



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

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From the Editor

With lockdown restrictions easing (though at the time of writing worries about the Indian variant are still present) we will be able to meet for playing in one another's homes rather than gardens or garages; cancelled courses and workshops can re-start, and live concerts happen again.

But although live music has been so severely cut, some good things have happened during the various lockdowns. I have explored lots of solo music I had sitting on my shelves for years which I hadn't ever played. Zoom presentations have abounded and it has been a way of connecting with many people we don't normally see. I presented a session for the Viola da Gamba Society last month and in the break-out rooms afterwards chatted with someone I hadn't seen for years plus a player from Colorado!

I heard Angela Hewitt talking to Sean Rafferty on the radio yesterday. She opined that every musician should be taught to sing and dance. I like the concept.

Elizabeth Dodd

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

Membership Matters

- a New members:- none since April.
- b Resignations:- none since April.
- c We currently have 117 members, 2 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 If you have not noted the password for the Members area of the web-site, just e-mail me.
- e If any of the 31% of members who does not currently pay by standing order would like to complete a standing order mandate just ask for a form (preferably by e-mail). 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
N W E M F's (note spaces) bank account using Sort code 09-01-56 & Account number 79658106, with your name 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 By the way, when renewing your membership you do not have to fill in a form, just make the payment clearly associated with your name.
- g **Compensating you for the recent lack of workshops** - members who attend our September and/or October workshops will not have to pay anything.

Bob Foster (Membership Secretary)

NWEMF PROPERTY

The committee wishes to know if any member holds items which belong to NWEMF, for example Instruments or music. Please let the secretary know. jmh@noc.ac.uk

Further to the above, I have custody – if that is the right word – of the viols left to NWEMF by John Austin. The tenor was very well used by my music centre youngsters and then was hired out to one of our members. It is now back with me and available for hire.

Elizabeth Dodd

Report of 'Sinking in a Sink-a-Pace? Dowland and Dance' Online Presentation given by Elizabeth Dodd, on Saturday 20 March, 2021

Dowland tended to use much of the same music for both instrumental and vocal collections, and also had a deep understanding of dance forms. His works should be of interest equally to instrumentalists, singers, and dancers, and this was Elizabeth's main reason for her choice of composer. She also observed that some singers and players do not always give dance the consideration its historic importance deserves.

Elizabeth instanced first of all the pavan, whose music in its youth was subordinate to the dance; but in middle age was caught up in 16th and 17th century composers' tendency to see dance and instrumental music as one and the same (though not always: after all, Morley said of the fantasy, "the composer is tied to nothing, but that he may add, diminish, and alter at his pleasure" [Harman's edition, p296]). Elizabeth's examples of the pavan in its middle age included The Shooting of the Guns Pavan, which, while programmatic 'art music', used a rhythmical form that could still be danced to.

Elizabeth linked the arrival of the pavan's third age to a change in musicians' working practices. Before the 1580s, professional dance musicians were unlikely to have used written music, and would have played, and improvised upon, well-known grounds. After this time, composers used the structure of the pavan to write music in a more contrapuntal style, closer to fantasies for viols, often using 5-part vocal motets as models; some of the best examples are by Peter Philips, Alfonso Ferrabosco the younger, William Byrd, and Anthony Holborne. In the 17th century, composers such as John Jenkins and William Lawes took the pavan quite far away from its origins into a new art form, typified by the harmony and part-

writing of Henry Purcell at the close of its era (after unexpected extra time).

Elizabeth noted that according to Diana Poulton, and Peter Holman, Dowland composed the words of the songs to fit the pre-existing tunes; although evidence generally seems to support this view, Elizabeth felt there were some places where it was questionable.

Turning to the 5-part pavan, we listened to Dowland's *Lachrimae Antiquae* pavan while looking at a score. This showed a very different rhythmic and harmonic quality of part-writing from the earlier *Shooting of the Guns* pavan. The final two bars of *Lachrimae Antiquae* include an extra semibreve, but Elizabeth thought this was still a piece that could be danced to.

The Galliard was the major triple-time dance of the 16th century, and Poulton thought that it was Dowland's favourite form. As a dance, it was mainly for men to show off their fitness and agility; when danced by a couple, the lady was only given quite simple steps. Elizabeth explained how the steps were arranged in units of 6 beats, and normally 4 units to a section; The simplest unit (the *tordion*) consisted of five low springs performed in 6 beats, with a leap into the air on beats 4 and 5, and a landing on beat 6. Holborne's galliards start with a half bar of three beats, thus throwing the emphasis onto the dancer's lift on beat 4 (Elizabeth showed us a video clip to demonstrate this).

