



The Alehouse Sessions – curated and devised by Bjarte Eike – is an ever changing and evolving insight into the music of the English 17th Century tavern. It gives audiences a window into this tumultuous period through Purcell overtures, English sea shanties, and Scandinavian folk songs thrown in for good measure.

These sessions have already been hailed as ‘irresistible’ [The Times], ‘superb’ [The Scotsman] and ‘fabulously unrestrained’ [The Guardian], and they have diverted away from the traditional concert model by ‘creating the effect of a late night jamming session’ [BBC Music Magazine].

This diversion from the traditional concert model is what is at the heart of

the Sessions. Through the medium of these well-loved tunes, a story of the period is interwoven into the music making; creating a unique environment between audience and performer. Bjarte Eike goes into detail about what makes this special:

“The signature of this project is the interaction on stage between the players and the audience. If it has to be put in a historical context, the project draws its inspiration from the Shakespearian theatre where there was a direct communication between stage and hall – going in-between the story that was being told and occurring events happening in the hall. This is in stark contrast to the 19th century drama with dark halls looking at the “gods” on stage. It is the latter which the classical mainstream industry has adapted fully.”

Using their own arrangement of the tunes, these “Alehouse Boys” combine this unique format with humour, an unrivalled virtuosity and flare for improvisation.

In June 2017, the album “The Alehouse Sessions” was released on the UK based label Rubicon Classics.

Line-up:

Bjarte Eike (NO): violin, vocals, artistic director
Fredrik Bock (SE): guitar, charango, vocals
Per T Buhre (SE): viola, vocals
Tom Guthrie (UK): lead vocals, violin
Johannes Lundberg (SE): double bass, vocals
Helge Andreas Norbakken (NO): percussion, vocals
Steven Player (UK): dance, guitar, vocals
Hans Knut Sveen (NO): harmonium, harpsichord, vocals
Miloš Valent (SK): violin, viola, vocals

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Barokksolistene - unlocking the joy in music-making

