedance.com> Philippa Waite, 07976 374482.

Dartington Summer School. <https://www.dartington.org/whats-on/programme/summer-school/priority-booking/>

Dillington House, Ilminster, Somerset, TA19 9DT 01460 258648, info@dillington.com www.dillington.com

Dorset Bach Cantata Club, Sturminster Newton High School, Bath Road, Sturminster Newton, Dorset, DT10 1DT. <http://www.dorsetbach.org.uk/>, 01935 425383.

Easter Early Music Course for recorder & viol players. admin@easterearlymusiccourse.org.uk easterearlymusiccourse.org.uk

EEMF, committee@eemf.org.uk, www.eemf.org.uk

EMFScotland, membership@emfscotland.org.uk **Error! Hyperlink reference not valid.,** www.emfscotland.org.uk

Halsway Manor, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984 618274 office@halswaymanor.org.uk , www.halswaymanor.org.uk

Hawkwood College, Painswick Old Road, Stroud, GL6 7QW. 01453 759034, info@hawkwoodcollege.co.uk, www.hawkwoodcollege.co.uk

Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH. Details from 017687 76276, admin@highamhall.com, www.highamhall.com

HISS (Historically Informed Summer School), 07942 264305 <http://www.hiss.org.uk/welcome> , hissenquiries@gmail.com

Historical Dance and Music Summer School; <https://historicaldance.org.uk/summer-school>

Irish Recorder & Viol Course. An Grianán Termonfechin, County Louth, info@irishrecorderandviolcourse.org, www.irishrecorderandviolcourse.org

Jackdaws Music Education Trust, Great Elm, Frome, Somerset BA11 3NY. 01373 812 383, music@jackdaws.org, www.jackdaws.org.uk

Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01604 362 200 enquiries@knustonhall.org.uk, www.knustonhall.org.uk

Lacock, avdb@lacock.org , www.lacock.org

Leicester Early Music Festival. 0116 270 9984, Festival Office: 126 Shanklin Drive, Leicester, LE2 3QB, mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk

Lute Society, 01483 202159, 07510 254106, secretary@lutesociety.org , lutesoc@aol.com, www.lutesoc.co.uk

Lyme Recorder Courses will no longer be at Victoria House, Lyme Regis. 07711-307105, www.recordercourseslyme.com enquiries@recordercourseslyme.com

Medieval Music in the Dales, www.medievalmusicinthedales.co.uk

MEMF, chairman@memf.org.uk, www.memf.org.uk

NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TL. 01904 632220, boxoffice@ncem.co.uk, www.ncem.co.uk

NEEMF, secretary@neemf.org.uk, www.neemf.org.uk

NEMA, <http://www.earlymusic.info/>

NORVIS, Northumbrian Recorder & Viol Summer School,

<https://www.norvis.org.uk>

Orpheon Foundation, orpheon@gmx.at <https://orpheon.org/>

Recorders For All www.recordersforall.org.uk

Recorder Summer School, <http://recordersummerschool.org.uk/>

Rondo Viol Academy. www.rondoviolacademy.co.uk

Run by Singers. www.runbysingers.org 01462 893972, Suite 2, Coach House Cloisters, 10 Hitchin Street, Baldock, Herts, SG7 6AE.

Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com, www.earlymusicshop.com

Schola Gregoriana, 47 Western Park Road, Leicester, LE3 6HQ,

www.scholagregoriana.org e-Mail: info@scholagregoriana.org

Scottish Recorder Course.

<https://scottishrecordercourse.wordpress.com/>

SEMF, www.semfm.org.uk, secretary@semfm.org.uk, or write to the Hon. Secretary, SEMF, 31 Woodlands Avenue, Redhill, Surrey RH1 6EX

Sherborne Summer School of Music, Sherborne School, Sherborne, Dorset, DT9 3AP.

<http://www.sherbornesummerschoolofmusic.org/courses.html>

Society of Recorder Players, Manchester branch normally meets 1st

Friday & 2nd Saturday of every month. manchester@srp.org.uk, www.srp.org.uk/manchester/index.php

SWEMF, secretary@swemf.org.uk, www.swemf.org.uk

The Sixteen, <https://thesixteen.com/events>

TVEMF, www.tvemf.org, secretary@tvemf.org

VdGS (Viola de Gamba Society), www.vdgs.org.uk

West Dean College, Chichester, PO18 0QZ, 01243 811300,

bookingsoffice@westdean.org.uk, www.westdean.org.uk

On-line

Tallis *Spem in Alium* sung by Stile Antico

<https://www.youtube.com/watch?v=QfnEbwcLq0E&feature=youtu.be>

Recorder consort music downloads

<https://www.helenhooker.co.uk/downloads>

J.S. Bach chamber music: <http://www.herschelttrio.co.uk/new-concert-video.html>

Backing tracks for recorder players <https://www.srp.org.uk/david-moses-downloads/>

i Fagiolini's *Sing The Score (+Extra)*. Robert Hollingworth and his group have made 'sing along' videos: <https://www.youtube.com/playlist?list=PLsdmpGkkaBICmyiEyHtUjBAEIjbb4bVXp> and www.ifagiolini.com/singthescore

Peter Holman has an online concert at <https://www.youtube.com/watch?v=7-qIJ232JWc>.