Using examples from Dowland songs, Elizabeth discussed the question of dance-stress versus word-stress; this was particularly relevant to singers and instrumentalists. She suggested that the ways words should be stressed when played and sung could be the same as those used when dancing. Although it might sometimes lead to unnecessary accents in the vocal line, this would open up

many more possibilities, and allow the singer more ways of interpreting the rhythmic lines.

Finally, Elizabeth talked about tempi, and gave examples of interpretations that would be too slow or fast to dance to comfortably, but which nevertheless she found convincing. However, she suggested that the most successful performances were those played at an appropriate speed for dancing. Her main conclusion was that, although singers in Dowland's day might have paid more attention to putting across the meaning of words than worrying about dance speeds, both singers and instrumentalists would have had the shared background of an intimate knowledge of the dance form, and therefore an instinctive awareness of how to play and sing the music.

This was a most interesting, well illustrated, and informative talk, especially for those of us who do not have any background in or knowledge of early dance. Although we should be flexible in our approach to singing and playing, especially in terms of speed and stresses, we should always be aware of the dancer; this certainly increases the possibilities of different ways to play the music.

Caroline Wood

John Bryan; *Josquin des Pres revisited: the myths, the man and his music*. Online, 17th April.

Firstly, I must apologise for my home Internet failure and lack of pre-existing back-up, causing emergency arrangements and inaccessibility for some. Thank-you very much Ruth Stock for substituting as Zoom Host and raising the 40 e-mail addresses relayed by 'phone to advise participants of the new link. Thanks also to Bob Foster and David Allen for handling my calls beforehand and supporting the substitute arrangements.

It would be unfair to John Bryan to attempt to write up the content of his presentation in any detail. In outline, he covered:

- the high contemporary regard in which Josquin was held, to the extent that music was apparently valued more/less if it was believed/not believed that he wrote it
- apparent reluctance to release compositions until much trialled
- apparently “difficult” character – given the exceptional gift of composition, perhaps a parallel with Beethoven?

“Apparent” because reliable documentary evidence on these aspects is minimal. The quote “. . . master of the notes . . .” is attributable to Luther. The only picture of Josquin was published in 1611 based on a lost drawing of about 1500. There is no record of his birth.

John Bryan outlined Josquin’s career, again with limited documentation but enough to establish that he was employed by the elite, e.g. singing for the Pope in the Sistine Chapel and elsewhere, and that he was an excellent composer in all genres current at the time. Josquin benefited from (i) the introduction of printing which made his music accessible to and hence appreciated by many (albeit his secular music was mostly printed after his lifetime) and from (ii) the introduction of instrumental ensembles.

Finally, Josquin’s legacy was discussed. Imitation, a notable feature of his music, was taken up by successors, and many later works were based on – or expanded on – his compositions.

EMF members may like to note that I was able to appreciate the talk even though I was restricted to dialling in to Zoom on a land-line ‘phone. That includes the musical “illustrations” although obviously not the visual illustrations which I knew (from a short trial the previous day) would be a feature of a scholarly and most enjoyable presentation.

John Huthnance

USPER (SPONGA) AND BASSANO: 11 SEPTEMBER 2021

Well, we are certainly hoping that, after being prevented by the pandemic from holding 'live' workshops, this event will be able to go ahead in a safe and Covid-secure environment.

As you read this you will also find a booking form on the NWEMF website (though those of you without internet access will have received a hard-copy booking form).

Both of our featured composers had strong Venetian connections, Bassano in particular with San Marco. Francesco Usper's family surname was Sponga – but he changed this to Usper when, in the late 1580s, he acted as tutor to Cesare Usper, son of his patron, the lawyer Lodovico Usper, an official at the Confraternity of San Giovanni Evangelista, Venice. Prior to this he had studied with Andrea Gabrieli. Usper spent most of the rest of his life serving the Confraternity in various capacities – including as organist and *maestro di cappella*, as chaplain and administrator of the adjoining church. Usper very briefly served as substitute organist at San Marco. Usper's exact contemporary Giovanni Bassano is somewhat better known, especially as a very distinguished instrumentalist and instrumental teacher, head of the San Marco instrumental corps. While both Usper and Bassano are arguably better-known today for their instrumental works, both in fact were far more prolific as composers of vocal works, both sacred and secular. In this workshop, pieces by Usper which we will rehearse and perform will include two 8-part psalm-settings, *Beatus qui intelligit* and *Benedicam Dominum* (both published in 1619) and two six-part motets, *Nudus egressus sum* and *Pulchra es* – a selection designed to demonstrate, among other things, Usper's particular sensitivity to word-setting. Our programme will be completed by two of Bassano's 8-part Christmastide motets, *Laetentur coeli* and *Sancta et immaculata virginitas*.