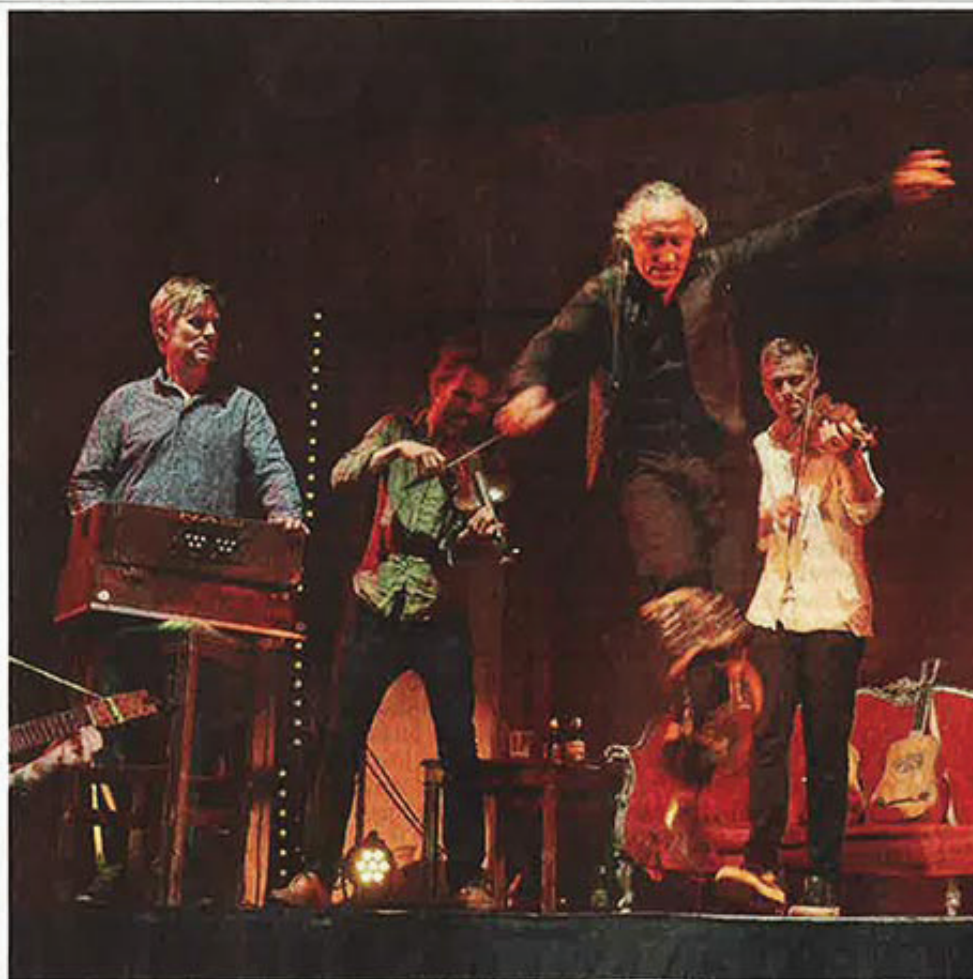
Classical/folk

With dancing, craft beer and virtuosity these musicians are forging a revolution

What do you like to listen to - and how would you describe it? Music inevitably gets put into pigeonholes, however much we resist. But every so often, from a classical viewpoint at least, comes a sign that the labels might be losing their grip. On Monday night in London, you could have heard a group of Scandinavia's finest baroque musicians tearing into a mainly folk set in Bush Hall, or, over at the Barbican, the Britten Sinfonia teaming up with DJ Jeff Mills. More than a century after the gramophone detached the enjoyment of music from its live performance and accentuated a growing divide between "popular" music and the "clever-clever" stuff, is the border between the two being dismantled again?

Time was when the two shared the same homes. The Alehouse Sessions - the brainchild of Norwegian violinist Bjarte Eike - are informal concerts taking us back to Oliver Cromwell's Commonwealth, when theatres were closed, church music was banned and pubs were suddenly full of highly trained musicians wanting to perform for money. Eike and his period-performance group, Barokksolistene, aim to recreate the spirit of these gatherings. The Bush Hall concert, which came between performances at the Salisbury and Dresden festivals, came complete with a pop-up craft beer stand.

Eike's period-performance credentials are impeccable - the first person to graduate from Bergen's prestigious Grieg Academy specifically as a baroque violinist, he



'Steven Player, at first a Baldrick-like fall guy, supplies some serious and dashing footwork'

led Concerto Copenhagen for several years. Barokksolistene's most recent project was playing for Netia Jones's new staging of Messiah at the Bergen National Opera. The Alehouse Boys are an ever-evolving offshoot of Barokksolistene, containing a core of nine who all have other irons in the fire. Double bass player Johannes Lundberg is also a jazz musician. Hans Knut Sveen, who plays harmonium, is a faculty dean at Bergen University. Viola player Per Buhre has his own music theatre group. Percussionist Helge Andreas Norbakken brings baroque, jazz and west African Wolof rhythms to the mix. Regular singer Tom Guthrie, one of two UK members, is also a stage director - he was absent from Bush Hall as he was across town overseeing Classical

Opera's new production of Mozart's Apollo et Hyacinthus.

The authenticity being aimed for is less that of performance style - though the calibre of playing is unimpeachable - and more that of experience. The audience stands, beer in hand, and listens to Eike chat from the platform. Some heckle. Before anyone is more than a pint down, Eike manages to get the crowd chanting a call-and-response number - this is not very classical, certainly not very British. But it is exhilarating. It's a very theatrical show, thanks largely to the comic stagecraft of Steven Player, a dancer, guitarist and actor who is at first a Baldrick-like fall guy in the group's interplay but later supplies some serious and even dashing traditional footwork.



The Bush Hall set - which partly follows the group's recent studio recording, celebrating 10 years since the project took shape - is dominated by folk songs from the UK and Scandinavia and by dance tunes from Playford's *The English Dancing Master*, published in 1651; some Purcell slips in too. Ships during this time brought music to London, along with spices and the plague, and it's striking how many of the songs are about sailors. Even more striking is how differently they can be performed. Take a song such as *I Drew My Ship into the Harbour*: the late lamented folk band Bellowhead sang it as an upbeat number (lead singer Jon Boden described it as "rather poppy"); the Alehouse Boys, however, make it a moment of focus in an otherwise energetic set, Buhre the gentle but pointed singer. Moreover, on disc, with Guthrie's voice almost cracking, it is a thing of held-breath beauty, so fragile it might break at any moment.