Play along (with) MIDI Files for Viola da Gambas & Recorders: <https://tpgettys.weebly.com/>

Or with the Chelys Consort (viols): <http://www.chelysconsort.co.uk/consort-minus-one.html>

Cappella Nova Outreach in association with Strathclyde University's Centre for Lifelong Learning: <https://myccl.strath.ac.uk/MyCCL/Classes?cid=76&cname=Music+%26+Singing+in+collaboration+with+Cappella+Nova+Outreach>

Clare College choir video: <https://www.clarecollegechoir.com/videos>

Ex Cathedra have made recordings, e.g. sing-alongs for young children, see <https://mailchi.mp/excathedra/may-2020-enews?e=994f568de2>

A Web page of on-line events is being maintained by SWEMF at <https://www.swemf.org.uk/events/online-events/> ,

by EEMF at www.eemf.org.uk/lockdown_links.html

and by BMEMF at www.bmemf.org.uk/online-activities.html

An Alison Kinder lecture-recital on the music of Tobias Hume is at <https://www.youtube.com/watch?feature=youtu.be&v=amqG1fSKXGs&app=desktop>;

she has other videos at

<https://www.youtube.com/channel/UCnMc0tcKenkLzpbAfyFpkng> .

6 Platinum Consort workshops, available at <https://www.platinumconsort.com/jmf.html>

The Sixteen have online performances and talks at <https://thesixteen.com/quarantine-with-the-sixteen/> and [What's On - The Sixteen](#) (*A Choral Odyssey* sequence).

There are backing tracks for a variety of early music instrumental works at <https://www.catonthekeysmusic.co.uk/> . A few tracks are free.

David Hatcher has consort music minus one part - for you to fill in! – see

https://mcusercontent.com/c026d8a75afa57593f8f404ae/files/de44401b-cf33-4a18-bf6d-852839e80db8/Consort_music_minus_one_intro_1.pdf

The City Musick also have recordings minus one part – see <https://www.tcmusick.com/cck-music-store> - but you do have to pay.

Unlock your Singing with Jennie Cassidy at

<https://www.connectandteach.com/lesson/unlock-your-singing/>

PlayScore 2, currently for iPhone/iPad only (www.playscore.co) allows you photograph your music and it will play it, or you can import a PDF to play. It allows you to play at any speed and you can set the instruments and transpose. It also exports MIDI if you want.

Some on-line lessons are being offered by

Elizabeth Dodd, viols, elizabethdoddviol@gmail.com

Alison Kinder, viols, www.alisonkinder.co.uk

Oonagh Lee, historical oboes and recorders, www.oonaghlee.com

Richard MacKenzie, lutes and guitars,

http://magnatune.com/artists/richard_mackenzie/

Regular Events

Mondays, 7.45-9.45pm, Stockport. Early Music choir with James Pelham,

vocespulchrae@proton.me <https://jamespelham123.wixsite.com/vocespulchrae>

Wednesdays 1pm. Lunchtime baroque concerts.

www.ensemblehesperi.com

Trouvère Medieval Minstrels. Wednesday evenings 7pm on their Facebook page

The Telling Wednesday evenings, Fridays 11am Medieval singing workshops. <https://www.thetelling.co.uk/concert-diary>

Thursdays 27 April to 6 July. Topics in Renaissance music 3 with Patrick Allies; Iberian renaissance music from Spain, Portugal and the New World. <https://www.citylit.ac.uk/courses/topics-in-renaissance-music-3>

David Allinson Lunchtime Live, Fridays at 1pm:
<http://davidallinson.com/diary/>

Fridays 1pm. Eboracum Baroque spotlight concerts on YouTube and Facebook (available afterwards). <http://eboracumbaroque.co.uk/#events>

Concerts

NB. listing is no guarantee that the concert will take place. Please check

Please send information to: jmh@noc.ac.uk. I do not actively research concerts, relying on members or organisers to submit details for inclusion.