This event was originally scheduled to take place at Morley Green, near Wilmslow, on 19 April 2020 – though the pandemic, and the first lockdown, ensured that this could not occur. A relocation to Didsbury, this time, allows this event to come to a venue, well-known to members and used for many of our previous workshops. Didsbury is easily accessible by

both public and private transport: a Manchester metrolink station lies immediately opposite the church, and various bus services run through Didsbury village.

Summary details of our two composers, with their Venetian associations, appear on the booking form. We will welcome most warmly both singers and instrumentalists, as indicated on the booking form. I, and all of my colleagues, hope that we will see a large number of you for this event, not least because it will be our first 'live' event since February 2020. NWEMF members may also attend free of charge both this AND the October workshop on Josquin in Chester, directed by Andrew Griffiths!

Roger Wilkes

FOR SALE

A spinet by Robert Goble bequeathed to NWEMF some years ago by someone in the Liverpool area - but we don't seem to know who! Clive Walkley has been housing it and says it is in good condition and tuned to A = 440. Clive told NWEMF that he got it valued by EMS several years ago at £1400.00. Apparently, it will fit into an estate car for removal purposes. A photo and sound file can be emailed to anyone interested. Contact Elizabeth Dodd or Jenny Walsh.

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).

KEEPING (MOSTLY) MUSIC ALIVE

Some Web sites that you might like to visit.

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>

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

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

Or for viols: <http://www.chelysconsort.co.uk/consort-minus-one.html>

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

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

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

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 many other videos via <https://www.youtube.com/channel/UCnMc0tcKenLzpbAfyFpkng>.

The Sixteen have online performances and talks at <https://thesixteen.com/quarantine-with-the-sixteen/>

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 to take a photo of your music and it will play it, or you can import a PDF to play. It allows you to play at any speed you like, and you can set the instruments and transpose. It also exports MIDI if you want.

Some on-line lessons are being offered by

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/

Jacqui Robertson-Wade, viols, www.rondopublishing.co.uk

Elizabeth Dodd, viols, elizabethdoddviol@gmail.com

Jamulus at <http://icon.sourceforge.net/> is said to be a means of online ensemble playing that does not suffer from the Zoom latency problems.

Regular Events

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

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

Stile Antico, Sunday evenings, 7pm: <https://www.stileantico.co.uk/events>

DIARY OF EVENTS

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

NWEMF Workshops

September

11 Roger Wilkes: *Uesper & Bassano* for voices & instruments; Didsbury Baptist church.

October

9 Andrew Griffiths: *Josquin (and Jacquet)* for voices & instruments. Holy Ascension Church, Church Lane, Upton, Chester CH2 1DJ

November

13 Stephanie Muncey-Dyer: *H Praetorius/Schutz/Bianci* for voices & instruments, Didsbury, St James.

March 2022

12 Evelyn Tubb: for singers, Natland?

April 2022

23 Philip Thorby: *Lassus* for voices & instruments.

May 2022

14 Marion Scott: *Bassano* recorder workshop; Cilcain proposed.

June 2022

11 Peter Syrus: *Obrecht* for voices.

Non-NWEMF Workshops.

Please send information to: jmh@noc.ac.uk . I actively research our own & the workshops of our contiguous EMFs (**BMEMF**, **EMFScotland**, **MEMF**, **NEEMF**), **Benslow**, **Jackdaws**, **Lacock**, **Rondo & West Dean**. Summer Schools & other workshops will only be included in the **Contacts** section, unless I am sent specific information by members or the organisers.

