



# NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

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## **From the Editor**

In this issue you will find a report of the workshop led by Philip Thorby, thank you Kirsten, and information about the workshops planned for September and October. As there is no newsletter in August these need to be taken note of now.

You will have seen in the last issue that Dave Love has understandably had to step down from the chairman's role. At the AGM a new chairman needed to be found. I imagine that at many AGMs we are all quite used to finding the pattern on the carpet extremely interesting, or noticing how dirty our shoes are when the request is made for someone to fill a post or join the committee. Fortunately, when the present need came up Tim Gannicliffe ignored the carpet and volunteered to step in. So we breathed again and welcomed him with delight.

There are still many on-line events and lectures. It seems as if these facilities, set up during lockdown, have continued to be welcomed even now that so many events are again in person. Perhaps they are here to stay? I would be interested to hear your thoughts and experiences.

Elizabeth Dodd

## THE COMMITTEE

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**Websites:** [www.nwemf.org](http://www.nwemf.org) <https://www.facebook.com/NWEMF>

### **Membership Matters**

a New members:- none since April.

b Resignations:- none since April.

c It is with sadness that we must record the passing of Colin Williams in March last.

d We currently have 118 members (one more than at this time last year), 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.

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

f If any of the 34% 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.

g 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.

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

### **Workshop fee reduction**

Those of you who have perused NWEMF's accounts over the years will be aware that the end-of-year balance in our bank account has been creeping steadily upwards. This was raised as a concern at this year's AGM, not for the first time, and having such a large sum sitting in the bank is not really compatible with our status as a registered charity.

The reason for the upward creep is that, in 'normal' years, our income (from membership subscriptions and workshop fees) has exceeded expenditure (workshop costs, website charges, printing and postage etc.) by more than £1,000.

In order to reduce, or preferably reverse, the annual surplus, the Committee have decided to reduce the standard workshop registration fee for NWEMF (and other EMF) members from £20 to £15. Non-members will continue to pay £25, but will hopefully see that by joining NWEMF (for £10) they will immediately save the cost of membership by attending a single workshop.

The change in workshop registration fee will take effect from the September 2022 workshop onwards, and the Committee will keep the situation under review, and explore other options, with the aim of gradually reducing the accumulated funds to a more reasonable level. Any requests or suggestions from members would be most welcome.

Martin Steward NWEMF Treasurer

### **Review of NWEMF Workshop 30 April 2022**

***“Master and Pupil - Music by Orlandus Lassus and Leonhard Lechner”*** Tutor: Philip Thorby

In lovely spring sunshine, singers and instrumentalists arrived at Didsbury Baptist Church on Saturday, glad of the chance to be getting together again for a great day’s music-making. As I caught up with friends and enjoyed a cup of tea (and thanks go to Anna for her keeping us nicely caffeinated throughout the day), I became aware of a sartorial figure dashing about the room, clutching folders of music and wearing a look of harried concentration. As the minutes ticked by, it became clear that there was a fair bit of last-minute reorganising needed due to an unexpected change in numbers. Organising 18 instrumentalists and 17 singers into three choirs is not a task for the faint-hearted.

When everyone was seated in their place, each with a single sheet of music, we all turned our expectant eyes to Philip Thorby, our tutor for the day. Elegantly dressed like an Oxbridge don in tweed suit, waistcoat and brogues, Philip commanded the room with the unspoken authority of a born teacher. He quietly exuded both erudition and enthusiasm, professorial good looks crowned with a well-groomed shock of white hair. He beamed benevolently as we settled down, and his gentle shushing brought the room to silence. We were captivated.

Philip is well known as one of the country’s leading performers and teachers in the field of Renaissance and Baroque music. He is founder and Director of the Renaissance ensemble Musica Antiqua, and is a recorder and viol player of some renown. And for this workshop, he brought all of his considerable experience, knowledge and passion together in service of exploring three beautiful motets.

From the outset, it was clear that this wouldn’t be a routine workshop, if there is such a thing. His first invitation to us was that we play and sing

the very last chord of the music in front of us “so we know where we’re heading to”. This deceptively simple task occupied the first 10 minutes or so, as Philip finessed the quality and duration of this chord to his satisfaction. This unexpected exercise encouraged us to listen to each other in a way that we rarely do, and it was a masterful way to set the tone for the day. It also helped us to enjoy the journey, rather than focus too much on the destination.

This first piece was by German composer Leonhard Lechner (c.1553-1606). As a boy, Lechner sang in a choir conducted by Orlando de Lassus (1532-1594), and although it is unknown whether he was personally taught by him, Lechner held Lassus in great regard, and by all accounts, the feeling was mutual. Virtually no information can be found on the internet about this motet, but Philip very kindly filled in the blanks for me after the workshop. *Cantate Domino* is a vespers setting of Psalm 149 likely to have been composed for a service of some importance. Monumental in scale and imposing in style, it is set for three choirs of 7, 6 and 5 parts respectively, rather than the more usual three 6-part choirs. Lechner gives each choir extended sections, with no sharing of melodic material and little dialogue among the choirs, suggesting that it was composed with considerable spatial separation of the choirs in mind. Philip also mentioned that Lechner never combines any two choirs – the writing is always for either one choir or all three choirs, another aspect at variance with other polychoral works of the time.

