

**Issue 296
June 2025**

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Copy date for **Tamesis** is usually the first Monday of the month in **January, March, May, July, September and November**, but please try to send information at least a week before. Tamesis will only appear if there is enough material, so please see the website for the latest information.

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www.tvemf.org.uk

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TVEMF activities

Sat 4th October	Oxford. Ave Maria – from Parsons to Palestrina, for singers (David Crown)
Sat 8th November	Chesham. Renaissance playing and one-to-a-part singing day (Victoria Helby)
Sun 7th Dec	Amersham. Christmas workshop on Valls: Missa Scala Aretina (Patrick Craig)
Sat 21st Feb 2026	Choruses from JS Bach Christmas Oratorio for singers & baroque orchestra A=415 (Philip Thorby) venue tba
Sun 13th Dec 2026	Amersham. Christmas workshop (Philip Thorby)

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The Thames Valley Early Music Forum

exists to co-ordinate the Early Music activities of its members, and encourage the playing of early music and kindred activities, in the London-Oxford area. Anyone is welcome to join by applying to the membership secretary. The annual calendar year subscription is £9, £12 for families, £5 for students (£6, £8, £3 if paying by standing order). Members receive Tamesis every other month and cheaper admission to its own workshops and those of other regional forums.

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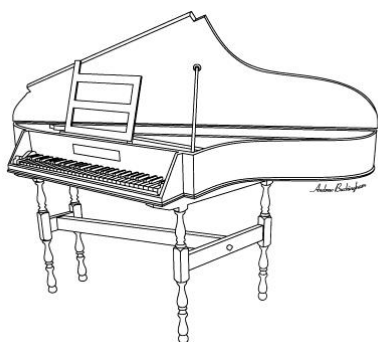
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Editorial

Another bumper edition with reviews of our workshops in the first half of the year. I've been too busy with organising workshops to notice that we haven't had a Tamesis this year, so apologies if you've been waiting to see your contributions in print. We hardly ever get advertisements now so there isn't the same incentive to produce a regular issue, when it's so easy to send out an email instead.

I'm delighted to say that we have two new committee members, Margaret Johnson and Michael Bloom. Margaret found our new venue for baroque and renaissance days, the Whitehill Centre in Chesham, and Michael set up our October workshop with David Crown on the Ave Maria from Parsons to Palestrina. He also devised an entertaining quiz for our online AGM in January. You'll find it on page 5 with the answers just before the AGM Minutes on page 17.

We've had some excellent workshops already this year, and we'll be starting again at the beginning of October with a tutor new to us but recommended by Michael Bloom, David Crown. If you look at the events listings (starting on page 19) you'll realise how difficult it is to fit ours in without clashing with something else local. The private events we haven't been told about are an additional complication, because they can mop up most of the early brass or the tenors, for example. SEMF have actually had to put two workshops on one day at opposite ends of their region because of the difficulty of finding tutors, venues and organisers all available at the same time. We have some ideas for next year's workshops and two are already set up, but we would welcome suggestions for music, tutors and suitable venues.

Thanks very much to everyone who has helped to make our workshops a success, from turning up early to put out chairs or serve the coffee, or making or buying cake, to reporting on the event afterwards. Particular thanks to David Butler who did most of the practical organisation of the David Allinson workshop earlier this month.

As I mentioned in the last newsletter, we need at least one **technically-minded person to back up Linda Barlow on the website**. At the moment she is the only person who knows how to add or change things on the website, which means it doesn't happen if she's away. She'll be happy to show you how it's done, and she's also been writing some instructions.

Linda tells me that our old domain name www.tvemf.org has been bought by an Indonesian online lottery gambling site! So please take care to use www.tvemf.org.uk, particularly when typing our email addresses.

Are you going to a summer school this year? If so, please write it up for Tamesis so that we'll all know what we're missing. If you're not going to one because they've got so expensive, do consider applying in confidence for a **David Fletcher bursary** for the Beauchamp summer school. They're not age-restricted so anyone can apply who sings or plays an appropriate instrument, and you can read about them here: www.tvemf.org.uk/documents/bursaries. The Baroque Week also have two bursaries available (for a tenor and a bass) but you do need to be a student or young professional to be eligible for them.

Victoria Helby

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New members

Welcome to our new members:

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AGM QUIZ January 11th 2025

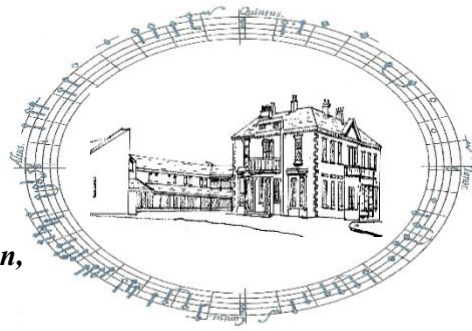
Each answer is an early musical instrument. Questions are in no particular order. All questions except the last are crossword-type clues, plays-on-words etc. There are 20 questions in all.

1. This should sound horrible but it doesn't.
2. A sheep without its wool? Almost.
3. The two missing words together make an instrument: "The lazy worker got the _____ it worked out for him in the end."
4. Does this go on and on until it becomes monotonous?
5. Just one? Lovely on a hot day!
6. Does grain make you laugh?
7. Add a letter and you'd be forgiven for stopping playing half way through the piece.
8. An ill-gotten gain from a burglary?
9. You can eat your lunch while playing this and it'll catch the bits that fall down.
10. Was this named after a Biblical mountain?
11. Does this tell a seabird not to stand?
12. Will this let you play your piece back afterwards?
13. Did Mary play this to her child?
14. If you go to France you can eat this after you've played it.
15. You'll find this with the sceptre O.
16. Will this one bite you or wrap itself around you?
17. This will never play true music.
18. If you don't want to play this here you can transplant it somewhere else.
19. Are these actual instruments or signs of something else?
20. It is said that players of this spend half their time tuning it and the other half playing out of tune.

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Michael Bloom

16-23 August 2025
Irish Recorder and Viol Course
An Grianán, Termonfechin, Ireland



Tutors: Ibi Aziz, Caoimhe de Paor, Pamela Flanagan,
Philip Thorby, Peter Wendland

A course designed for players of recorders, viols and other early instruments, covering a wide repertoire from ancient to modern. Sessions include one-to-a-part groups, workshops, consort songs, trio sonatas, choir, large and small ensembles.