June

- 5 **MEMF** 11am Robert Hollingworth *SingTheScore Extra* <http://memf.org.uk>
- 5 **MEMF** All day workshop with Patrick Craig; *Purcell and the music of Westminster Abbey* in Loughborough (virtual if necessary) ??check; gone from MEMF Web site??
- 5 **SWEMF** 11 am: An Introduction to Baroque Dance Rhythms: gavotte & gigue, with Philippa Waite. Full details/ registration at www.swemf.org.uk .
- 8 **EEMF** 7.30 online. *The Circle of Bright Fire*, an exploration of Hildegard of Bingen's music and writings with Bill Carlake. <http://www.eemf.org.uk/>
- 10 **TVEMF** 7.30pm. David Allinson; Josquin transformed into mass settings - Morales *Missa Mille Regretz* and de Rore *Missa Praeter Rerum Seriem*. <http://tvemf.org>
- 17 **SEMF** Patrick Craig. Josquin 500; *linking heaven and earth* <https://www.semf.org.uk>
- 18 **Rondo Viol Academy** online; Intermediate
- 18-20 **Benslow**. Fugues for Fun with Penelope Cave.
- 19 **MEMF**. 11am Robert Hollingworth *SingTheScore Extra*(tbc). <http://memf.org.uk>
- 19 **NEEMF**. *Gibbons Fantasias*, online workshop for recorders, viols, violin family, other treble and bass instruments, range at least a twelfth, with Mary Tyers, 10.30 am.

July

1-4 **Run by Singers.** *Bath Summer School* with Matthew Finch.

3-9 **Lacock;** Music at Montecenero; POSTPONED to June 2022.

5-7 **Benslow.** *Baroque Trio Sonatas* with Da Camera: Emma Murphy, Susanna Pell, Mie Hayashi

11-16 **Benslow.** *The International Viol Summer School* with Alison Crum, Roy Marks, Peter Wendland, Alison Kinder

11-16 **Lacock;** Singing in Edinburgh, with Rory McCleery. Renaissance music including the 19-part *O bone Jesu* and *Missa Dum sacrum mysterium* of Robert Carver and music by Peebles, Josquin and Jachet of Mantua

16-18 **West Dean.** Recorder playing – building technique and ensemble skills, with Helen Hooker; Intermediate.

18 **NEEMF** 2pm, Lizzie Gutteridge, *Arbeau and friends Renaissance Dances.* <http://neemf.org.uk>

24-30 Dartington Summer School. Courses in Week One led by members of **Stile Antico:** *Vocal Ensembles* and *Sing with Stile* with Will Dawes; Andrew Griffiths will direct the Dartington Choir.

25 – 1 Aug. **Cambridge Early Music** Baroque Week at Benslow: *Baroque Dresden* with The Parley of Instruments, Director: Peter Holman

31 – 7 Aug. Recorder Summer School, Bishop Burton. <http://recordersummerschool.org.uk>

31 – 7 Aug. **NORVIS;** celebrate 50 years of NORVIS in our new, more accessible and comfortable home in Barnard Castle, County Durham. We welcome players of recorders, viols, lutes, baroque strings, harpsichord and voices.

August

1-7 **Beauchamp Early Music Course** for singers and Renaissance instruments, Rendscomb near Cirencester. *O quam*

gloriosum - large & small-scale music associated with saints and sainthood (David Hatcher, David Allinson & Sue Addison)

1-8 **Cambridge Early Music** Renaissance Week at Benslow: *The Triumphs of Maximilian* with Courtiers of Grace, Co-directors Clare Wilkinson, Gawain Glenton.

1-8 **Run by Singers.** *Assisi Summer School* with David Skinner.

7-13 **Chalemie**, Parmoor (near High Wycombe) with Tim Bayley, Tamsin Cowell, Matthew Spring, Katie Hodges.

chalemie@chalemie.co.uk

14-21 Irish Recorder and Viol Course in Termonfeckin near Drogheda, north of Dublin

15-22 **Baroque Week.** *The Grand Tour: Italy*; Caversham. (Theresa Caudle, Ann Allen, Amanda Babington, Clare Beesley, Zoë Cartlidge, Steven Devine, Satoko Doi-Luck, Jane Francis, David Miller, Kate Semmens)

16-19 **Benslow.** *Baroque Buffet: Baroque on Modern Instruments* with Julia Bishop, Sophie Middleditch, Julian Perkins

16-20 Historically Informed Summer School, Bishop Burton College, near Beverley, East Yorkshire. <https://neemfworks.org.uk/neemfevents/admin/pages/all-events/hiss-2021>

22-27 **Run by Singers.** *Lincoln Summer Schools* with David Allinson and Nigel Perrin.

29 – 2 Sept. **Run by Singers.** *Summer in Salisbury* with David Ogden.