As we began work on this piece, Philip started to bring the music to life. With the expressive physicality of Mr Bean, he danced from one side of the room to the other, leaping around the score like a frog in a lily pond. He was always conscious of paying equal attention to all three choirs so no one was sitting idle for long. It was clear that he knew exactly what he was looking for from each choir, and every now and again he would stop to include a short history lesson to put the music in context. He displayed an encyclopaedic knowledge and intellectual understanding of both the music and the period, deftly weaving together historical anecdotes and performance suggestions (“Be more anchovy, not turbot!” was one of his more memorable exhortations – you really had to be there). His facility with language and unexpected metaphors were both delightful and thought-provoking, as was his ability to dissect and lay bare the musical structure. He brandished the “pencil of truth” with grace and clarity, and even when the musicians failed to scale the expected heights, all sins were graciously overlooked, if perhaps not entirely forgiven.

After exploding the Rubik's cube, it was time to put it back together. This was a magical moment, so much more than just reading the notes and counting the rests (and there were a lot of rests to count). Philip had instilled in us a deep appreciation of the composer's skill, and an awareness of the overall narrative of the piece. He also encouraged us to employ all our senses in the performance by listening carefully to each other, and as a result, the performance was much better, more cohesive and more satisfying, than one would expect after a mere few hours' rehearsal.

After lunch, we returned refreshed and ready for round 2. After another short bout of wrangling us all into two choirs (the phrase 'herding cats' springs to mind), Philip presented us with a double choir 10-part secular motet by Lassus, *Quo Properas*, first published in 1565 for his patron Albrecht, Duke of Bavaria. Full of effusive compliments, flowery metaphors and Classical allusions, this piece was primarily intended to flatter Albrecht, "*the leader of our chorus*", to ensure his continued patronage.

Philip was on top raconteurial form in explaining the context for this motet, delving deeply into the text, and touching on how rhetorical devices were employed to emphasise meaning. Philip was not beyond employing some of those devices himself, for example, by rhythmically repeating "*Ba-VAHH-riæ, Ba-VAHH-riæ, Ba-VAHH-riæ*" until the emphasis was drummed into us. And during the short dance-like motif, "*Tripudiare deas*" (tri-PU-di-AH-re-DAY-as), replete with cross-rhythms, Philip sashayed before us, inviting us to embody the spirit of Terry Thomas with a naughty wink and a ding dong. He perhaps missed his calling as a thespian, but the theatrical world's loss is very much our gain.

The ensemble as a whole was more prepared for the afternoon session, and after starting again with the final note, it wasn't long before we performed the entire piece. As well as the historical context and classical erudition, Philip also gave many welcome suggestions for vocal and instrumental techniques.

The last piece of the day was the 9-part motet for two choirs by Lassus, "*Dixit Martha*", first published in 1577 and written as a dialogue between Martha, sister of Lazarus, and Jesus. This takes place in the Gospel of John just before Jesus raises Lazarus from the dead. The voice of Martha is sung by the first 4-part choir and the voice of Jesus by the second 5-part choir. Philip described this as a 'proto-oratorio'

because of its dialogue format and how the music so closely mirrors the text. It was clear that this motet held a special place in his heart.

Philip took us carefully through many important parts of this beautiful motet, marvelling at Lassus's genius in his use of unexpected chord progressions and key changes to bring the text to life. He was insistent that we did justice to them, scrupulously rehearsing us until we achieved the desired result.

An early example of how Lassus matches the music to the underlay is when Martha is agonising over her brother's death. The chord unexpectedly moves to a somewhat questioning C major, whereas Jesus' reply, in contrast, resolves robustly to G major with the words "*Resurget frater tuus*" (Thy brother shall rise again.) And later still, the chord underlying the word "*aeternum*" fails to resolve as expected, but continues to rise, signifying eternal life.

Another powerful moment comes towards the end when choir 2 (Jesus) asks three times "*Credis hoc?*" (Believest thou this?) resolving in a startling D major. Martha responds in kind by declaring "*Quia tu es Christus*" (Thou art Christ) three times which flows into a melismatic tutti section culminating in a resplendent key change to Bb major on the word "*mundum*". Philip was clearly and understandably in awe of Lassus's skill throughout this piece, commenting that the demands it makes on both performers and audience were "frightening". Having these aspects explained so clearly and with such passion helped give us all a far greater understanding of the music. And he's right – Lassus would have made a fascinating dinner guest.

At the end of the final play through, the last note sounding exactly on the dot of five o'clock, the respectful silence gave way to a resounding round of applause to thank our teacher for skilfully taking us on such an enjoyable and enriching journey. And it seems to me that this is Philip's *raison d'être* – to be of service to this glorious repertoire by approaching it with respect and reverence, by understanding the historical context and technical structure, to perform it with full attention to its nuances and intricacies, and above all, to share it and inspire others. His intellectual rigour revealed the brilliant colour and life in the notes and words on the page, and his passion helped bring about in us a deeper appreciation for it. It is indeed a privilege to perform this music, and it is a mark of respect to spend time carefully examining, understanding and thoroughly enjoying the intricate threads of music and underlay. One of the many gifts from Saturday's workshop was to be reminded of this.

Kirsten Flores

## **Not Mortals But Angels - convent polyphony from the 13th-16th centuries, Didsbury September 17<sup>th</sup>**

This one-day workshop will look at music from the convents of Europe, drawn from medieval and renaissance manuscripts and prints. We will cover a range of styles and practices, from simple harmonisations to complex imitative polyphony, in songs, antiphons, mass movements, and motets. Depending on voices available, sources will include manuscripts from the Bologna library, the Brenzoni-Maffei manuscript from Verona, the Biffoli-Sostegni manuscript from San Matteo in Arcetri (convent home of Galileo's daughter), and motets attributed to Suor Leonora d'Este - including repertoire that has fed into Musica Secreta's newest project, Mother Sister Daughter. All female voices, from high soprano to low tenor, are very welcome, along with soft instruments. A keyboard player would be a welcome addition, too!