Website: <https://www.irishrecorderandviolcourse.org>

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Saturday 22nd February 2025, 10.30 for 11-5.30pm

Keble College Chapel, Oxford

in association with the Keble Early Music Festival

Henry Purcell movements from *Come, ye Sons of Art* and the symphony and choruses from *Ode for St. Cecilia's Day, 1692*

A workshop for voices and baroque orchestra (A=415)

directed by Benjamin Nicholas

This was a thoroughly enjoyable event. For me, it was a thrill to be accompanied by a full Baroque orchestra and led by the excellent conductor, Benjamin Nicholas. Not only does he understand the best stylistic practice to apply to this music, but his relaxed method of conducting relaxed us allowing us to sing our best. He is Organist, Director of Music and Lecturer, Merton College, University of Oxford and Director of the Oxford Bach Choir.

From the two pieces mentioned above we sang the following:

- *Come, ye Sons of Art*
 - *Symphony*
 - *Come ye Sons of Art* (solo and chorus)
 - *Sound the Trumpet* (duet)
 - *The Day that such a Blessing* (solo and chorus)
 - *See Nature Rejoicing* (duet and chorus)
- *Ode for St. Cecilia's Day*
 - *Symphony*
 - *Hail, Bright Cecilia* (recit. and chorus)
 - *Soul of the World* (chorus)
 - *Thou Tuned'st this World* (solo and chorus)
 - *Hail, Bright Cecilia* (chorus)

All the solos and duets were sung chorally except the bass recit. at the beginning of *Hail, Bright Cecilia* that was sung by a soloist. I personally loved this opportunity to sing these solos that I would never have the opportunity to do otherwise.

This workshop was all about the music we were singing. There was not the often-included biographical information about the composer, nor the historical and geographical context.

The morning session was devoted to *Come ye Sons of Art*, the afternoon to the *Ode for St. Cecelia's Day*, ending with a "performance" of the two works. As we sang the music, Mr. Nicholas gave instructions for interpretation as we went along. I found this to be a very enlightening window into the understanding of Purcell's music. Overriding all is the recognition that Purcell is probably the most gifted setter of text to music; a thought that must always be kept in mind when singing his music.

My following comments will follow in the order of the "performance".

Come ye Sons of Art

Symphony: the following sampling of directions to ease off the 3rd crotchet of the opening bars, thinking of the triplets as backup to the main melody, not the main figure, and to imagine there is a crotchet after the triplet, and ascending notes mean crescendo were very instructive and applicable to other compositions by Purcell.

Come ye Sons of Art (solo and Chorus): it is OK to shorten a dotted minim when it ends a phrase with no rest before the next phrase. This is a general practice to increase the clarity of the following phrase. The hard consonants should be softened, and rising phrases give daylight to the music and should be triumphant. Off beat quavers should energize into the next bar.

Sound the Trumpet (duet): The sound of the opening long note should open up towards the end of the note. Quavers and semi-quavers should bounce.

The Day that such a Blessing (solo and chorus): the word "no" should have an Italianate pronunciation; be proud of the rests when they come and give them full respect; the last word is *Jubilee* so end strongly.

See Nature Rejoicing (duet and chorus): 4 bar phrases, and, again, shorten minims where appropriate.

Ode for St. Cecelia's Day (recit. And chorus):

Hail, Bright Cecelia (recit. and chorus): use the "H"; the drama is built into the music, we don't have to add it; in the semichorus that follows, join the notes in contrast to the percussive "Hail"; when there is a comma, use it; the end should be sung energetically.

Soul of the World (chorus): anticipate consonants when they come on a strong beat at the beginning of a phrase.

Thou Tuned'st this World (solo and chorus): resist the temptation to double dot the quavers; the first note of the penultimate bar is the strongest beat of the piece, therefore accent it.

Hail, Bright Cecelia (chorus): The opening choral *Hail* is not so much about volume but the clear and precise vocalization of the word; in the 6-part section, resist the temptation to bounce on the words, but join them.

The conclusion of the day was most satisfying with a rather confident performance of the music we had been learning to interpret. I highly recommend any workshop led by Mr. Nicholas.

Diane Bergman

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Photos by Dag Bergman



Lindal



THE SOUND OF POWER:
Johann Stadlmayr's Polychoral Music for the Habsburg Courts
A workshop for voices and instruments, directed by Gawain Glenton
Sunday 16th March 2025, Chorleywood War Memorial Hall

It's often good for us to have our horizons widened when it comes to rehearsing and performing unfamiliar music of the past. Our approach to the Baroque repertorial *canon* – such as it has been handed down – can become somewhat complacent, and

so from time to time it can be something of a revelation to be introduced to newly discovered riches from a composer with a different compositional personality. And indeed, such was the case with Gawain Glenton's workshop in Chorleywood on the polychoral music of Stadlmayr.

Johann Stadlmayr, c.1575 – 1648, spent most of his composing career in Innsbruck at the Courts of Maximilian II and Leopold V, and his compositional gifts were held in high esteem by his patrons. (Indeed, both offered him membership of the nobility, a position which Stadlmayr refused as he did not have the financial means to maintain the lifestyle.) His influence extended into other parts of Europe; Praetorius praises him in *Syntagma Musicum* (1618) and W.C. Printz (1690), credits him with being one of the best known composers of the 17th century. His polychoral music was almost exclusively for the Catholic church; a compositional style which drew heavily on the older Venetian masters for its muscular, forceful character, to highlight the sheer power and reach of ecclesiastical authority and its 'universal' mandate. The New Grove's (now not quite so new) article on Stadlmayr describes his style thus: 'He achieved clear articulation of the liturgical texts, as required by the Council of Trent, with short phrases of generally syllabic declamation that follow natural speech inflections. In imitative sections he highlighted the texts by frequent repetitions of a few words...'

Gawain chose three spectacular Stadlmayr works for this TVEMF workshop: *Deus qui glorificantes a 12*, *Dum complerentur a 12* and *Dies Sanctificatus a 14*. All three were only recently type-set for the first time since their original date of publication. This lent the whole session a certain cachet of exclusivity for those of us singing and playing this newly discovered music in various distributions of choral groups. The pieces were rehearsed alongside Italian works by Tuburtio Massaino, *Non vos me eligistis a 15*, and a *Kyrie a 16* by Gregorio Zucchini (from his *Missa Sine Nomine*), to highlight similarities and differences between the Austrian and Venetian approach to polychoral setting.

As expected, there was a splendid turnout of singers and instrumentalists for this event. A magnificent choir of voices and no fewer than 6 cornettos and 12 sackbut players, alongside curtals, recorders and viols made for a very strong instrumental team. From the outset Gawain took particular care to ensure that each of the instrumental players had parts suitable to their ranges. The parts themselves were fully texted, which was an invaluable help towards appropriate musical phrasing.

