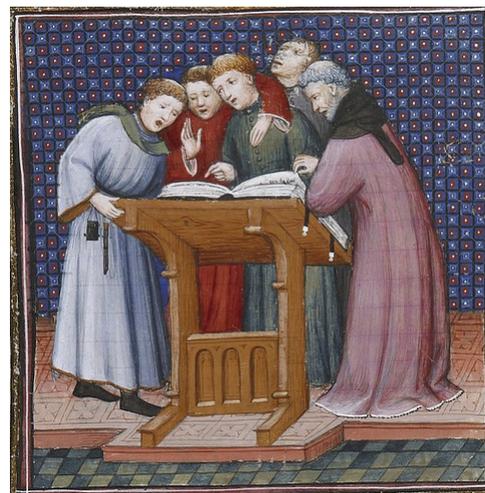


EASTERN EARLY MUSIC FORUM

Renaissance canons: Singing from original notation

A workshop for voices
Tutored by John Milsom

Saturday, 18 March 2017, 10 am for 10.30
St Bene't's Church
Bene't St, Cambridge CB2 3PT



Many Renaissance compositions are based on the principle of 'canon' – which is to say, an 'instruction' (or 'rule') about how to interpret the notation. Sometimes a canon is straightforward to resolve – for instance, when it gives rise to the equivalent of a round (i.e. two or more voices singing identical melodies, but starting at different times) – but other canons are more obscure, and some require real feats of musical skill on the singer's part. Always, however, it is the delight of releasing the canon from the notation that lies at the heart of the matter; a modern score, in which the canon is already resolved by an editor, eliminates all the fun. In this workshop – the fourth in which John Milsom encourages us to read wholly from Renaissance notation, without the use of scores – we will tackle a wide array of canonic motets, mass movements and chansons for between two and eight voices, by composers including Ockeghem, Josquin and Verdelot. Our ultimate challenge will be Jean Mouton's glorious *Nesciens mater a8*, in which four low voices are echoed after two breves by four high voices singing the same music in canon at the upper fifth. We will also attempt Byrd's palindromic *Diliges Dominum a8*, in which four voices sing the music forwards, while another four sing the same music backwards.

John Milsom is one of Britain's leading authorities on Renaissance polyphony. He has written, lectured and broadcast extensively on the music of Tudor England, and his performing editions of Tudor repertory are used by choirs around the world. Other research interests include Josquin des Prez, and the craftsmanship underlying polyphony. His choral workshops offer fascinating insights into the ways in which 16th-century composers went about the task of creating new works.

The workshop will begin with coffee at 10.00, and end with a run through at 5.00. We are in Bene't's Church this year, the oldest surviving building in Cambridge. Parking in central Cambridge is expensive, but bus services are convenient and the Trumpington Road Park & Ride stops nearby. The cost for the day, including use of copies, will be £18 for members of EEMF and other Fora, or £20 for non-members. NB the annual subscription for EEMF is only £6 by standing order!

To apply please complete the attached form and return it to Ellen Sarewitz. Please assume that your application is successful unless you hear from me. Participants will receive an e-mail with final instructions and directions to the venue as long as an e-mail address is provided. If you prefer hard copy, please send a stamped, addressed envelope.

Please complete this slip CAREFULLY and send it either with your cheque payable to EEMF or after completing a BACS transfer to:
Ellen Sarewitz, 8 Oasthouse Court, Saffron Walden, Essex CB10 1DX

I wish to participate in the Renaissance Canons from Facsimile workshop, Saturday, 18 March 2017

Name _____ Address _____

Postcode _____ E-mail _____

Telephone/Mobile _____ Voice: _____

I am a member of _____ Early Music Forum / Please send EEMF membership details

If you prefer to pay by BACS transfer you must still return the form to Ellen Sarewitz

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