The idea that musicians can be like-minded, even if they come from vastly differing traditions, and that music might be just as enjoyable in a pub as in the Sam Wanamaker Playhouse (where Barokksolistene return in October) or the Vienna Konzerthaus - where Eike had 800 concert-goers singing an English drinking song - shouldn't feel transgressive. The Alehouse Sessions remain an exception, but the balance could be shifting. Think of Finnish violinist Pekka Kuusisto, a star of last year's Proms, who has worked with musicians in pretty much every genre and is fond of wryly reminding audiences that "every piece of music you know and love was almost certainly written by a living composer". Or of the Night Shift concerts, given by members of the Orchestra of the Age of Enlightenment in London pubs. As Barokksolistene's slogan reminds us, "It's just old pop music". Performers like this are unlocking the joy in this music, and that might be the most valuable authenticity of all.

Barokksolistene play at Sam Wanamaker Playhouse, London, on 29 October. The Alehouse Sessions is available on CD.

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A joyous evening of music and mischief at the Salisbury Festival, plus all of June 2017's best classical concerts



1 Comment

By **Ivan Hewett**, CLASSICAL MUSIC CRITIC ; **John Allison** ; **David Fanning** and **Ben Lawrence**

12 JUNE 2017 • 11:40AM

We review the best classical concerts of the month

Alehouse Sessions, Ageas Salisbury Festival ★★★★★

Music and drink: two things that make life worth living. They've gone together since the dawn of time, and puritans have all stripes have always tried to ban them. This terrific concert from the Norwegian group Barokksolistene celebrated one particular moment in history when music was banned in public, but thrived indoors. Dubbed The Alehouse Session, it was an imaginative recreation of the tavern concerts that flourished during the Commonwealth period in 17th-century England, when theatres were closed.

"Vagabonds and sturdy beggars" is how Cromwell described musicians, in one of his various attempts to ban them. The sextet that ambled onto the platform at Salisbury Arts Centre weren't quite

at that level, but they all had a beer in hand and an air of smiling mischief. Violinist and artistic director Bjarten Eike began to toy with a dance, which sounded more folk-like than Baroque. Guitarists Steven Player and Fredrik Bock – both playing on those exquisite tiny Baroque guitars – joined in. Johannes Lundberg added a "slapped" double-bass to the sound. By the time all six were playing, we seemed to be in the middle of an uproarious hoedown.

A scholar would object that this is hardly the right sound for a 17th-century English tavern. On the other hand, English folk music is one source of American folk-music, and who's to say the slapped bass sound hadn't been stumbled on in those smoky alehouses? In the end, the performance was so winning that all thoughts about historical recreation simply melted away. The same was true of the Purcell song "Lead me to a Peaceful Gloom". It was sung by Thomas Guthrie with a rhapsodic freedom, the other players following his every twist and turn like a row of trees bending in unison to the same breeze. It was completely inauthentic, and completely convincing.

Such effortless casualness doesn't come easy. Barokksolistene have been working on this project for almost 10 years, and the performances had a wonderful sense of being thoroughly lived in. The variety of tone and texture was astonishing, ranging from very naughty folk-songs (puritans hate sex too, so it had to feature at some point), to delicate dance tunes with a modal tang, from as far afield as Shetland and Norway. The whole joyous evening was a liberation, carrying us back to a time when the terms "classical" and "folk" hadn't yet been invented, and music was simply music. **III**

The Alehouse Sessions is at Bush Hall London W12 on June 12 www.bushhallmusic.co.uk

The album is released this month on Rubicon



REZENSIONEN

„Guys, wir sind doch ein Barockensemble!“

Frenetischer Applaus im Ballhaus Watzke. Die **Barokksolistene** ernten mit ihrem Konzept „ein Bier, ein Lied“ ja überall auf der Welt Beifallsstürme; auch bei den Musikfestspielen eroberten sie das Publikum vor zwei Jahren im Sturm. Sie sollen bitte immer wiederkommen! Bis dahin bietet youtube Gelegenheit, die Musiker nicht aus den Augen zu verlieren...