After a vocal warm-up for singers and instrumentalists alike (using an ingenious incremental vocal canon on a rising and falling scale), Gawain began the session with Stadlmayr's *Deus qui glorificantes*. With its interplay of dense choral passages dovetailing and contrasting with each other, Gawain was careful to introduce extra 'windows' of rests at the ends of phrases for clearer sectional articulation. Triple-time sections of 'Alleluia's had their final syllables softened to emphasise the dancelike movement of the music.

After a short pause and a change of seating, we started work on *Dum complerentur*. Stadlmayr published a grand series of motets based upon various Gregorian Chants for the major feasts of the year, this one being for the feast of Pentecost. Like *Deus qui glorificantes*, here was another monumental piece, this one opening with striding semi-breve movement almost to depict the presence of the Church Militant. Gawain carefully pointed out certain passages that illustrated the presence of 'solmisation' in the approach to composition in this period, and how certain notes in the soft and hard

hexachords were specifically chosen for their timbral qualities in voices and instruments.

By way of contrast, Massaino's *Non vos me eligistis* was next. This work, arranged in choirs of 4+5+6 voices harkened back to the sound world of Andrea Gabrieli, earlier in the 17th century. A massive polyphonic work, rich with imitative group passage-work. Gawain was careful to have final notes of phrases gently curtailed to ease audibility of new vocal entries. He also invited individual members of the choir to come forward from time to time to experience the sheer wall of sound from the conductor's perspective.

With the intervention of a short break we then began work on Stadlmayr's *Dies Sanctificatus*. This required three choirs to be split into *coro acuto* (high voices) *coro medio* (middle voices) and *coro basso* (lower voices) with corresponding instrumental doubling, and for myself, this was an opportunity to play alongside fellow cornettisti. Once again, another monumental essay with short repetitive phrases contrasting with intricate polyphonic lines. Zucchini's *Kyrie* followed this, keeping to roughly the same instrumental placements, but more specifically polyphonic in its construction, its style relying less on declamatory passages and verbal re-iterations heard in the Austrian works.

After the tea break, we revisited the two Stadlmayr pieces *Dum complerentur* and *Deus qui glorificantes*, now a little more familiar and steadier in execution. Gawain rounded off the day's proceedings by asking for a show of hands as to which of the day's composers were favourites. Stadlmayr's name received a very healthy response.

The workshop was a skilful introduction to unfamiliar but intriguing repertoire which was generous in its broad expanding musical lines and didn't seem to make too many demands on personal stamina. Stadlmayr's style, while embracing techniques of the older Venetians also appeared also to be referencing the more dramatic works of Heinrich Schütz and his slightly later contemporaries.

It was fascinating to engage with quality repertoire of a less well-known Austrian composer whose technique clearly had its own individual fingerprint. Gawain Glenton's direction was very clear and precise throughout. He skilfully elicited lightness and transparency from these massive choral textures. His explanations and insights were hugely informative and his enthusiasm for this composer greatly encouraged further investigation and appreciation.

Michael Mullen

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Photo by Gillian Brooks

Peter Mennie sent me these notes on the workshop and some photographs.

Stadlmayr:

Austrian composer, good at handling large scale works with many voices. Came from Bavaria and settled first in Salzburg then in Innsbruck in the early 17th century under the patronage of the Habsburg princes of the Tyrol

Difficult to put on performances of this work since comparatively less known composer so challenging to get the audience in

Notable regional musical variation in Austria quite unlike UK

Venetian influence spreading out – Stadlmayr aware of and using the style

Deus qui glorificantes:

12 voices across 3 choirs

About St Ignatius of Loyola, one of the founders of the Jesuits, who had died in mid 16th century and was made a saint in the mid 17th century

Typical of time standard SATB choir 2 with choir one being higher voices (no bass line) and choir 3 lower voices (without a soprano line)

In terms of the performance:

Aim for strong forte sections and really profound contrasting soft sections

Quavers need to have shape rolling into strong minims

Gl of Gloria must be quick and bouncy

Need a strong contrast with lovely legato sections on scales

A of alleluia needs to be bouncy coming off slightly after the A

Dum Complerentur:

Easter - Pentecost- rushing mighty wind from heaven.

Need to be aware of the reformation idea that arts were part of the pull between Protestantism and Catholicism, you are supposed to emerge convinced!

These Austrian towns were absolute bedrock of Catholicism for example all Protestants were expelled from Graz

50 years later than most of Gabrieli's music, this has some kind of turbo effect
Rather than using many lengthy notes this has much more movement and interest

Solmisation- not composed on major and minor keys. Thought about notes in modes around 6 note hexachords and each note had a specific name (examples fa, ut, mi).
Not a question of volume it's one of colour for example ut which was considered soft and feminine so it came with a pitch and texture.

Instruments had some colour built into them: B on the cornet has a natural brightness built into it for example

E flat on this piece will always be a fa - soft colour.

A singer or player needed to find the colour and pitch and would have been so used to it through using this approach to the music

Massaino: Non vos me elegistis

This was from around 1600 vs 1640s for the other pieces. Quite sophisticated music.
Previously from Italy, went to work in Hapsburg courts in about 1590, before going back to Italy

First choir contains the higher voices, then 5 part second choir then 6 part third choir

Dedicated to pope Paul V. Text from John.

Lot more fluid and linear than the 'boppy' prior pieces

Make last syllables of words and phrases quite soft in an Italianate style

This is a piece which does not have leading parts moving through the voices but is more all about teamwork between choirs and voices

He probably never had a whole score - that would have been in his head- and he'd have written out the partbooks. Composed 'alla mente' - In the mind

Peter Mennie



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Photos by Peter Mennie



Photo by Peter Mennie

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Baroque Chamber Music Day (A=415) **with Victoria Helby at the Whitehill Centre, Chesham**

What excellent news it was to find that TVEMF had been successful in finding an alternative venue for the baroque day we had been missing for several years, in the form of Chesham's Whitehill Centre.

We gathered in the pleasant bar area for the process of finding which group we had been assigned to, Victoria Helby with her usual expertise managing to accommodate everyone in varying groups, offering us the experiences and choice of music different from our domestic week to week arrangements, which are such a stimulating feature of the event.

It was impressive how everyone rapidly and good humouredly adapted to each new combination, creating I believe an enjoyable day for all – certainly that was my experience. I think we had the perfect number – more might have been a squeeze in the communal area and as we were sharing the Centre with another activity, we could have run into parking problems – the parking is a little eccentric there at the best of times.

Let's hope the success of the day means we can look forward to it once more as a regular feature of the annual TVEMF diary.

Margaret Johnson

Many thanks to Lizzie Cooke for visiting the rebuilt Burnham Grammar School for us and reporting that, though we could manage there, it was likely to be too large, too busy and too expensive, and to Margaret for suggesting that we could use the Whitehill Centre.