Laurie Stras is Emeritus Professor of Music at the University of Southampton and the director of Musica Secreta (co-directed with Deborah Roberts from 2002-2021). Stras and Musica Secreta have been at the forefront of research and performance of music written for and by women in the Renaissance. They have made numerous acclaimed recordings, the latest of which, Mother, Sister, Daughter, is released in June 2022. Her book, Women and Music in Sixteenth-Century Ferrara (CUP, 2018), won the prestigious Otto Kinkeldey Award from the American Musicological Society in 2019.

### **Workshop Saturday 15<sup>th</sup> October 10:00 – 17:00**

St Martin's College Chapel, Bowerham Road, Lancaster LA1 3JD

### **The Dunkeld Partbooks - A workshop for Singers**

Sacred music from Renaissance Scotland is often unjustly overlooked, at least in part because of the paucity of surviving sources from the period. Those manuscripts that have stood the test of time and escaped the efforts of overzealous Calvinist reformers offer us a picture of a rich and vibrant musical landscape, and this is very much the case with the Dunkeld Partbooks.

Also referred to as the Dunkeld Antiphonary or Douglas-Fisher Partbooks, this manuscript collection, now housed in the library of the University of Edinburgh, was copied in the mid-16<sup>th</sup> century at Lincluden College, near Dumfries. The Provost of the college, Robert Douglas, spent much of the 1550s at the University of Paris, and evidently brought back with him several printed volumes from the workshop of Pierre Attaignant. These would have been the source for the fashionable Continental polyphony by composers such as Josquin, Jachet of Mantua and Adrian Willaert which forms the majority of the



Partbook's contents, copied alongside three masses of more local origin.

We will be exploring a variety of this interesting and rewarding repertoire, including mass movements and motets, among them Josquin Des Prez's extraordinarily beautiful *Benedicta es, caelorum Regina*.

### **The Tutor: Rory McCleery**

*'McCleery elicits performances that glow with golden purity and soul'* (The Scotsman)

*'McCleery, a countertenor and academic as well as conductor, introduced the items with a lucidity combining boyish geniality with quite startling erudition.'* (The Sunday Times)

**Rory McCleery** is the founder and Artistic Director of The Marian Consort and has conducted the ensemble in concert across the UK, Europe and North America. Under his direction, The Marian Consort has recorded extensively and become renowned internationally for its compelling interpretations of a wide range of repertoire, particularly the music of the Renaissance and early Baroque, but also works by contemporary British composers, and in 2017 was nominated for a Gramophone Award.

Rory began his musical training as a chorister at St Mary's Episcopal Cathedral, Edinburgh, subsequently reading music at St Peter's College, Oxford where he was both Organ and Domus Academic scholar before completing an MSt in Musicology with Distinction at The Queen's College, Oxford.

He is much in demand as a guest conductor, choral consultant and workshop leader, and has led workshop sessions, study days and singing courses across the UK, Germany, Spain and the USA, working with choirs of all ages and sizes in repertoire from the Renaissance to the present day. A vocal advocate for the music of the Renaissance to all audiences, Rory has written articles for both specialist academic publications and broadsheet newspapers, and appears regularly on BBC Radio 3.

Rory is also active as a countertenor, performing at venues including the NOSPR in Katowice, Edinburgh's Usher Hall, the Concertgebouw Bruges, and the Royal Chapel of the Palace of Versailles. He has appeared as a soloist for broadcasts on ARTE, Radio France, BBC Radio 3 and German, Italian and Polish national radio, and in concert and recording with The Dunedin Consort, Contrapunctus, The Monteverdi Choir, La Nuova Musica, The Rose Consort of Viols, The

Orchestra of the Age of Enlightenment and The Berkeley Ensemble among others. As a singer, Rory has a particular affinity for new music: he features on *The Night With's* recent award-winning CD release and recently premiered a major new work from Graham Fitkin for countertenor soloist, orchestra and chorus.

Rory is a passionate believer in the importance of music education and singing for young people and is co-founder with his wife, the harpist Rachel Wick, of Dunster Festival in West Somerset.

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

## **NWEMF Workshops**

### **May**

28 Marion Scott: *Bassano* recorder workshop, CANCELLED.

### **June**

11 Peter Syrus: *Obrecht* for voices. Cilcain.

### **September**

17 Laurie Stras: *Mother, Sister, Daughter*; Music from the Convent of San Matteo in Arcetri (by Leonora D'Este *et al.*) for female voices & soft instruments (recorders, viols etc.)

### **October**

15 Rory McCleery: *Dunkeld Partbooks*; for singers; Lancaster St Martin's

## November

12 Roger Wilkes: *Schutz* for voices and instruments; Didsbury Baptist church

## March 2023

11 Gawain Glenton: *Felix Austiae*

## April 2023

15 provisionally James Weeks; Manchester?