Fotos: Oliver Killig

Barokksolistene ist eine Band wie Europa: In Watzkes Ballsaal spielten die – diesmal sieben – Norweger um Bjarte Eike ihre »Alehouse-Sessions«. (Mein Wunsch: in einem Ballsaal wie diesem darf es statt der Bestuhlung beim nächsten Besuch auch eine leere Tanzfläche sein!) Unter anderem »The Spanisch Set – drei verschiedene englische Melodien«, mit Besuchen in Schottland oder auf den vorgelagerten Inseln und Kanada. Ich hätte die sympathischen Moderationen gern auf norwegisch gehört, auch ohne sie zu verstehen. Nein, ein Pub ist der Ballsaal im Watzke nicht, aber es gibt Altpieschener Spezial. Reichlich davon auch auf der Bühne für die Musiker, die dem ausverkauften und vollbestuhlten Saal anfangs leichtes Mitwippen entlockten, wohlwollendes glückliches Lächeln zuweilen – auch Lachen, wenn Slapstick und ein effektvolles „Beteiligungsprogramm“ das Publikum mitrissen. So musste einer der Musiker seine Kollegen, die sich eine arglose ZuhörerIn geschnappt, auf die Bühne geleitet hatten und ihr nun minnesängerisch zu Leibe rückten, ermahnen: „Guys, wir sind doch ein Barockensemble!“

Nein. Guys, ihr seid mehr als das. Ihr seid die letzte Bastion des gepflegten Musikrausches. Skål!

Jens Bemme

Die Musikfestspiele verwandeln Dresden am Wochenende in eine „klingende Stadt“ ([Download Programmflyer](#)) und enden am Sonntag mit einem großen [Abschlusskonzert](#) unter Mitwirkung der festspieleigenen »Bohème 2020«.

Grenseløst bra!

KONSERT

Bjarte Eike og Alehouse Boys leverte grenseløs musikk grenseløst bra fremført.

Hva skulle vi gjort uten merkelapper som klassisk musikk, barokk, folkemusikk, viser og jazz? Noen liker det ene, andre liker det andre og noen liker ikke noe av det i det hele tatt. Ett ord, og du vet nøyaktig hva ditt forhold til musikken er. Kjempeenkelt, tidsbesparende og uten risiko for at du kan bli overrasket på den ene eller andre måtene. Eller?

Midt i magen

Jeg er så glad for at det finnes musikere som Bjarte Eike. Som gir totalt blanke i tidligere ti-ders klassiske snobberi i forhold till musikk, og som er mest opptatt av å formidle god musikk, uavhengig av sjanger, på best mulig vis. I ei tid hvor image er vel så viktig som at du faktisk kan det musikalske håndverket, og hvor du er heldig om noen kan nynne låtene dine om en måned, plukker han og de andre musikerne i Alehouse Boys fram 400 år gammel musikk og fremfører med en livsglede og musikalsk nerve som treffer midt i magen og hjertet på meg, et moderne, (ut)dannet menneske.



ALEHOUSE BOYS

Med Bjarte Eike, Per T. Buhre, Steven Player, Fredrik Bock, Johannes Lundberg, Helge Andreas Norbakken, Hans Knut Sveen

Galleri Nord-Norge – onsdag kveld

1600-tallets London er utgangspunkt. Engelskmennene har akkurat kakket hodet av kong Karl den 1, innført republikk som styreform for en tiårs tid og lar seg styre av rikspresidenten (les diktatoren) og puritaneren Oliver Cromwell. Teatrene er borte, og musikerne har søkt seg inn på de utallige pubene i byen for å ha en arena å spille på. Ølet flommer, og livet leves akkompagnert av de beste musikerne byen har å by på.