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Baroque Chamber Music Playing Day 17.05.2025

Around 25 musicians gathered to play and sing baroque music at a new venue, the Whitehill Centre in Chesham, Bucks. Victoria Helby curated a successful programme of music from John Dowland to JS Bach which was played and sung in three sessions through the day.

Over the course of the day, I took part in three ensembles: a trio of two bass voices and keyboard; a larger group comprising three recorders, cello, keyboard and a singer; and a session with one singer and four viols – three of whom sang whilst playing, giving the group a rich sound.

Everyone was a competent musician and we very much enjoyed the musical fare provided. All the musicians had experience which informed their playing of the music in different ways. We learned from each other while enjoying the music.

I had been part of these Playing Days many times in the past when they were organised by the late, much lamented, David Fletcher. I looked forward to this day's event and was certainly not disappointed. Congratulations to Victoria on a successful musical revival.

David Griffiths

Thanks very much David. Actually the pre-covid annual baroque playing days were always organised by me, with sometimes an extra one with Peter Collier. David Fletcher ran the annual Renaissance playing days, and we will be reviving them in the Autumn on Saturday 8th November, again at the Whitehill Centre. We had room for at least one more group at the baroque day, so I'm looking forward to seeing a good number of you then. Victoria

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Rejoice and Sing!

Much has been written about the superb musicianship and legacy of Giovanni Pierluigi da Palestrina, especially in this 500 year anniversary of his birth; rather than regurgitate much more erudite information than I can offer, I will signpost you to some excellent articles and podcasts on BBC Sounds by Peter Phillips, Donald McLeod, David Allinson to name a few.

Palestrina, although born in Palestrina, Italy, from where he took his name, was undoubtedly influenced by the Franco-Flemish composers whose musicianship won the highest recognition throughout Europe. Many were recruited to sing in the choir of the Vatican.

In political, ecclesiastical and commercial spheres, changes were afoot; the Reformation and the rapid spread of Protestantism together with the development of the printing press were challenging the status quo. This led to the 'counter-reformation' within the Roman Catholic Church and acted as a catalyst for them to undertake a period of internal reform as a 'counter-Reformation' movement. This response involved clarifying Catholic doctrines, addressing abuses within the Church, and actively working to regain the allegiance of those who had converted to Protestantism.

As Palestrina's fame as a composer of church music had now spread throughout the civilised world, his advice was sought when the ecumenical Council of Trent met to discuss their doctrine of the reform and simplification of the music of the Catholic Church.

Our June TVEMF Singing Day Celebration, ***Rejoice and Sing!***, was very aptly titled as the two enthusiastic SATB choirs gave full rein to providing joyful justice and learning by singing first the mass setting of *Confitebor tibi Domine a8*, then the motet which inspired it, which was written in 1572.

In this era, many mass settings originally started as motets then transitioned to the full service Mass. This served the dual purpose of ensuring that the congregation recognised the melodies in the Mass; they also complied with the requirements under the Council of Trent that the settings were kept simple to conform with the suggested requirement of one note per word. Fortunately, Palestrina's wise counsel did ensure that polyphony was not excommunicated!

But, first things first. To our workshop: **David Allinson** took us through an intensive and amusing warm up session, emphasising the necessity to utilise all our bodies and muscles to make sure that the right parts were relaxed – neck, shoulders, knees and toes and bits in between! – and that our voices and vocal chords were thoroughly warmed up before we started to sing a note of the music before us.

Our workshop began with *Pleni Sunt Caeli*, singing as one choir, as it is written. This enabled us to listen, to hear and blend with the voices around us, remember to count especially the rests – and even watch the conductor!

Moving next into the eight part *Hosanna*, David recommended a jazzy style for this, so we first sang á la Swingle to do-bi-do, to make placement easier, before we returned to Palestrina mode. It worked! We all sang with gusto providing the 'aural effect of a firework display' as the section demanded.

In more reverend style we then sang the *Benedictus* with 'dolce piano legato', appreciating the other choir's ensemble during our tacet sections.

As we gradually built up the sections of the Mass with the *Sanctus*, continuing in reverential contemplation and concentrated preparation for our next entries, we were aware that, as a double choir, we were part of a dynamic partnership as David reminded us.

Finally, we came to the *Agnus Dei*, noting that the third one was in the unusual triple time, although we were reminded to sing it more piously than the earlier *Hosannas* we had approached light heartedly.

Then, the moment arrived to put our efforts into a cohesive, conventional order by singing through the whole glorious piece. What a delight, what a pleasure! Fortified by tea and cake, everyone was able to find some extra vim and vigour to contribute and enjoy this experience wholeheartedly.

It is what the TVEMF workshops are about. Very many thanks to all who work so hard to achieve these successes.

Footnote :

David Hill's recording of the Mass, available on YouTube, sung by his Yale Schola Cantorum demonstrates the unusual 'lusciousness' of this setting compared to Palestrina's normal writing style, which David Allinson highlighted in our workshop. Having spent the TVEMF day concentrating on our particular parts, it was an additional pleasure to listen to the piece in full and enjoy the sinuousness of the exchanges between the two choirs so that 'the aural effect firework display' could be appreciated.

Sue Hind Woodward



Members' free advertisements

ALTO CURTAL WANTED

Does anyone have an alto curtal (dulcian) they want to sell or exchange?
I have a bass and tenor, both from the
Eric Moulder workshop, and am keen to find an alto. Any make considered.

If you would like to do an exchange or part exchange, I have several quality
recorders, renaissance buzzers (crumhorns, cornamusen, sordunes) - even some
modern saxophones, clarinets and Boehm flutes - any of which I would be happy to
sacrifice! Or part with good old £ sterling.

Text Fred on 07952630051 (please don't just ring, as I'm plagued with scam calls) or
email fredharris.co.uk@gmail.com

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I'd be very interested in buying a **tenor curtal**. Please contact
victoria.helby@ntlworld.com or you can use my TVEMF address chair@tvemf.org.uk.

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Handel House

The Rodelinda exhibition is open until 6th July.

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ANSWERS to the AGM QUIZ set by Michael Bloom

- | | |
|--------------------|---------------------------|
| 1. VIOL or RACKETT | 11. CITTERN |
| 2. SHAWM | 12. RECORDER |
| 3. SACKBUT | 13. VIRGINAL(S) |
| 4. HARP | 14. FLUTE |
| 5. CORNETT(O) | 15. THEORBO |
| 6. CORNAMUSE | 16. SERPENT |
| 7. CURTAL | 17. LYRE |
| 8. LUTE | 18. ORGAN |
| 9. CRUMHORN | 19. CYMBALS |
| 10. TABOR | 20. HURDY GURDY (or LUTE) |

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Minutes of the TVEMF Annual General Meeting 11 January 2025

Present:

Victoria Helby – in the Chair

Ivan Viehoff – Treasurer

Linda Barlow – Membership Secretary

Kate Gordon – Secretary

Committee members: Ruth Bardou, Margaret Jackson-Roberts, Simone Theiss

19 other TVEMF members

1. Apologies for absence

Apologies were received from Anne Bonwit, David Cox, Pat, Fryd, Caroline Gibbons, William Longland, Mary Nicholson, Pat Stewart and Wendy Steyn.