September

3-5 **Jackdaws.** *Stylish Baroque* with Theresa Caudle and Alastair Ross.

5-10 **Lacock.** Trogir Music Week; Renaissance choral music in an ancient Venetian port on the Croatian coast near Split, with Patrick Craig.

- 5-12 **Run by Singers.** *Early Music Week* in Burgos with Rory McCleery.
- 10-12 **Jackdaws.** *The City Musick* with William Lyons and Richard Thomas.
- 10-12 **Rondo Viol Academy;** Elementary, Lower Intermediate and Pre-formed Consorts. The Hayes.
- 12-19 **Run by Singers.** *Rome* with David Skinner.
- 13-16 **Benslow.** *Consorting Viols* with Alison Crum, Roy Marks, Peter Wendland
- 17-19 **Medieval Music in the Dales** at Bolton Castle.
- 19-25 **Lacock.** Lucca Consort Week, work in small ensembles and as a double choir singing Frescobaldi's *Missa sopra l'aria della monica*; with Robert Hollingworth
- 20-23 **Benslow.** *The Grandeur of St Mark's:* Venetian Sacred Music by Cavalli from his "Musiche Sacre" of 1656 with Theresa Caudle, William Carslake
- 24-26 Recorders at Rydal, Foundation and Lower Intermediate with Mary Tyers. Rydal Hall, Ambleside, Cumbria, LA22 9LX, <https://rydalahall.org> or tel: 015394 32050. More details: www.marytyers.co.uk

October

- 9 **MEMF** live workshop for singers with Robert Hollingworth, Stafford + *I fagiolini* bequest concert.
- 9-13 **Run by Singers.** *The Glory of Venice* with Matt Finch.
- 15-17 **Benslow.** *Georg Muffat: A bridge between Lully and Corelli* with Julio Caballero Pérez, Coline Ormond.
- 16 **BMEMF.** For singers with David Allinson, Shrewsbury
- 17-24 **Run by Singers.** *Transylvanian Adventure* with Jeremy Jackman.
- 23 **BMEMF.** For instrumentalists with Mary Tyers, Yarpole
- 23-24 **MEMF** for singers and instrumentalists with Philip Thorby. Birmingham area.

29-31 **Rondo Viol Academy**; Intermediate and Upper Intermediate. High Leigh.

31 – 4 Nov. The **Benslow Baroque Project: Music for St Cecilia** by Handel and Draghi with Oliver-John Ruthven, Bryan White, Judy Tarling, Henrik Persson

November

7-10 Recorders at Rydal, Upper Intermediate and Advanced with Mary Tyers. Rydal Hall, Ambleside, Cumbria, LA22 9LX, <https://rydalahall.org> or tel: 015394 32050. More details: www.marytyers.co.uk

12-14 **Benslow**. *The Women Troubadours* with Leah Stuttard.

18/19-21 **Benslow**. *Consorting Viols* (3/2-night options) with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.

19-21 **Jackdaws**. Recorder weekend with Anna Stegmann.

22-24 **Benslow** Recorder Festival with Alyson Lewin, Caroline Jones, Tabea Debus.

25/26-28 **Benslow**. *Baroque Chamber Music, A=415* (3/2-night options) with Theresa Caudle, Mark Caudle, Stephen Preston, Claire Williams.

December

13-16 **Benslow**. *Cantata-thon with Cambridge Handel Opera*; Julian Perkins and friends.

28 – 2 Jan. **Lacock**. Winter School; to be confirmed

January 2022

15 **BMEMF**. At Burton Court near Leominster with Paul Spicer, for voices, recorders, bowed strings, A=440.

February 2022

11-13 **Jackdaws**. *The City Musick* with William Lyons and Richard Thomas

21-27 Lacock. *Singing in Castara* week in Tobago with Justin Doyle (to be confirmed).

March 2022

20-25 Lacock. *Corsham Lamentations*; Lenten music by Tallis, White, Parsley and Clemens with Rory McCleery

May 2022

15-20 Lacock. *Ambleside Music Week*. Music by Juan Esquivel including the 8-part *Missa Ut re mi fa so la*, with Eamonn Dougan.

June 2022

2 Thomas Tomkins 450th birth anniversary, St. Davids. Wales EMF Cymru.

19-25 Lacock. Music at Monteconero (Adriatic former mediaeval monastery); Latin American music, including Padilla *Lamentations*. Manuel de Sumaya and Padilla's *Circumdedderunt me* and *Versa est in luctum*, with Gabriel Crouch.