Suverene utøvere

Det ble drukket øl onsdag kveld også, både på scenen og blant publikum i Galleri Nord-Norge, men neppe i slike mengder som i hine harde dager. Musikkutøvelsen sto i sentrum, og for en musikkutøvelse vi ble vitne til. Bjarte Eike har alliert seg med suverene utøvere med en fot i ulike sjangere. Her var Helge Andreas Norbakken, som er Kari Bremnes' foretruk-

ne trommis. Steven Player er danser, koreograf og skuespiller i tillegg til at han behersker lutt og gitar. Sammen med le-dende barokkmusikere fra Norge og Sverige, la de ut på en musikalsk seilas Europa rundt, hvor skillet mellom barokkmusikk, folkemusikk og jazz var vanskelig å definere. Publikum ble inkludert i allsang, og det hele ble presentert i en deilig uhyttelig ramme. Et fornøylig slagsmål innledet stunden, og vi fikk også demonstrert fire ulike måter å vare stupfull på, til generell stor munterhet.

Ingen terning

Du finner intet terningkast på denne opplevelsen. Grenseløs musikk grenseløst bra fremført fortjener ikke å settes i kvalitativ bås og kategoriseres med en merkelapp som et terningskast tross alt er. Der går faktisk grensen.

INGA HELENE JUUL

LIVLIG: Det gikk livlig for seg da Alehouse Boys fingerte slagsmål på scenen.

FOTO: INGA HELENE JUUL

Classical music

York Early Music Festival review – eclectic and extraordinary

★★★★★



287 2

Alfred Hickling

Tuesday 12 July 2016 12.24 BST



A long way from the sobriety of most early music recitals ... Barokksolistene. Photograph: Eddie Rolmanis

Oliver Cromwell may have been one of the biggest killjoys in British history, but having been driven from the theatres, musicians sought refuge in the alehouse, whose backroom sessions planted the seed for the first public subscription concerts. The mercurial Norwegian violinist Bjarte Eike and his group [Barokksolistene](#) recreated the rowdy atmosphere of a 17th-century drinking den with a fabulously unrestrained set combining folksy vigour and classical virtuosity. It was a long way from the sobriety of most early music recitals; though any group that can have a festival audience performing an Icelandic football chant has to be doing something right.

● [York Early Music festival](#) continues until 16 July. Box office: 01904 658338.

■ reviews, news & interviews

Baroque Alehouse, Eike, Sam Wanamaker Playhouse

Irresistible, ebullient, exquisite music-making from a multitalented band

by Alexandra Coghlan | Tuesday, 22 September 2015

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Sunday evening may have been all about melancholy at the Sam Wanamaker Playhouse, but last night Bjarte Eike and his uproariously talented Barokksolistene traded wails for ales and one of their legendary alehouse sessions at the Globe's Sam Wanamaker Playhouse. There was music, certainly, but also dancing, storytelling, drinking (yes, really) and more joy than it's possible to imagine from this tight-knit bunch of musical mavericks.

Remember the childhood delight of forming a band and spending hours in your parents' garage, basement or attic practising? Violinist Eike and his ensemble have taken all that youthful optimism and compulsive delight in one another's music-making and allied it to some serious musical skills to create an irresistible product. While Eike's more formal classical projects (their *Image of Melancholy* was released by BIS last year) have their own signature appeal, it's the Alehouse Sessions where the gloves really come off and classical bleeds into folk music and beyond.

“Only in King's Singers' concerts have I ever seen such a polished product seem so effortless”

Taking inspiration from Cromwell's regime, under which English theatres were forcibly closed, the Barokksolistene reimagine a time when culture was driven into the alehouses, where singing and playing coexisted with talking and drinking (and far less admissible things) as an evening's activity. The result is an unrecratable fusion of entertainment that

relies as much on the personalities of the musicians as their endlessly plural performance skills.

It's a natural fit for somewhere like the Sam Wanamaker where audience and performers coexist in so small a space, with sightlines made for interplay and eye-catching. Divided into sets, the folk tunes, Purcell songs and improvised dance numbers drift into one another, creating arcs of sound and emotion that keep their audience constantly between foot-stamping exhilaration and contemplative silence, manipulating emotion and mood with practised nonchalance. Only in King's Singers' concerts have I ever seen such a polished product seem so effortless.