2. Minutes of the last AGM

Last year's minutes were approved without comment (proposer: Margaret Johnson, seconded by Linda Barlow).

3. The Chair's report

Victoria said we'd had some very good workshops last year covering the Medieval period up to the end of the Renaissance, noting that Baroque has been rather neglected but we have two workshops this year, including the baroque day at Burnham Grammar School. She is going to visit the school, as the block we used to be in has been demolished.

Victoria thanked the committee for the work they'd done, noting that we could do with some more committee members. She said we're down to six committee members and we do need a quorum for any important business. She explained it's not a huge job, some people do a lot, but it's mainly about providing advice.

We also need support for Linda for when she's away as she's the only person who knows how the website works. It's crucial that we give her some backup. Linda said that if anything were to happen to her we would lose some of our facilities as no one else knows how to access them. Victoria agreed that this was important, adding that one or two technical people would be very useful.

5. Membership Secretary's report

Linda said we had 269 members last year and 270 this year. This includes 20 new members and 19 members who left. We've done pretty well for the year, keeping our membership stable. She noted that it's time for people to pay their membership and that she will send out emails by the end of the month to those who don't pay by standing order.

4. Treasurer's report

Ivan said that accidents of timing meant we had six events within the strict financial year and that's probably why we ended up with a surplus as we weren't making so many losses on events that in effect we subsidised from our membership fees. We put £19,000 in interest earning accounts now that interest rates are worth having. The David Fletcher bursary has grown to over £3,500 and that's after deduction of our first grant of £400 to support someone at the Beachamp course, so we have capacity for more grants than that. Ivan explained that the Baker bequest remains at its original value but we have just given £250 for an interesting recording that's being made on chromatic and microtonal Renaissance music. This will come from the Baker bequest.

Ivan said that TVEMF has quite a lot of money and some good ideas for spending it would be welcome.

Vicky said that she hoped we'd do a major baroque event before too long.

Ivan asked whether anyone had any questions on the accounts.

David King asked whether we have guidelines about what these bequests or funds are for so that people know exactly what they can be used for, and that he hadn't seen

anything on the website. Victoria said that people could ask us. David suggested that this needs to go on the website so that people know exactly what both these funds are for. Ivan said this was a good idea. *(There is now a link to a document about bursaries at the bottom of the home page on the TVEMF website.)*

The accounts were accepted (Proposer: Margaret Johnson. Seconded Alyson Elliman).

6. Future events

Victoria spoke about events that were planned, noting that we're nearly ready to send out the flyer and booking form for the Keble event. These include:

Saturday 22 February: Keble Festival workshop. Purcell excerpts from the Ode for St Cecilia's day and Come Ye Sons of Art, for singers and baroque orchestra (Benjamin Nicholas)

Sunday 16 March: Renaissance works for voices and instruments. Sound of power with Gawain Glenton, Johann Stadlmayr's polychoral music for the Habsburg Courts, for voices and renaissance instruments, Chorleywood

Saturday 17 May: Baroque chamber music day, Burnham Grammar School

Saturday 14 June: Palestrina: Missa Laetatus Sum & its source motet, for singers with David Allinson, venue tbc

Saturday 4 October: Ave Marias from Parsons to Palestrina, with David Crown, Oxford

7 December: Christmas workshop on Valls: Missa Scala Aretina with Patrick Craig, Amersham

7. Election of TVEMF Committee Officers

All but one of the current officers and committee members are standing again.

Simone Theiss is standing down though will still help with Zoom. Victoria asked if there is anyone who would like to join the committee.

Officers and committee members were re-elected (proposer Margaret Johnson seconded by Barbara Moir).

8. **Any other business:** there were no items raised.

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EVENTS

Please send details to Victoria Helby tamesis@tvemf.org.uk. You should check dates with organisers before going to any event.

Many thanks to Sara Scorey for doing a special Tamesis version of her events listing at <https://earlymusicdiary.org.uk>. I've used it here, with a few additions. She updates her listings quite frequently so it's worth looking there for the most recently added events.

JULY 2025

4-10 ~ Chalemie - Uppingham School, Oakham, Rutland - The Chalemie Summer School www.chalemie.co.uk/SummerSchool.htm

Sat 5 ~ William Byrd Singers - Christ Church, West Didsbury, Manchester - Come & Sing Monteverdi & Striggio www.williambyrdsingers.com

Sat 5 11:15am ~ London Motet and Madrigal Club - St Michael's Church, Cornhill, London - London Motet & Madrigal Club Meeting www.londonmotetandmadrigalclub.org

6-11 ~ Holy Trinity Church, Skipton, North Yorkshire - Skipton 2025: The Baldwin Partbooks www.lacock.org

11-13 ~ Platinum Consort - St Barnabas, Pimlico, London - Pergolesi: Stabat

Mater www.platinumconsort.com

Sat 12 ~ Continuo Connect - Magdalen College, Oxford - Oxford Early Music

Day www.continuoconnect.com

Sat 12 ~ Richmond Opera - Raleigh Road United Church, Richmond - Come & Sing with Richmond Opera www.ticketsource.co.uk

Sat 19 ~ MEMF - Knowle Village Hall, Solihull - MEMF Workshop: Schein with Alison Kinder memf.org.uk

20-27 ~ Cambridge Early Music - Benslow Music, Hitchin, Hertfordshire - Cambridge Early Music Baroque Summer School www.cambridgeearlymusic.org

20-25 ~ Gloucestershire Academy of Music - Malvern College - Beauchamp Early Music Week glosacadmusic.org

27-3 Aug ~ Cambridge Early Music - Benslow Music, Hitchin, Hertfordshire - Cambridge Early Music Renaissance Summer School www.cambridgeearlymusic.org

27-31 ~ Run by Singers - Lincoln University - Lincoln Summer School runbysingers.org/lincoln-singing-holiday

AUGUST 2025

2-9 ~ Stile Antico - Gresham's School, Norfolk - Stile Antico Summer School & Festival www.stileantico.co.uk

2-9 ~ NORVIS - Barnard Castle School, Barnard Castle - NORVIS 2025 norvis.org.uk/