## Non-NWEMF Workshops.

**Please send information to: [jmh@noc.ac.uk](mailto: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.

## May

29 *From Minstrels to Masterpieces*, for medieval and renaissance instruments with John Bryan. Hexagon Music Centre, Coltman Avenue, Beverley HU17 9LP. <https://www.ncem.co.uk/whats-on/bemf->

29 – 3 June. **Halsway Manor**. Voices, Viols & Recorders Association

30 – 2 June **Benslow**. *Baroque Orchestra: Handel's Concerti Grossi Op 3* with Theresa Caudle, Mark Caudle, Claire Williams

## June

2 Thomas Tomkins 450<sup>th</sup> birth anniversary with Huw Williams for singers; Ty'r Pererin, St. David's. Wales EMF Cymru. <https://form.jotform.com/220436294176053>

3-5 Higham Hall. *Recorder Consort* playing weekend with Philip Guar. A friendly course appealing to recorder players at any level, though reasonably confident at playing one to a part. Mainly

Renaissance music, but may extend to some Baroque or 20th century.

<http://highamhall.com/course/recorder-consort/>

11 **NEEMF**. *Bridging the Renaissance and Baroque* with John Powell, for singers, exploring music from three different countries and three different centuries. Clements Hall, Nunthorpe Road, York, YO23 1BW

12-19 **Run by Singers**. *Voyage to Odessa* with Nigel Perrin.

CANCELLED

17-19 **Benslow**. *Frills and Furbelows: Tackling French Ornamentation and Trimmings* with Penelope Cave

18 **MEMF**. *Wot No Bars 2* with David Hatcher; Selly Oak Methodist Church Hall, Langleys Road, Birmingham, B29 6HT; follow-up in reading from Facsimile.

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.

26 Polyphonica Recorder Trio online Zoom, 3-4pm. Practical articulation workshop for flute and recorder players; [https://www.polyphonicarecordertrio.com/event\\_detail/7/](https://www.polyphonicarecordertrio.com/event_detail/7/)

27-29 **Benslow**. *Baroque Trio Sonatas with Da Camera*: Emma Murphy, Susanna Pell, Mie Hayashi.

## July

2 **BMEMF**, *A Brace of Bachs* (JS and CPE) for singers and instruments with George Parris, Stockenny, New Radnor LD8 2RE

3 **The Sixteen**. *Choral Workshop*, Tithe Barn, Carlisle, 2pm.

3 **NEEMF**. *Tudor Miniatures and Cryes*, for instruments, A=440, with Mary Tyers. St John's Parish Hall, John Street South, Meadowfield, Durham DH7 8RP

9 **The Sixteen**. The Choral Pilgrimage Insight Day, NCEM St Margaret's Church, York

10-15 **Lacock**; Edinburgh Early Music Summer School, 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

10-15 **Benslow** *International viol summer school* with Alison Crum, Alison Kinder, Peter Wendland, Ibi Aziz

10-17 **Run by Singers.** *Beautiful Bayreuth* with Jeremy Jackman.

11-17 **Chalemie** Summer School, Uppingham School, Oakham.

[barbara.segal@chalemie.co.uk](mailto:barbara.segal@chalemie.co.uk)

12 & 19 Bach's Goldberg Variations, online course from City Lit,

<https://www.citylit.ac.uk/>

16 **MEMF.** *Nuns* for female voices and viols of any gender with Prof Laurie Stras. St. Faith & St. Laurence Church, Balden Road, Harborne, Birmingham, B32 2EL.

16-23 **Cambridge Early Music** Renaissance summer school – *Mr Byrd's private music*

17-19 **West Dean.** *Recorder playing* – building technique and ensemble skills (Intermediate) with Helen Hooker.

20 **Irish Recorder and Viol Course**, Zoom, 7.30pm. Marion Scott, Emma Murphy, Pamela Flanagan, Ibi Aziz, Philip Thorby each introduce a favourite recording

23-30 Stile Antico will lead two courses at Dartington Summer School.

<https://www.stileantico.co.uk/events/2022/07/23/dartington-summer-school-3>

24-29 **Run by Singers.** *Lincoln summer schools* with Matt Finch & Peter North.

24-31 **Cambridge Early Music / Benslow** Baroque summer school – *the Fairy Queen* with Laurence Cummings, Bojan Čičić, Mark Caudle, Leo Duarte, Mary Collins

30 – 6 August. **NORVIS** 50 Early Music Summer School, Golden Jubilee Course, for recorders, viols, lutes, harpsichords, Baroque strings and voices. Barnard Castle School, Newgate, Barnard Castle, County Durham, DL12 8UN. [www.norvis.org.uk](http://www.norvis.org.uk)

31 – 6 August. Beauchamp Early Music Week, Malvern College with David Hatcher, David Allinson. <https://glosacadmusic.org/>

31 – 7 August. **Run by Singers.** *Assisi summer school* with David Skinner.

## August

- 1-7 Beauchamp Early Music Week, [JaneR@GlosAcadMusic.org](mailto:JaneR@GlosAcadMusic.org)
- 5-8 **Benslow Baroque Buffet**: Baroque on modern instruments with Julia Bishop, Sophie Middleditch, Julian Perkins
- 10-17 **Recorder Summer School**
- 12-14 **Run by Singers**. *Manchester Cathedral weekend* with Peter North.
- 14-20 **Higham Hall Early Music Summer Course**, near Cockermouth, Cumbria.
- 14-21 Baroque Week at Caversham [www.baroque-week.org.uk](http://www.baroque-week.org.uk)
- 20-27 **Irish Recorder and Viol Course** at An Gríanán Adult Education College, Termonfechin, Co. Louth, Ireland. For recorder, viols and other early instruments, covering a wide repertoire ranging from ancient to modern. Tutors: Philip Thorby, Ibi Aziz, Marion Doherty-Hayden, Pamela Flanagan, Emma Murphy.
- 22-25 **Benslow Madrigal and Partsong summer school** with James Oldfield, Stephen Meakins
- 22-26 Historically Informed Summer School **HISS 2022**, Beverley, Yorks
- 28 – 1 September. **Run by Singers**. *Salisbury summer school* with David Ogden.