Eike himself plays host, part raconteur, part fiddler *extraordinaire*, part big-band leader. His easy virtuosity is intoxicating but never overpowers the individual skills of the ensemble, all revealed tantalisingly gradually throughout the evening. Steven Player's athletic Irish and Baroque dancing provides not only a visual dimension but also a rhythm section, duelling ferociously at one point with Helge Norbakken's virtuoso drumming.

“The result is an unrecratable fusion of entertainment that relies as much on the personalities of the musicians as their endlessly plural performance skills”

rating

★★★★★

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Farinelli and the King, Sam Wanamaker Playhouse



Per Buhre traded his viola for a falsetto rendition of Mopsa and Corydon's duet from Purcell's *The Faerie Queen*, clowning obscenely and deliciously with Thomas Guthrie's amorous shepherd. Guthrie himself led the group in everything from sea shanties to Purcell songs, a little too "classical" at times for real folk abandon, but game for anything. Playing the guitar and charango (the love-child of a lute and a ukulele), Fredrik Bock had to wait till the encores to showcase his Flamenco strumming skills – another throwaway bit of virtuosity that added up to such an overwhelming evening, and second only to a starry guest appearance from tenor Robert Murray (pictured above last night by Norbakken), staggering down from the balcony to dispatch Purcell's "So When the glitt'ring Queen of Night" in style.

Sitting somewhere at the junction of L'Arpeggiata, Apollo's Fire (in Appalachian mode), Private Musicke and the Danish String Quartet's wonderful *Wood Works* project, the Barokksolistene are an irresistible and totally organic fusion of styles – their eclecticism underpinned by skill and a spirit of inquisitive, joyous music-making that could make sense of any amount of fusion. We're still a few months off those best-of-the-year roundups, but Eike and his ensemble have just shot to the top of my list. If orchestras and opera houses could find just a drop of the warmth and affection these musicians bring to their performance then we could put those "death of classical music" conversations to bed for good.

• Explore the rest of the season at the [Sam Wanamaker Playhouse](#)

Death Actually at the Toynbee Studios, E1

Richard Morrison
Published 1 minute ago

Turn your back and London has another wacky new opera company. As this epic debut showed, however, the Guthrie Opera Theatre (GOT) company aims to deliver more than opera. In fact there was no opera at all in its four-hour launch at the Spitalfields Festival. Instead, the unpromising theme of death was turned into a gloriously unexpected entertainment. Who would have thought the grim reaper would provide such fun?

First, Robert Murray sang Schubert's song cycle *Die schöne Müllerin*, but with the piano accompaniment replaced with a folk-band instrumentation devised by Thomas Guthrie (the singer/director founder of GOT). Featuring two guitarists, four string players, a percussionist and the odd tree branch, it was both familiar and surreal, with the harmonies hollowed out and the consoling piano arpeggios turned into abrasive textures more reminiscent of a Balkan band than an Austrian café ensemble. To add an enigmatic visual touch, Murray also sang behind a life-size puppet, which he manipulated or, sometimes, addressed. The effect was both distancing and disconcerting; for once, the singer was not himself the tragic protagonist.

That was followed by three Bach motets, sung brilliantly from memory and with expressive dance-like movements by eight distinguished soloists, including Murray again. Quite apart from the dramatic impact, which was by turns fervent and touching, the level of expertise required to memorise, choreograph and co-ordinate such complex polyphonic music was jaw-droppingly virtuosic. I had quibbles over the interpolation of folk ballads into Bach, but could only applaud the boldness of the concept.

That boldness also characterised the final third of the evening: an *Alehouse Wake* led with rumbustious flair by Bjarte Eike's Barokksolistene. Imagine an Irish folk band ranging in time back to the taverns of Purcell's era and geographically across Europe, then delivering the pot pourri in a storm of stamping, dancing and raucous humour. Irresistible.