3-10 ~ Run by Singers - Piazza del Comune, Assisi - Assisi Summer School runbysingers.org/assisi-singing-holiday

4-9 ~ They Shall Laugh and Sing - Malvern College - The Great Malvern Festival of Singing www.theyshalllaughandsing.com

8-11 ~ Benslow Music, Hitchin, Hertfordshire - Baroque Buffet benslowmusic.org/index.asp?PageID=3528

Sat 9 ~ EEMF - Storey's Field Centre, Cambridge - EEMF Workshop with David Allinson www.eemf.org.uk/events.html

10-17 ~ Baroque Week - Queen Anne's School, Caversham, Berkshire - Baroque Week Summer school www.baroqueweek.uk/index.html

10-16 ~ Higham Hall, Cockermouth, Cumbria - Early Music Summer School highamhall.com

16-23 ~ Irish Recorder and Viol Course - An Grianán, Co. Louth - Irish Recorder and Viol Course 2025 www.irishrecorderandviolcourse.org/

18-22 ~ The Historically Informed Summer School - Bishop Burton College, Bishop Burton - HISS 2025 earlymusicdiary.org.uk/event/4452

18-21 ~ Benslow Music, Hitchin, Hertfordshire - Baroque Trios with Zarek Trio benslowmusic.org/index.asp?PageID=3581

Sat 23 ~ Greenock Philharmonic Choir - Old Gourrock & Ashton Parish Church, Gourrock - Come & Sing Vivaldi Gloria www.greenockphilharmonic.co.uk

Mon 25 ~ Southwell Music Festival - Southwell Minster - Come & Sing Bach Magnificat www.ticketsource.co.uk

31-7 Sep ~ Run by Singers - Mercure Parma Centro Stendhal - Parma and the Court of Mantua runbysingers.org/parma-singing-holiday

SEPTEMBER 2025

5-7 ~ High Trenthouse, Yorkshire Dales. An Elizabethan Songbook with Rory Wainwright Johnston anne_lowe54@hotmail.com

11-14 ~ Benslow Music, Hitchin, Hertfordshire - Madrigals and Partsongs benslowmusic.org/index.asp?PageID=2747

12-14 ~ Medieval Music in the Dales - Bolton Castle, Nr Leyburn, North Yorkshire - Medieval Music in the Dales www.medievalmusicinthedales.org

Sat 13 ~ NWEMF - St Agnes Church, Liverpool - NWEMF Workshop with Rory McCleery nwemf.org/2025-workshops/

Sat 13 ~ The Sixteen - Parish Hall, Tewkesbury Abbey - The Sixteen Choral Workshop - Tewkesbury thesixteen.com/season/choral-workshops/

Sat 13 ~ Bristol Choral Society - All Saints Clifton, Bristol - Come & Sing St John Passion www.bristolchoral.co.uk/comeandsingBach

14-19 ~ Halsway Manor, Crowcombe, Taunton - Voices, Viols & Recorders Association at Halsway www.halswaymanor.org.uk

Sat 20 ~ The Sixteen - St. Michael and All Angels, Mount Dinham, Exeter, Devon - The Sixteen Choral Workshop - Exeter thesixteen.com/season/choral-workshops/

22-26 ~ Early Music in the Marches - Holland House, nr Pershore - Renaissance Viol and Recorder Course with Linarol Consort earlymusicinthemarches.com/

Sat 27 ~ NEEMF - Burley in Wharfedale Methodist Church - NEEMF Workshop: Ludus Danielis with Trouvere www.neemf.org.uk/neemf-workshop-diary.html

Sat 27 ~ The Sixteen - Greyfriars Kirk, Edinburgh - The Sixteen Choral Workshop - Edinburgh thesixteen.com/season/choral-workshops/

Sat 27 ~ MEMF - Solihull Methodist Church, Solihull - MEMF Workshop with Philip Thorby memf.org.uk

27-28 ~ Banbury Early Music Festival (workshops and concerts) www.banburyearlymusicfestival.weebly.com

29-2 Oct ~ Benslow Music, Hitchin, Hertfordshire - Purcell for Singers & Continuo benslowmusic.org/index.asp?PageID=3549

OCTOBER 2025

Sat 4 ~ TVEMF - St Andrew's, Oxford - TVEMF Workshop: Ave Maria with David Crown www.tvemf.org.uk/future-events

Sat 4 ~ The Sixteen - Chichester Cathedral, West Sussex - The Sixteen Choral Workshop - Chichester thesixteen.com/season/choral-workshops/

Sat 4 ~ SWEMF - Freshford Village Hall, nr Bath - SWEMF Workshop: Polychoral Music with Stephanie Dyer swemf.org.uk/swemf-events/

Sat 4 ~ 5 from 500 - King Edward VII Upper School, Sheffield - Spem in Alium Choral Day 5from500.co.uk/

Sun 5 ~ SEMF - Headcorn Village Hall, Kent - SEMF Workshop with Emily White semf.org.uk/events/

8-12 ~ Run by Singers - San Trovaso Church, Venice - The Glory of Venice - Singing Holiday runbysingers.org/venice-singing-holiday

10-12 ~ Jackdaws Music, Frome, Somerset - Singing Baroque: From Monteverdi to Bach www.jackdaws.org.uk/events/3703/

11-12 ~ EEMF - Thaxted Parish Church - EEMF Two-Day Workshop with George Parris www.eemf.org.uk/events.html

Sat 11 ~ NWEMF - St Matthew's, Stretford - NWEMF Workshop with Ali Kinder nwemf.org/2025-workshops/

Sat 11 ~ Bradford Festival Choral Society - Beckfoot School, Bingley - Come & Sing Messiah www.ticketsource.co.uk

Sat 11 ~ NEEMF - Clements Hall, York, York - NEEMF Workshop - Gibbons anthems with Bill Hunt www.neemf.org.uk/neemf-workshop-diary.html

13-16 ~ Rondo Viol Academy - St. Katharine's, Henley-on-Thames - Rondo Viol Academy www.rondoviolaacademy.co.uk

Sat 18 ~ MEMF - MEMF Workshop: Vivaldi Gloria with Ben England memf.org.uk

19-24 ~ Lacock Courses - St Mark's English Church, Florence - The Music of Florence 2025 www.lacock.org

20-22 ~ Hawkwood College - Hawkwood College, Stroud - Lute Songs from England, France & Germany www.hawkwoodcollege.co.uk

24-27 ~ Benslow Music, Hitchin, Hertfordshire - Flute, Lute and Cello Baroque Weekend benslowmusic.org/index.asp?PageID=3582