## September

- 2-4 **Jackdaws**. *Stylish Baroque* with Theresa Caudle and Alastair Ross.
- 2-4 Cambridge Choral Liturgy course with David Allinson.
- 4-9 **Lacock**. *Trogir Music Week*: Renaissance choral music in an ancient port near Split, with Patrick Craig
- 6-8 **Medieval Music in the Dales Summer School**
- 9-11 **Medieval Music in the Dales**; *Medieval Women – Music Makers and Muses*
- 9-11 **Jackdaws**. *The City Musick* with William Lyons and Richard Thomas
- 10-11 Singing weekend, Worcester College, Oxford with Phil Price and Nicholas Markwell. £295 includes all music, one overnight

accommodation, dinner, breakfast and lunch, teas and coffees. Book by 30<sup>th</sup> April via [phil@withcheerfulvoice.org.uk](mailto:phil@withcheerfulvoice.org.uk).

11-17 **Lacock**. *Lucca Consort Week* combining work in small ensembles and as a double choir, with Robert Hollingworth.

16-18 **Rondo Viol Academy**. Elementary, Lower Intermediate, Pre-formed Consorts; The Hayes

16-18 Recorders at Rydal Hall, Ambleside, LA22 9LX with Mary Tyers: Foundation/Lower Intermediate; <https://www.marytyers.co.uk/rydal-hall-courses.html>

17 **MEMF**. *Schütz and his World* with Gawain Glenton, for sackbuts, cornetti and voices. Collegiate Church of St. Mary's, Stafford.

17 **NEEMF** Loud winds playing day, Clements Hall, York, with Peter Barnard and Kate Billmore of de Mowbray's Musicke

18-25 **Run by Singers**. *A week in Toledo* with David Ogden.

24 **The Sixteen**. *Choral Workshop*, Blackburn Methodist Church, 1pm.

## October

1 **BMEMF**, for singers with Sally Dunkley, Shropshire

7 **Jackdaws** Recorder Weekend with Anna Stegmann

7-9 **Rondo Viol Academy**. Intermediate and Upper Intermediate; High Leigh

8-9 **Dorset Bach Cantata Club**. Non-residential study weekend with Chris Brown, Sturminster Newton High School, Dorset. 01935 425 383 / [dorsetbach\\_sec@hotmail.com](mailto:dorsetbach_sec@hotmail.com) <http://www.dorsetbach.org.uk/>

15 **The Sixteen**. *Choral Workshop*, Greyfriars Kirk, Edinburgh, 1pm.

16 **The Sixteen**. *Choral Workshop*, Durham, 1pm.

16-23 **Run by Singers**. *Transylvanian Adventure* with Jeremy Jackman.

29 **NEEMF** *Music of Constanzo Porta*, for voices and instruments, with David Hatcher (plus AGM), Clements Hall, York.

## November

11-13 Recorders at Rydal Hall, Ambleside, LA22 9LX with Mary Tyers: Upper Intermediate/Advanced; <https://www.marytyers.co.uk/rydal-hall-courses.html>

17/18-20 **Benslow**. *Consorting Viols* with Alison Crum, Peter Wendland, Ibi Aziz, John Bryan.

26 **NEEMF** Advent/Christmas workshop for instruments with Tim Bayley; Newcastle area.

28-30 **Benslow Recorder Festival** with Alyson Lewin, Caroline Jones

## **December**

2-5 **Run by Singers**. *Mozart in Vienna* with Nigel Perrin.

17 **NEEMF** Seasonal fun for voices and instruments, with Tricia Moores, Clements Hall, York

## **February 2023**

10-12 **Jackdaws**. *The City Musick* with William Lyons and Richard Thomas.

## **May 2023**

6 **BMEMF**, *Byrd Quatercentenary* for singers with David Skinner, Stockenny, New Radnor

## **September 2023**

1-3 **Jackdaws**. *Stylish Baroque* with Theresa Caudle and Alastair Ross.

8-10 **Jackdaws**. *The City Musick* with William Lyons and Richard Thomas.

16 **BMEMF**, for singers with David Allinson, Shrewsbury.

## **Contacts for workshops**

**Accord**. [www.moulindecajarc.com](http://www.moulindecajarc.com).

**Baroque Week**. Queen Anne's School, Caversham, Berks. 01747 830625, [info@baroque-week.org.uk](mailto:info@baroque-week.org.uk), [www.baroque-week.org.uk](http://www.baroque-week.org.uk)



**Benslow Music Trust**, Little Benslow Hills, Ibberson Way, Hitchin, Hertfordshire, SG4 9RB. 01462 459446, [info@benslow.org](mailto:info@benslow.org), [www.benslow.org](http://www.benslow.org)

**BMEMF**, 01568 780559, [peterandsuerussell@btinternet.com](mailto:peterandsuerussell@btinternet.com), [www.bmemf.org.uk](http://www.bmemf.org.uk)

**BREMFB** Brighton Early Music Festival, [www.bremf.org.uk](http://www.bremf.org.uk)

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

**Cambridge Woodwind Makers.**

[www.cambridgewoodwindmakers.org](http://www.cambridgewoodwindmakers.org)

**Chalemie**, [www.chalemie.co.uk](http://www.chalemie.co.uk)

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

**Dartington International Summer School.** [https://](https://www.dartington.org/whats-on/programme/summer-school/)

[www.dartington.org/whats-on/programme/summer-school/](https://www.dartington.org/whats-on/programme/summer-school/)

**Dillington House**, Ilminster, Somerset, TA19 9DT 01460 258648, [info@dillington.com](mailto:info@dillington.com) [www.dillington.com](http://www.dillington.com)

**Dorset Bach Cantata Club**, Sturminster Newton High School, Bath road, Sturminster Newton, Dorset, DT10 1DT. [http://](http://www.dorsetbach.org.uk/)  
[www.dorsetbach.org.uk/](http://www.dorsetbach.org.uk/), 01935 425383.