September 2022

3-5 Jackdaws. *Stylish Baroque* with Theresa Caudle and Alastair Ross.

9-11 Jackdaws. *The City Musick* with William Lyons and Richard Thomas

Contacts for workshops

Accord. www.moulindecajarc.com.

Baroque Dance Workshop. Lis Talbott 01587 829072, edavies@edavies.co.uk

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

Beauchamp Early Music Course, c/o Gloucester Academy of
Music, Barbican House, Gloucester, GL1 2JF. 01452 688592,
earlymusic@glosacadmusic.co.uk, www.glosacadmusic.co.uk

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

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

Cambridge Early Music, [https://
www.CambridgeEarlyMusic.org](https://www.CambridgeEarlyMusic.org)

Cambridge Woodwind Makers.

www.cambridgewoodwindmakers.org

Canford Summer School of Music, Sherborne School,
Sherborne, Dorset, DT9 3AP. 020 8660 4766,

canfordsummersch@aol.com, www.canfordsummerschool.co.uk

Chalemie, Headington School, Headington Road, Oxford, OX3.
www.chalemie.co.uk

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

Dartington International Summer School. 01803 847080,
info@dartingtonsummerschool.org.uk,
www.dartingtonsummerschool.org.uk

Dillington House, Ilminster, Somerset, TA19 9DT 01460
258615 dillington@somerset.gov.uk www.dillington.com

Discoed Upper House, Discoed, nr Presteigne, LD8 2NW. 01547
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Dolmetsch Summer School, Frensham Heights nr. Farnham,
01428 643235, brian@dolmetsch.com, www.dolmetsch.com

Dorset Bach Cantata Club, Sturminster Newton High School,
Bath road, Sturminster Newton, Dorset, DT10 1DT. [http://
www.dorsetbach.org.uk/](http://www.dorsetbach.org.uk/), 01933 425 383.

Easter Early Music Course for recorder & viol players. St George's School, Wells Lane, Ascot, SL5 7DZ.
info@easterearlymusiccourse.org.uk,
easterearlymusiccourse.org.uk

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

EMFScotland, events@emfscotland.org.uk,
www.emfscotland.org.uk

Farncombe Estate, Adult Learning Centre, Broadway, WR12 7LJ. 01386 854100, enquiries@FarncombeEstate.co.uk,
www.farncombecourses.co.uk

Fiori Musicali, 01327 360931, www.fiori-musicali.com

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 Early Music Summer Course. Details from 017687 76276, info@highamhall.com, www.highamhall.com

HISS (Historically Informed Summer School), www.hiss.org.uk
Historical Dance and Music Summer School; [http://
historicaldance.org.uk/summerschool/](http://historicaldance.org.uk/summerschool/)

IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777, Helen.Kneale@liverpool.ac.uk, www.eileensilcocks.co.uk

Irish Recorder & Viol Course. Termonfechin, Ireland. 00 353 85 288 0389, 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

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ, 01300 320684, kingcombe@hotmail.co.uk,
www.kingcombe.org

Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01933 312104, enquiries@knustonhall.org.uk, www.knustonhall.org.uk

Lacock, Andrew van der Beek, 01249 730468, avdb@cantax.freeserve.co.uk, www.lacock.org
Leicester Early Music Festival. 0116 270 9984, mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk
Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com, www.lutesoc.co.uk

Lyme Recorder Courses. www.recordercourseslyme.com
Lythe, www.lythechambermusic.wordpress.com

Maison Verte Music, <http://www.lamaisonverte.co.uk/courses/>
Medieval Music in the Dales,

www.medievalmusicinthedales.co.uk

Meeting Musicale des Monts Dore, <http://www.meeting-musical-des-monts-dore.fr/>

MEMF, Mike Ashley (MEMF Chair), chairman@memf.org.uk, www.memf.org.uk

Mostly Music, Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, www.mostlymusic.co.uk

Musica Donum Dei, Wendy Hancock, wendy@philidors.co.uk, www.musicadonumdei.org

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

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

NEMA, jane.beeson@btopenworld.com, www.nema-uk.org

NORVIS, Northumbrian Recorder & Viol Summer School, Durham, 07736 108771, enquiries@norvis.org.uk, www.norvis.org.uk