Sat 25 ~ BMEMF - The Drill Hall, Chepstow - BMEMF Workshop with Emily

White www.bmemf.org.uk/future-workshops.html

Sat 25 ~ SWEMF - St Thomas Church, Thorverton - SWEMF Workshop: Andrea Gabrieli with Philip Thorby swemf.org.uk/swemf-events/

31-2 Nov ~ Hawkwood College - Hawkwood College, Stroud - Viol Consorts with Fretwork www.hawkwoodcollege.co.uk

NOVEMBER 2025

Sat 1 ~ NEEMF - St Francis Church Hall, Newcastle - NEEMF Workshop with Drew Cantrill-Fenwick www.neemf.org.uk/neemf-workshop-diary.html

Sat 1 ~ Tim Knight Music - Christ Church, Skipton - Come & Sing Vivaldi Gloria www.timknightmusic.com

Sat 8 ~ NWEMF - NWEMF Workshop with Gawain Glenton nwemf.org/2025-workshops/

Sat 8 ~ TVEMF - Whitehill Centre, Chesham - TVEMF Renaissance Playing Day www.tvemf.org.uk/future-events

Sat 8 ~ MEMF - MEMF Workshop for Voices with Angus Smith memf.org.uk

12-15 ~ London International Festival of Early Music - Blackheath Concert Halls, London - The London International Festival of Early Music lifem.org/

Sat 15 ~ SEMF Workshop - Boxgrove: Voices & instruments workshop with Ali Kinder semf.org.uk/events/

Sat 15 ~ SEMF Workshop - Challock: Palestrina for voices with David Allinson semf.org.uk/events/

Sun 16 ~ St. Mildred's, Tenterden - Come & Sing Handel's Messiah for Charity justgiving.com/page/Messiah

17-21 ~ Halsway Manor, Crowcombe, Taunton - Page to Performance: Medieval Music halswaymanor.org.uk

17-20 ~ Rondo Viol Academy - Foxhill House, Frodsham, Cheshire - Rondo Viol Academy www.rondoviolacademy.co.uk

20-23 ~ Benslow Music, Hitchin, Hertfordshire - Consorted Viols benslowmusic.org/index.asp?PageID=3568

Sat 29 ~ BMEMF - Burton Court, nr Leominster - BMEMF Workshop: Morley with Will Dawes & Katie Bank www.bmemf.org.uk/future-workshops.html

Sat 29 ~ SWEMF - SWEMF Workshop with Ali Kinder swemf.org.uk/swemf-events/

DECEMBER 2025

5-7 ~ Halsway Manor, Crowcombe, Taunton - Gaudete! Festive Renaissance Music www.halswaymanor.org.uk

Sat 6 ~ MEMF - MEMF Workshop with Robert Hollingworth memf.org.uk

Sun 7 ~ TVEMF - Amersham Community Centre, Amersham - TVEMF Christmas Workshop: Valls with Patrick Craig www.tvemf.org.uk/future-events

19-21 ~ Hawkwood College - Hawkwood College, Stroud - Christmas Choral Weekend with The Gesualdo Six www.hawkwoodcollege.co.uk

JANUARY 2026

Sat 24 ~ English Baroque Choir - St Cyprian's, Marylebone - Come & Sing Handel's Judas Maccabaeus ebc.org.uk/coming-up/

FEBRUARY 2026

6-8 ~ Jackdaws Music, Frome, Somerset - The City Musick www.jackdaws.org.uk/events/3718/

9-12 ~ Rondo Viol Academy - St. Katharine's, Henley-on-Thames - Rondo Viol Academy www.rondoviolacademy.co.uk

Sat 21 ~ TVEMF: JS Bach Christmas Oratorio Choruses for voices & baroque orchestra (A=415) with Philip Thorby www.tvemf.org.uk/future-events

27-1 Mar ~ Jackdaws Music, Frome, Somerset - Viol Consorts with

Fretwork www.jackdaws.org.uk/events/3721/

MARCH 2026

5-8 ~ Rondo Viol Academy - The Grange, Bury St Edmunds, Suffolk - Rondo Viol Academy www.rondoviolacademy.co.uk

8-13 ~ Lacock Courses - Convento de las Reparadoras, Cádiz - Cádiz Lamentations with Bruno Campelo Muñiz www.lacock.org

28-3 Apr ~ Easter Early Music Course - Haberdashers' School, Monmouth - Easter Early Music Course easterearlymusiccourse.org.uk/

MAY 2026

3-8 ~ Lacock Courses - Church of the Holy Rude, Stirling - Stirling Music Party with Rory McCleery www.lacock.org

11-14 ~ Rondo Viol Academy - Shepherd's Dene, Northumberland - Rondo Viol Academy www.rondoviolacademy.co.uk

Sat 16 ~ Croydon Bach Choir - St Matthew's, Croydon - Come & Sing Handel's Dixit Dominus www.croydonbachchoir.org

SEPTEMBER 2026

20-23 ~ Rondo Viol Academy - St. Katharine's, Henley-on-Thames - Rondo Viol Academy www.rondoviolacademy.co.uk

DECEMBER 2026

Sun 13 ~ TVEMF - Amersham Community Centre, Amersham - TVEMF Christmas Workshop with Philip Thorby www.tvemf.org.uk/future-events

FEBRUARY 2027

27-28 ~ NWEMF 50th anniversary weekend with talks and workshops (other forums invited)



CONCERTS

Please check details with concert organisers before turning up for a concert, as this information comes from a variety of sources which may not all be accurate. Concerts are in the evening unless otherwise stated, and known start times other than 7.30 are given. There may be updates on the web site. Contacts for venues marked *. If you would like your concert in this list, please send a brief listing to tamesis@tvemf.org.uk

Banqueting House Whitehall 020 3166 6153 (Valerie Jarvis)

www.hrp.org.uk/BanquetingHouse **Barbican** www.barbican.org.uk/eticketing 0845 120

7543 **Belsize Baroque** www.belsizebaroque.org.uk 07711 666270

www.wegotickets.com/belsizebaroque **Berkshire Recorder Consort**

www.recorderconsort.co.uk **Blackheath Early Music Exhibition** major concerts 01274

288100 www.earlymusicfestival.com **Blackheath Halls** 23 Lee Rd, SE3 9RQ 020 8463

0100 www.blackheathhalls.com **Cadogan Hall** Sloane Terrace, London SW1X9DQ 020

7730 4500 www.cadoganhall.com **Charivari Agréable** 01865 305305

www.charivari.co.uk **City of London Festival** 020 7638 8891 **Coffee concerts** Holywell

Music Room, Oxford 07518 479062 Enquiries@coffeeconcerts.co.uk

www.coffeeconcerts.co.uk **Coliseum** 0871 472 0600 www.eno.org **Covent Garden** 020