**Easter Early Music Course** for recorder & viol players.

[admin@easterearlymusiccourse.org.uk](mailto:admin@easterearlymusiccourse.org.uk) [easterearlymusiccourse.org.uk](http://easterearlymusiccourse.org.uk)

**EEMF**, [committee@eemf.org.uk](mailto:committee@eemf.org.uk), [www.eemf.org.uk](http://www.eemf.org.uk)

**EMFScotland**, [membership@emfscotland.org.uk](mailto:membership@emfscotland.org.uk) ,  
[www.emfscotland.org.uk](http://www.emfscotland.org.uk)

**Halsway Manor**, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984 618274 [office@halswaymanor.org.uk](mailto:office@halswaymanor.org.uk) ,  
[www.halswaymanor.org.uk](http://www.halswaymanor.org.uk)

**Hawkwood College**, Painswick Old Road, Stroud, GL6 7QW. 01453 759034, [info@hawkwoodcollege.co.uk](mailto:info@hawkwoodcollege.co.uk), [www.hawkwoodcollege.co.uk](http://www.hawkwoodcollege.co.uk)

**Higham Hall College**, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH Early Music Summer Course. Details from 017687 76276, [admin@highamhall.com](mailto:admin@highamhall.com), [www.highamhall.com](http://www.highamhall.com)

**HISS** (Historically Informed Summer School), [www.hiss.org.ukhiss](http://www.hiss.org.ukhiss) ,  
[enquiries@gmail.com](mailto:enquiries@gmail.com) 07942 264305

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

**Irish Recorder & Viol Course.** An Grianán Termonfechin, County Louth, [info@irishrecorderandviolcourse.org](mailto:info@irishrecorderandviolcourse.org), [www.irishrecorderandviolcourse.org](http://www.irishrecorderandviolcourse.org)

**Jackdaws Music Education Trust**, Great Elm, Frome, Somerset BA11 3NY. 01373 812 383, [music@jackdaws.org](mailto:music@jackdaws.org), [www.jackdaws.org.uk](http://www.jackdaws.org.uk)

**Knuston Hall**, Irchester, Wellingborough, Northants, NN29 7EU. 01604 362 200 [enquiries@knustonhall.org.uk](mailto:enquiries@knustonhall.org.uk), [www.knustonhall.org.uk](http://www.knustonhall.org.uk)

**Lacock**, [avdb@lacock.org](mailto:avdb@lacock.org) , [www.lacock.org](http://www.lacock.org)

**Leicester Early Music Festival.** 0116 270 9984, Festival Office: 126 Shanklin Drive, Leicester, LE2 3QB, [mail@earlymusicleicester.co.uk](mailto:mail@earlymusicleicester.co.uk), [www.earlymusicleicester.co.uk](http://www.earlymusicleicester.co.uk)

**Lute Society**, 01483 202159, 07510 254106, [secretary@lutesociety.org](mailto:secretary@lutesociety.org) , [lutesoc@aol.com](mailto:lutesoc@aol.com), [www.lutesoc.co.uk](http://www.lutesoc.co.uk)

**Lyme Recorder Courses** will no longer be at Victoria House, Lyme Regis. 07711-307105, [www.recordercourseslyme.com](http://www.recordercourseslyme.com) [enquiries@recordercourseslyme.com](mailto:enquiries@recordercourseslyme.com)

**Medieval Music in the Dales**, [www.medievalmusicinthedailes.co.uk](http://www.medievalmusicinthedailes.co.uk)

**MEMF**, [chairman@memf.org.uk](mailto:chairman@memf.org.uk), [www.memf.org.uk](http://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](mailto:boxoffice@ncem.co.uk), [www.ncem.co.uk](http://www.ncem.co.uk)

**NEEMF**, [secretary@neemf.org.uk](mailto:secretary@neemf.org.uk), [www.neemf.org.uk](http://www.neemf.org.uk)

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

**NORVIS**, Northumbrian Recorder & Viol Summer School, [www.norvis.org.uk](http://www.norvis.org.uk)

**Orpheon Foundation**, [orpheon@gmx.at](mailto:orpheon@gmx.at) <https://orpheon.org/>

**Recorders For All** [www.recordersforall.org.uk](http://www.recordersforall.org.uk)

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

**Rondo Viol Academy.** [www.rondoviolaacademy.co.uk](http://www.rondoviolaacademy.co.uk)

**Run by Singers.** [www.runbysingers.org](http://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](mailto:sales@earlymusicshop.com),  
[www.earlymusicshop.com](http://www.earlymusicshop.com)

Schola Gregoriana, 47 Western Park Road, Leicester, LE3 6HQ,  
[www.scholagregoriana.org](http://www.scholagregoriana.org) e-Mail: [info@scholagregoriana.org](mailto:info@scholagregoriana.org)