Brodelnde Pub-Stimmung im barocken Palais

Norwegische Barokksolistene ernten Beifallstürme bei den Musikfestspielen

VON NICOLE CZERWINKA

Musik aus Tavernen und Pubs in England würde man auf den ersten Blick sicher nicht im Programm der Dresdner Musikfestspiele verorten. Was hierzu-lande wahrscheinlich auch kaum einer weiß: Im späten 17. Jahrhundert, als die Theater in England aus religiösen Gründen geschlossen waren, wandelten sich viele Pubs oder „alehouses“ in Music-Houses, in denen Musiker Konzerte für das bierdurstige Publikum spielten. Die norwegischen Barokksolistene um den Barock-Violinisten Bjarte Eike haben genau diese Musik aus der Mottenkiste befreit, in eigene Arrangements verpackt und machen es mit ihren „Alehouse-Sessions“ nun genau umgekehrt: Sie zaubern lauschige Pub-Atmosphäre in Konzertsäle, legen erst dann los, wenn sie ein Bier neben sich stehen haben, spielen, tanzen, singen, scherzen und transportieren dabei pure Lebensfreude.

So auch im Palais im Großen Garten, wo das in verschiedenen Formationen aufspielende Ensemble das Musikfestspielpublikum fast von den Sitzen riss und damit sicher einen der schönsten Abende im aktuellen Festspieljahrgang schenkte. Während die Abendsonne den Großen Garten draußen wie eine Land-

schaft aus Caspar David Friedrichs Gemälden strahlen ließ, verliehen die acht Musiker der alten Pub-Musik aus Friedrichs Zeiten drinnen fast jazzigen Groove, verblüfften zudem steppend und gaukelnd mit kleinen, humorvollen Zwischenspielen, die in ihrer Spontanität an Shakespeares Theater erinnerten.

„A story about beer“ gehört hier genauso zum Programm wie Gesang und zündende musikalische Improvisationen, was unheimlich locker und spontan wirkt, jedoch auf einem sensibel abgestimmten Zusammenspiel gründet. Jeder auf der Bühne beherrscht sein Fach exzellent. Frontmann Bjarte Eike gibt mit seiner Violine den Ton an, fiedelt nicht nur schmissige Pubmusik, sondern lässt sein Instrument auch melancholisch zirpen, ehrfürchtig flüstern, raunen, stoppt das Spiel für einige Sekunden, musiziert mit seinen Ensemblekollegen sogar in Zeitlupe, um anschließend wieder richtig auszuflippen. Steve Player legt die Barockgitarre gern mal zur Seite und tanzt dazu. Thomas Guthrie macht Gesang mit tiefer Stimme zum Ereignis. Zum Schluss stimmen die Barokksolistene sogar einen (deutschen!) Kanon, ein Spaßlied über Butter und Zahnweh, mit dem Publikum an – und ernten regelrechte Beifallstürme.

THE PRESS

Review: York Early Music Festival, Barokksolistene, National Centre for Early Music, York, July 11

THE all-singing, some-dancing Barokksolistene – fiddles, lutes, riotous percussion and song, led by Bjarte Eike – took York's National Centre for Early Music by storm on a cloudy Monday night.

They dismantled stale concert-going conventions in a joyously irreverent hoedown, with vibrant story telling, body percussion, ad-lib improvised vocal solos, and irresistibly theatrical interpretations of Purcell's recitatives.

Like vocal ensemble I Fagiolini, this brings early music vigorously to life. The group's own freely imaginative – and often extremely liberal – arrangements saw works by Purcell (notably, songs which are still often rendered almost sterile elsewhere) complementing other maritime and drinking songs, snapshots of barn-dance and blues – even hints of the Beach Boys.

Comic timing was faultless in the deliciously dramatised seduction duet, from Purcell's Faerie Queen, between Corydon (sung by Thomas Guthrie) and Mopsa (less 'sung' than blown out of the water by violinist Per Buhre).

The audience were encouraged to clap, stamp, shout and cheer along (and who hasn't ever suppressed similar urges for the sake of the sometimes repressively reverent atmosphere at classical concerts?).

The sheer abundance of colourful personalities, which might have felt a little overwhelming, was united by fun-loving camaraderie. Despite much drinking, laughing, falling about, good cheer and near relentless humour, the players still commanded pin-drop silences in moments of expressive stillness. By the concert's end, the audience were singing along with the a cappella encore, fully embracing the invitation to engage with old but ageless music on another level.

Review by Claire McGinn