7420 0171 **Douai** 01635 522733 www.douaiabbey.org.uk concerts@douaiabbey.org.uk

English Touring Opera www.englishtouringopera.org.uk **Fairfield Halls** Croydon 020

8688 9291 www.fairfield.co.uk **Farncombe Estate** Broadway, Worcs. 0845 230 8590

www.FarncombeEstate.co.uk **Fiori Musicali** 0333 666 3366 www.fiori-musicali.com

Foundling Museum Foundling Museum: 40 Brunswick Square, London WC1N 1AZ (020 7841 3600) www.foundlingmuseum.org.uk **Handel House Museum** 25 Brook Street,

London W1 020 7495 1685 (booking line 020 7399 1953) www.handelhouse.org
Hatchlands nr Guildford 01483 211474 www.cobbcollection.co.uk
enquiries@cobbcollection.co.uk **Henley Festival** 01491 843404 **King's Place** 90 York
 Way, London N1 9AG (020 7520 1490) www.kingsplace.co.uk **Kingston Early Music**
series Lovekyn Chapel, Kingston Grammar School, London Road, Kingston upon Thames
 KT2 6PY 020 8941 4917 www.lokimusic.co.uk williamjsummers@icloud.com **Lacock**
Scholars www.lacockscholars.org info@lacockscholars.org **Leicester Early Music Festival**
 0116 2709984 mail@earlymusicleicester.co.uk **Little Missenden Festival** [www.little-](http://www.little-missenden.org)
[missenden.org](http://www.little-missenden.org) Tickets from the web site or 0333 666 3366 **Loki Music** 020 8941 4917
www.lokimusic.co.uk williamjsummers@icloud.com **London Handel Festival** 020 8761
 3311 www.london-handel-festival.com **London Organ Concerts Guide**
www.londonorgan.co.uk **London Festival of Baroque Music at SJSS** 020 7222 1061
www.lfbm.org.uk/ **London Handel Festival** 01460 54660
boxoffice@londonhandelfestival.org.uk www.london-handel-festival.com **London**
International Festival of Early Music <https://lifem.org> **Lumen Church**, 88 Tavistock
 Place WC1H 9RS (020 7833 1080) www.lumenurc.org.uk **Milton Court** Guildhall *Barbican
 box office **Music at Oxford** (01865 244806) www.musicatoxford.com **Music by the**
Commons St. John's Church, Spencer Hill, Wimbledon 020 8879 1498
www.musicbythecommons.org.uk **Music in New Malden** Methodist Church, High Street
 KT3 4BY <https://sites.google.com/site/musicinnewmalden/> **The Nave** 1 St Paul's Road,
 London N1 2QN 020 7704 2158 www.thenave.org www.wegotickets.com **Norden Farm**
Centre for the Arts Altwood Road, Maidenhead SL6 4PF 01628 788997
www.nordenfarm.org **OSJ** 0845 680 1926 www.osj.org.uk **Poeticall Musicke**
www.poeticallmusicke.co.uk/concerts/ **Purcell Room, Queen Elizabeth Hall & Royal**
Festival Hall (Southbank Centre) www.southbankcentre.co.uk 0871 663 2500 **Poeticall**
Musicke www.poeticallmusicke.co.uk/concerts/ **BBC Proms** 0845 401 5040
www.royalalberthall.com/tickets/proms.aspx **The Red Hedgehog** 255-257 Archway Road,
 Highgate, N6 5BS (1 min from Highgate Tube) **Renaissance Singers** 07739 885810
tickets@renaissancesingers.com www.renaissancesingers.com **Renaissance Voices**
www.renaissancevoices.org.uk rvmailings@gmail.com (01628 667496) **Ripieno Choir** (020
 8399 2714) vox@ripienochoir.org.uk www.ripienochoir.org.uk **Saeculum** 07956 092120
www.renaissancesingers.com tickets@renaissancesingers.com **Skeleton Crew** 01865
 722192 www.skeletoncrew.org.uk bones@skeletoncrew.org.uk **South Hill Park** Bracknell
 01344 484123 **Spitalfields Festival** 020 7377 1362 www.spitalfieldsfestival.org.uk **St**
John's Smith Square 020 7222 1061 www.sjss.org.uk **St Martin in the Fields** 020 7766
 1100 www.smitf.org **Sands Films Music Room**, 82 St Marychurch St, London SE16 4HZ
www.sandsfilmsmusicroom.org.uk Live music & events schedule | Sands Music Room (eventive.org) **Stables Theatre** Milton
 Keynes 01908 583928 **Sutton House** 01494 755572 www.shms.org.uk **The Telling**
<https://www.thetelling.co.uk> **Tickets Oxford** 01865 305305 www.ticketsoxford.com
Wigmore Hall 020 7935 2141 www.wigmore-hall.org.uk **Wokingham Baroque Music**
www.wokinghamconcerts.co.uk **Wycombe Swan** 01494 512000
www.wycombeswan.co.uk

You'll find more early music concerts here: <https://www.continuoconnect.com/event-list>

July

Sun 6 London, St Peter's Church, Belsize Square NW3 4HY 6.30pm. *Belsize Baroque.
 Bohemia and Poland.
 Sat 12 Oxford, Grove Auditorium, Magdalen College OX1 4AU, 1pm. Linarol Trio with
 William Purefoy. A celebration of Gibbons at 400 [Oxford Festival of the Arts](http://www.oxfordfestivalofthearts.org)
 17-19 Lewes Baroquefest www.lewesbaroquefest.org

August

30 & 31 The Vache, Chalfont St Peter. Vache Baroque summer festival circus opera –
 Campra: Le Carnaval de Venise www.vachebaroque.com

September

6 & 7 The Vache, Chalfont St Peter. Vache Baroque summer festival circus opera – Campra: Le Carnaval de Venise. Also shorter relaxed performance on the 7th
www.vachebaroque.com

27-28 Banbury Early Music Festival (workshops and concerts)
www.banburyearlymusicfestival.weebly.com

October

Fri 3 *Little Missenden Festival, 8pm. Monteverdi String Band, Hannah Ely (sop) madrigals & instrumental music by Monteverdi and his contemporaries

10-26 Brighton Early Music Festival

Sat 11 *Little Missenden Festival, 8pm. Stile Antico. Renaissance polyphony by Josquin, Palestrina, Byrd, Victoria etc

Sun 12 *Little Missenden Festival, 3pm. Chelys Viol Consort. Orlando Gibbons

December

Fri 5 *Little Missenden Festival, 8pm. Siglo de Oro & the Spinacino Consort. 'Hey for Christmas' – seasonal music under Cromwell

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