



NORTH WEST EARLY MUSIC FORUM  
registered charity number 508218: [www.nwemf.org.uk](http://www.nwemf.org.uk)

Saturday 15 June 2024

St. Mary's Church Hall, 44 Moss Lane, Sale. M33 6GD

**Polychoral music of the Renaissance & early Baroque  
with Peter Wendland**

The venue is 20 minutes walk from the Brooklands Metrolink tram stop. The church has an ample car park. On this occasion the workshop is for singers in all voice ranges, and players of viols, cornetts, recorders (tenor downwards) & renaissance wind instruments (A=440).

|           |       |  |
|-----------|-------|--|
| TIMETABLE | 10.00 | arrival and registration                           |
|           | 10.30 | first session                                      |
|           | 12.45 | lunch break  |
|           | 14.00 | workshop resumes (there will be a short tea break) |
|           | 17.00 | conclusion   |

FEES: NWEMF (or other EMF) members £15 Non-members\*: £25 Full-time students: FREE  
A £5 surcharge is applicable to bookings made after the closing date.

\* Membership of NWEMF costs only £10 per year. Join now by contacting the Membership Secretary Bob Foster ([fosterrobert@ymail-com](mailto:fosterrobert@ymail-com)), pay the members' rate for this workshop, and save £10 on future workshops.

To book, preferably by e-mail, send the information requested below to Bob Foster ([fosterrobert@ymail-com](mailto:fosterrobert@ymail-com)) with a copy to the Treasurer Martin Steward ([martin.steward@me.com](mailto:martin.steward@me.com)) and pay 'N W E M F' (note the spaces) electronically using sort code 09-01-56, account number 79658106, with your own and the tutor's surnames as the reference.

Alternatively complete the reply slip below and send it with a cheque (payable to NWEMF) to: Bob Foster, 25 Newlands Drive, Wilmslow, SK9 6BT.

**Closing date:** please book by **1 June 2024**. E-mail bookings will be acknowledged. We will not send out any final reminders, so if you do not hear you can assume that the workshop will run. **P.T.O.**

..... *detach here* .....

Polychoral music Peter Wendland: Saturday 15 June 2024 (Sale)

NAME .....

TELEPHONE(S) .....

E-MAIL .....

Number of participants ..... *voice(s)/ instrument(s)* .....

Remittance

(sent **OR** enclosed) £ ..... [Forum member(s) ..... Non-member(s) .....]

**OR** I am a student/ we are students in Full-time education .....

**Polychoral music of the Renaissance & early Baroque with Peter Wendland**  
**Saturday 15 June in St. Mary's Church Hall, Sale, Manchester, M33 6GD**

**The Tutor**

Peter Wendland is a viol player and early music specialist; an accomplished, versatile and sensitive performer on all instruments of the viol family: pardessus de viole to violone. As a soloist he plays the viol repertoire from Ortiz to Abel. Contemporary projects have included a recording with the American cult composer "Moondog".

As a performer of Bach, he has played the three celebrated sonatas for viola da gamba and harpsichord obligato in the Bachhaus in Eisenach with Harald Hoeren and in the UK with David Roblou; the gamba solos from the *Passions*; and he has performed and recorded the *Art of the Fugue* with the Kölner Violen Consort. As a consort player he is a longstanding member of Rose Consort of Viols, whose guest artists have included Dame Emma Kirkby, Jacob Heringman, Jacob Lindberg and Timothy Roberts. With the Kölner Violen Consort in Germany: there have been radio broadcasts, CDs, premieres of contemporary music for viols and collaborations with lutenist Konrad Junghänel, oboist Helmut Hucke and cornett player Friedemann Immer.

As a teacher he has been a visiting artist at Trinity College of Music in London and taught at summer schools and workshops throughout Europe, including the Dartington International Summer School. He currently teaches viola da gamba at Birmingham Conservatoire and recorder at Morley College London. As a specialist in early music he has coached and performed with ensembles ranging from viol consorts, choirs and recorder ensembles to renaissance wind bands.

**The Music**

We will study music by 5 great composers of the time in 8 or 12 parts for singers and mixed instruments.

O. di Lasso (Flemish, 1532-1594) wrote more than 2000 works and was a very prolific, versatile and well respected composer. His *Alma redemptoris mater* a 8 is a short and very beautiful motet which has a wider range than the other music we will study today.

S. Scheidt (German, 1587-1654) was an organist and one of Germany's most distinguished composers at that time. The chosen motet, *Christ lag in Todesbanden* a 8, has a lower range and is particularly well suited to our instruments and will not stretch the vocalists into extreme range.

G. Priuli (Italian, 1575–1626) composer and organist of the late renaissance / early baroque period influenced the German composers with his style. He often made use of a Bc in his music, which was new at the time. If you have a Theorbo or keyboard instrument feel free to use it. Again this shorter motet - *Lavabo inter innocentes* a 8 - will stay in a comfortable range for singers and instrumentalists.

A. Trombetti (Italian, 1544-1590) is very familiar with the use of wind instruments and creates beautiful effects within. The chosen music - *Ad te levavi oculos meos* a 12 - was published 1589 and is the earliest piece we will study today.

H. L. Hassler (German, 1564-1612) - *Jubilate Deo* a 12 - will be our last piece for the day. He lived in Nuremberg, the town I come from and I think his music will uplift us all after a long day of concentration. He studied with Gabrieli in Italy and one can clearly hear the Italian influence in his triple choir composition. The vocalists should probably choose the second choir for a more comfortable range.