**Scottish Recorder Course**. [https://  
scottishrecordercourse.wordpress.com/](https://scottishrecordercourse.wordpress.com/)

**SEMF**, [www.semf.org.uk](http://www.semf.org.uk) , [secretary@semf.org.uk](mailto:secretary@semf.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](http://www.sherbornesummerschoolofmusic.org/courses.html)

Society of Recorder Players, Manchester branch normally meets 1<sup>st</sup>  
Friday & 2<sup>nd</sup> Saturday of every month. [manchester@srp.org.uk](mailto:manchester@srp.org.uk),  
[www.srp.org.uk/manchester/index.php](http://www.srp.org.uk/manchester/index.php)

**SWEMF**, [secretary@swemf.org.uk](mailto:secretary@swemf.org.uk), [www.swemf.org.uk](http://www.swemf.org.uk)

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

**TVEMF**, [www.tvemf.org](http://www.tvemf.org), [secretary@tvemf.org](mailto:secretary@tvemf.org)

**VdGS** (Viola de Gamba Society), [www.vdgs.org.uk](http://www.vdgs.org.uk)

**West Dean College**, Chichester, PO18 0QZ, 01243 811300,  
[bookingsoffice@westdean.org.uk](mailto:bookingsoffice@westdean.org.uk), [www.westdean.org.uk](http://www.westdean.org.uk)

DIARY OF EVENTS **Concerts NB. listing is no guarantee that the  
concert will take place. Please check Please send information to:**

[jmh@noc.ac.uk](mailto:jmh@noc.ac.uk). I do not actively research concerts, relying on  
members or organisers to submit details for inclusion.

## May

27-30 Beverley and East Riding Early Music Festival, [https://  
www.ncem.co.uk/whats-on/bemf-](https://www.ncem.co.uk/whats-on/bemf-)

28-11 June. Swaledale Festival, [https://www.swalefest.org/Whats-On/  
Progr](https://www.swalefest.org/Whats-On/Progr)

29 **Liverpool Bach Collective**. Cantata 43: *Gott fahret auf mit  
Jauchzen* (God goes up with Shouts of Joy), St George's Church,  
Northumberland terrace, L5 3QG, 6:30pm

31 8pm. Dunedin Consort: *A Lover's Discourse*, Assembly Roxy, Edinburgh. <https://www.dunedin-consort.org.uk/diary/a-lovers-discourse-edinburgh-2/>

## June

4 University of York Baroque+ Day. <https://www.ncem.co.uk/events> , (1230, 1500, 1930)

4 **The Sixteen**. *Choral Pilgrimage 2022*, 7:30pm, St Mary's Church Warwick.

10 Richard MacKenzie Renaissance lute recital, Williamson Art Gallery, Birkenhead, 18:30. <https://www.classicalevents.co.uk/concerts/williamson-art-gallery-museum/10-june-2022/18-30/renaissance-lute-recital>

19 **Liverpool Bach Collective**. Cantata 30: *Efreue dich, erlöste Schar* (Be joyful, O ransomed flock); St Mary's (Prescot Parish) Church, Church St, L34 3LA

25 7.30 pm, *A Choral Garland*, Yorkshire Bach Choir, St Lawrence Church, York. To include Allegri Miserere, Purcell Hear my Prayer, Tallis O Nata Lux, J.S Bach Jesu, meine Freude, Pearsall Lay a Garland, Vaughan Williams Three Shakespeare Songs, Tippett Negro Spirituals and Duruflé Motets. <https://www.ncem.co.uk/events>

## July

8 **The Sixteen**. *Choral Pilgrimage 2022*, Carlisle Cathedral, 7:30pm.

9 **The Sixteen**. *Choral Pilgrimage 2022*, York Minster, 7:30pm.

8-16 York Early Music Festival <https://www.ncem.co.uk/>

9 Liverpool Renaissance Singers, Burton (Wirral).

## September

22 **The Sixteen**. *Choral Pilgrimage 2022*, Southwell Minster, 7:30pm

23 **The Sixteen**. *Choral Pilgrimage 2022*, Metropolitan Cathedral, Liverpool, 7:30pm.

24 **The Sixteen**. *Choral Pilgrimage 2022*, Blackburn Cathedral, 7:30pm.

## October

13 **The Sixteen**. *Choral Pilgrimage 2022*, Lancaster Priory, 7:30pm.

14 **The Sixteen**. *Choral Pilgrimage 2022*, Hexham Abbey, 7:30pm.

15 **The Sixteen**. *Choral Pilgrimage 2022*, Greyfriars Kirk, Edinburgh, 7:30pm.

21 **The Sixteen**. *Choral Pilgrimage 2022*, Derby Cathedral, 7:30pm.

21-25 Brecon Baroque Festival: opening concert in Brecon Cathedral with two Lutheran masses by J S Bach performed by I Fagiolini.