June

- 4 6.30pm. **Liverpool Bach Collective**, *Cantata 129: Gelobet sei der Herr, mein Gott*, (Praised be the Lord my God), Holy Trinity, Church Road, Wavertree, L15 9EQ
- 10 Liverpool Renaissance Singers open rehearsal, St Nicholas' Church, Pier Head, Liverpool.
- 10 *Master Byrd* dramatic presentation, Southwell Minster 19:30 - 21:00. His life, music and conditions of composition.
<https://www.melismatachoir.com/performances>
- 25 7pm. **Liverpool Bach Collective**, *Cantata 111: Was mein Gott will, das g'scheh allzeit* (May what God wills always be done). St Nicholas' Church, Bridge Road, Blundellsands, L23 6T

July

- 7-14 York Early Music Festival. <https://www.ncem.co.uk/whats-on/yemf/>
8 Liverpool Renaissance Singers recital, Liverpool.
22-29 *Three Choirs Festival*, venues in and around Gloucester.

September

- 22 **The Sixteen:** *Choral Pilgrimage*, Liverpool Metropolitan Cathedral, 7.30 pm.
23 **The Sixteen:** *Choral Pilgrimage*, Blackburn Cathedral, 7.30 pm.

October

- 12 **The Sixteen:** *Choral Pilgrimage*, Lancaster Priory, 7.30 pm.

November

- 8-11 London International Festival of Early Music 2023. Blackheath Concert Halls 23 Lee Road, London. <https://lifem.org/>

Contacts for concerts

Armonico. <http://www.armonico.org.uk>

Birmingham Barber Institute. <http://barber.org.uk/> 0121 414 7333

Birmingham Town Hall. www.thsh.co.uk 0121 289 6333.

The Bridgewater Hall, Manchester. 0161 907 9000, www.bridgewater-hall.co.uk

BREMF Brighton Early Music Festival, www.bremf.org.uk

Buxton Festival. 01298 72190, www.buxtonfestival.co.uk

Buxton Opera House 01298 72190, boxoffice@boh.org.uk ,
www.buxtonoperahouse.org.uk & www.buxtonfestival.co.uk

Chandos Choir. www.solihullchandoschoir.org

Chetham's School of Music, www.chethams.com , Stoller hall 0333 130 0967

Early Dance Circle Festival, <http://www.earlydancecircle.co.uk/>

Ex Cathedra. www.excathedra.co.uk

Fiori Musicali www.fiori-musicali.com

Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687 76276, admin@highamhall.com , www.highamhall.com

Kempley Village Hall, <http://www.kempleyvillagehall.org.uk/>,
kempleyvillagehall@gmail.com

Leeds University, <http://concerts.leeds.ac.uk>

Leeds Waits. <http://www.leedswaits.org.uk/waits.htm> ,
alan.radford@btinternet.com

Leicester, Castle House. www.earlymusicleicester.co.uk

Lichfield Festival. www.lichfieldfestival.org

Liverpool Bach Collective, <https://www.liverpoolbach.com/future-events>

Liverpool Renaissance Singers. www.liverpoolrenaissancesingers.org

London Festival of Baroque Music, www.lfbm.org.uk

The Magic of Medieval Music

<https://www.ipmusic.org.uk/medievalmusic>

Manchester Baroque <https://www.manchesterbaroque.co.uk/whatson>

NCEM, National Centre for Early Music, St Margaret's Church,
Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220,
boxoffice@ncem.co.uk, www.ncem.co.uk

Newcastle University <https://www.ncl.ac.uk/events/live-music/>

Opus Anglicanum. <https://www.opusanglicanum.org/>

Ripon. 01765 605508, www.riponinternationalfestival.com

Royal Northern College of Music (RNCM), info@rncm.ac.uk,
www.rncm.ac.uk

Edinburgh, Queen's Hall, <https://www.thequeenshall.net/your-visit/booking-tickets>, 0131-668 2019

St. George's Singers. www.st-georges-singers.org.uk, 01663 764012.

St Martin's Church, Worcester. www.stmartinsworcester.org.uk

Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com,
www.earlymusicshop.com

Stile Antico, <https://www.stileantico.co.uk/concerts>

Stratford, <http://www.stratford-upon-avon.org/soundbites>

The Sixteen, www.thesixteen.com

William Byrd Singers.

<http://www.williambyrdsingers.org.uk/concerts.shtml>

Worcester Cathedral. https://www.worcestercathedral.co.uk/whats-on#filter=*

Worcester Huntingdon Hall / Concert Club,

<http://www.worcserenade.co.uk/> 01905 611427

Worcester Early Music Festival. www.earlymusicworcs.org

Wordsworth Singers www.wordsworthsingers.org.uk.

York, Sir Jack Lyons Concert Hall, www.york.ac.uk/concerts

York Waits, <http://theyorkwaits.org.uk>