NWEMF viol weekend, <https://nwemf.org/violweekend/>

Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com

Orpheon Foundation, orpheon@gmx.at

Osiris. <http://osirisbrass.com/summer%20academy/index.html>
Oxford Baroque Week. Headington School, Oxford. 0161 281
2502, p.b.collier@googlemail.com, www.baroque-week.org.uk

Platinum Consort. <https://www.platinumconsort.com/>

Pro Cantione Antiqua, 01943 874649

Recorder Courses Lyme.

enquiries@recordercourseslyme.com

Recorders For All www.recordersforall.org.uk

Recorders Scotland, Lynne Hope at Recorder Players, 19 West
Burnside, Dollar, FK14 7DP, Scotland, UK

Recorder Summer School, <http://>

recordersummerschool.org.uk/

Roger Wilkes, 01565 872650, mostlymusic@btinternet.com

Rondo Viol Academy. 07949 511619,

www.rondoviolacademy.co.uk

Run by Singers. www.runbysingers.org 01438 840555.

Salts Mill, Saltaire, 01274 288100,

sales@earlymusicshop.com, www.earlymusicshop.com

Schola Gregoriana of Cambridge, 01223 263063,

scholacambridge@aol.com, www.scholagregoriana.org

Scottish Recorder Course. <https://>

scottishrecordercourse.wordpress.com/

SEMF, richard.j.whitehouse@btinternet.com, www.semf.org.uk

Sherborne Early Music. Sherborne Girls School, Bradford Rd,

Sherborne, Dorset, DT9 3QN, info@sherborneearlymusic.com,

www.sherborneearlymusic.com

Singers of Note, 01204 692797,

martin.westthorp@ntlworld.com, www.singersofnote.com

Singing Days, 01943 874649, pca@singingdays.co.uk,

www.singingdays.co.uk

Society of Recorder Players, Manchester branch normally meets

1st Friday & 2nd Saturday of every month. Ros Flinn, 01772

335801, manchester@srp.org.uk, www.srp.org.uk/manchester/

index.php

SWEMF, secretary@swemf.org.uk, www.swemf.org.uk
Tallis Scholars Summer School, Oakham School, Rutland,
01223 693281, helen.poole@tsss.uk.com, www.tsss.uk.com
Tewkesbury Viol workshop: Jill Davies 01684 850112
oldchapelcourt@btinternet.com

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

Triora Musica, Deborah Roberts, 01273 823788,
deborah@musica-secreta.com, www.trioramusica.com

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

VdGS (Viola de Gamba Society), 01904 706959,
admin@vdgs.org.co.uk, www.vdgs.org.uk

West Dean College, Chichester, PO18 0QZ, 01243 811301,
short.courses@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](https://www.youtube.com/watch?v=QfnEbwcLq0E&feature=youtu.be)

Recorder consort music downloads [https://
www.helenhooker.co.uk/downloads](https://www.helenhooker.co.uk/downloads)

J.S. Bach chamber music: [http://www.herscheltrio.co.uk/new-
concert-video.html](http://www.herscheltrio.co.uk/new-concert-video.html)

Backing tracks for recorder players [https://www.srp.org.uk/
david-moses-downloads/](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=PLsdmpGkkaBlCmyiEyHtUjBAEIjbb4bVXp](https://www.youtube.com/playlist?list=PLsdmpGkkaBlCmyiEyHtUjBAEIjbb4bVXp) and
www.ifagiolini.com/singthescore

Peter Holman has an online concert at [https://www.youtube.com/
watch?v=7-qIJ232JWc](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://mycll.strath.ac.uk/MyCLL/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 many other videos *via*

<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 to take a photo of your music and it will play it, or you can import a PDF to play. It allows you to play at any speed you like, and you can set the instruments and transpose. It also exports MIDI if you want.

Some on-line lessons are being offered by

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

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

Baroque Dance Notation Reading Classes with Philippa Waite, Artistic Director of Consort de Danse Baroque; reading

Beauchamp-Feuillet notation. Thursday evenings: Beginner/Improver: 6.45pm to 8.15pm; Intermediate: 8.30pm to 9.30pm. Series of five classes: May 27th, June 3rd, 10th, 17th, 24th; Or July 8th, 15th, 22nd, 29th, August 5th.

philippa@ukbaroque.com , <http://www.ukbaroque.com/classes/online-notation.html>

Dance Through the Ages with Philippa Waite. From the Middle Ages to the Early Twentieth Century, including the Elizabethan and English Regency periods. No experience or partner needed! Wednesdays 8.15pm to 9.15pm twice monthly - May 26th, June 9th, 23rd, July 7th, 21st, August 4th.

philippa@ukbaroque.com , <http://www.ukbaroque.com/classes/online.html>

Baroque Recorder Duets with Marion Scott, Mondays 3-24 May 2021, 4pm-5pm and Fridays 7-28 May, 1030-1130. <https://www.swemf.org.uk/event/7299/>, <https://www.swemf.org.uk/event/7303/>

Fridays 11-11.30 The Telling in Retreat. Medieval singing workshops <https://www.thetelling.co.uk/in-retreat> (available afterwards).