## November

9-12 London International Festival of Early Music

### 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](http://www.thsh.co.uk) 0121 289 6333.

The **Bridgewater** Hall, Manchester. 0161 907 9000, [www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)

**Buxton Festival**. 01298 72190, [www.buxtonfestival.co.uk](http://www.buxtonfestival.co.uk)

**Buxton Opera House** 01298 72190, [boxoffice@boh.org.uk](mailto:boxoffice@boh.org.uk) ,

[www.buxtonoperahouse.org.uk](http://www.buxtonoperahouse.org.uk) & [www.buxtonfestival.co.uk](http://www.buxtonfestival.co.uk)

Chandos Choir. [www.solihullchandoschoir.org](http://www.solihullchandoschoir.org)

**Chetham's** School of Music, [www.chethams.com](http://www.chethams.com) , Stoller hall 0333 130 0967

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

**Ex Cathedra**. [www.excathedra.co.uk](http://www.excathedra.co.uk)

**Fiori Musicali** [www.fiori-musicali.com](http://www.fiori-musicali.com)

Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687

76276, [admin@highamhall.com](mailto:admin@highamhall.com) , [www.highamhall.com](http://www.highamhall.com)

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

[kempleyvillagehall@gmail.com](mailto:kempleyvillagehall@gmail.com)

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

Leeds Waits. <http://www.leedswaits.org.uk/waits.htm> ,

[alan.radford@btinternet.com](mailto:alan.radford@btinternet.com)

**Leicester**, Castle House. [www.earlymusicleicester.co.uk](http://www.earlymusicleicester.co.uk)

**Lichfield Festival**. [www.lichfieldfestival.org](http://www.lichfieldfestival.org)

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

**Liverpool Renaissance Singers**. [www.liverpoolrenaissancesingers.org](http://www.liverpoolrenaissancesingers.org)

**London Festival of Baroque Music**, [www.lfbm.org.uk](http://www.lfbm.org.uk)

**The Magic of Medieval Music** <https://www.ipmusic.org.uk/medievalmusic>

**NCEM**, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, [boxoffice@ncem.co.uk](mailto:boxoffice@ncem.co.uk), [www.ncem.co.uk](http://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](http://www.riponinternationalfestival.com)

**Royal Northern College of Music (RNCM)**, [info@rncm.ac.uk](mailto:info@rncm.ac.uk), [www.rncm.ac.uk](http://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](http://www.st-georges-singers.org.uk), 01663 764012.

St Martin's Church, Worcester. [www.stmartinsworcester.org.uk](http://www.stmartinsworcester.org.uk)

**Salts Mill, Saltaire**, 01274 288100, [sales@earlymusicshop.com](mailto:sales@earlymusicshop.com), [www.earlymusicshop.com](http://www.earlymusicshop.com)

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

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

**The Sixteen**, [www.thesixteen.com](http://www.thesixteen.com)

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

Worcester Cathedral. [https://www.worcestercathedral.co.uk/whats-on#filter=\\*](https://www.worcestercathedral.co.uk/whats-on#filter=*)

Worcester Huntingdon Hall / Concert Club, <https://www.worceserenade.co.uk/> 01905 611427

Worcester Early Music Festival. [www.earlymusicworcs.org](http://www.earlymusicworcs.org)

**Wordsworth Singers** [www.wordsworthsingers.org.uk](http://www.wordsworthsingers.org.uk).

York, Sir Jack Lyons Concert Hall, [www.york.ac.uk/concerts](http://www.york.ac.uk/concerts)

**York Waits**, <http://theyorkwaits.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.herschelt trio.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=PLsdmpGkkaBlCmyiEyHtUjBAEljbb4bVXp> and [www.ifagiolini.com/singthescore](http://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://myc ll.strath.ac.uk/MyC LL/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](http://www.eemf.org.uk/lockdown_links.html)

and by BMEMF at [www.bmemf.org.uk/online-activities.html](http://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?](https://www.youtube.com/watch?feature=youtu.be&v=amqG1fSKXGs&app=desktop;)

[feature=youtu.be&v=amqG1fSKXGs&app=desktop;](https://www.youtube.com/watch?feature=youtu.be&v=amqG1fSKXGs&app=desktop;)

she has other videos at [https://www.youtube.com/channel/](https://www.youtube.com/channel/UCnMc0tcKenkLzpbAfyFpkng)

[UCnMc0tcKenkLzpbAfyFpkng](https://www.youtube.com/channel/UCnMc0tcKenkLzpbAfyFpkng) .

6 Platinum Consort workshops, available at [https://](https://www.platinumconsort.com/jmf.html)

[www.platinumconsort.com/jmf.html](https://www.platinumconsort.com/jmf.html)

**The Sixteen** have online performances and talks at [https://](https://thesixteen.com/quarantine-with-the-sixteen/)

[thesixteen.com/quarantine-with-the-sixteen/](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](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://](https://www.tcmusick.com/cck-music-store)

[www.tcmusick.com/cck-music-store](https://www.tcmusick.com/cck-music-store) - but you do have to pay.

*Unlock your Singing* with Jennie Cassidy at [https://](https://www.connectandteach.com/lesson/unlock-your-singing/)

[www.connectandteach.com/lesson/unlock-your-singing/](https://www.connectandteach.com/lesson/unlock-your-singing/)

PlayScore 2, currently for iPhone/iPad only ([www.playscore.co](http://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](mailto:elizabethdoddviol@gmail.com)

Alison Kinder, viols, [www.alisonkinder.co.uk](http://www.alisonkinder.co.uk)



Oonagh Lee, historical oboes and recorders, [www.oonaghlee.com](http://www.oonaghlee.com)

Richard MacKenzie, lutes and guitars, [http://magnatune.com/artists/richard\\_mackenzie/](http://magnatune.com/artists/richard_mackenzie/)

## **Regular Events**

Wednesdays 1pm. Lunchtime baroque concerts.

[www.ensemblehesperi.com](http://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>

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>

Online Early Music Forum, three times per week; make harmony over the Web via Jamulus: [oemf@josquin.com](mailto:oemf@josquin.com) , <http://oemf.josquin.com>