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

Online Early Music Forum, three times per week; make harmony over the Web via Jamulus: oemf@josquin.com

Friday evenings 6pm SingTheScore: “For keen singers, SingTheScore is our new YouTube series. One mini-masterwork a week: historical intros from Robert Hollingworth, a few poor-quality jokes, then sing along with I Fagiolini”.

www.ifagiolini.com/SingTheScore

Wednesdays 1pm. Lunchtime baroque concerts.

www.ensemblehesperi.com

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

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

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

25 **The Sixteen**, *The Choral Pilgrimage 2021*; Liverpool Metropolitan Cathedral

July

2 **The Sixteen**, *The Choral Pilgrimage 2021*; Derby Cathedral

12-16 **NCEM**. York Early Music Festival

13 7:30 pm. **Stile Antico**, *Missa Sine nomine* celebrating Josquin @ 500, York Minster

August

23 8:00 pm. **Stile Antico**, *Missa Sine nomine*, streamed, celebrating Josquin @ 500

Contacts for concerts

Armonico. <http://www.armonico.org.uk>
Bassenthwaite Festival. info@bassfest.org.uk , 07849 383727,
www.bassfest.org.uk
Birmingham Barber Institute. <http://barber.org.uk/> 0121 414
7333
Birmingham Town Hall. www.thsh.co.uk 0121 345 0600.
The **Bridgewater Hall**, Manchester. 0161 907 9000, 0161 950
0015, www.bridgewater-hall.co.uk
Buxton Festival. 0845 1272190, www.buxtonfestival.co.uk
Buxton Opera House 0845 1272190,
boxoffice@buxtonoperahouse.org.uk,
www.buxtonoperahouse.org.uk & www.buxtonfestival.co.uk
Chandos Choir. www.solihullchandoschoir.org
Chetham's School of Music, Long Millgate, Manchester, M3
1SB, 0161 838 7200,
www.chethams.com
Early Dance Circle Festival, Ann Kent tel. 01484 663842,
email paulkent4@btinternet.com [http://](http://www.earlydancecircle.co.uk/)
www.earlydancecircle.co.uk/
Ex Cathedra. www.excathedra.co.uk
Fiori Musicali <http://fiori-musicali.com>
Gregynog Festival. www.gregynogfestival.org
Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS,
017687 76276, admin@highamhall.com
Kempley Village Hall, <http://www.kempleyvillagehall.org.uk/>,
07891 254372.
Leeds University, <http://concerts.leeds.ac.uk>
Leeds Waits. alan.radford@btinternet.com
Leicester, Castle House. www.earlymusicleicester.co.uk
Leominster. Tourist Information Centre,
reception@leominstertourism.co.uk 01568 616460.
Lichfield Festival. www.lichfieldfestival.org
Liverpool Bach Collective, [https://www.liverpoolbach.com/](https://www.liverpoolbach.com/future-events)
[future-events](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>

Music in New Radnor. Box office 01544 350268.

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/nemf/>

Oswestry, <https://www.universe.com/users/oswestry-school-recital-series-B97WTF>

Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK

Ripon. 01765 605508, www.riponinternationalfestival.com

Royal Northern College of Music (RNCM), Manchester Box Office, 0161 907 5555, box.office@rncm.ac.uk, www.rncm.ac.uk

St Andrew's & West Church, Edinburgh. Queen's Hall Box Office, <http://www.thequeenshall.net/elsewhere/shows/>, 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>

Tewkesbury. www.oldchapelcourtconcerts.eventbrite.com

The Sixteen, www.thesixteen.com

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

Worcester Cathedral. Worcester Live Box Office, 01905 611427

Worcester Huntingdon Hall. Worcester Concert Club, 01905
611427

Worcester Early Music Festival. www.earlymusicworcs.org

Wordsworth Singers www.wordsworthsingers.org.uk , 01900
829622.

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

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