



# NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

**VOLUME XLVIII      NUMBER 1      FEBRUARY 2024**

## **From the Editor**

I am asking for feedback – I asked the same question once before but got no replies, so being hopeful rather than realistic I am asking again. Do any of you use the on-line facilities listed within the Diary of Events? (those without email can ignore this – in any case I sometimes have to cut out this section in order to get the correct number of pages for the printed version). I would be interested to know so please don't ignore this (or think of responding later sometime.....!). The various on-line events were mostly set up during lockdown and have continued afterwards. It would be really interesting to know how much use we are making of them all since. One or two good things came out of the pandemic – we no longer have to drive for miles to attend committee meetings (thank you Zoom) and these remaining on-line lectures, concerts and so on might be another.

I have realized that latterly I have been remiss in not thanking those intrepid souls who agree to write workshop reviews. So, thank you to anyone who felt un-thanked in the past and also to the two reviewers in this issue – they have both given us a great view of their enthusiasm for the two workshops.

Elizabeth Dodd

## THE COMMITTEE

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**Copy date:** For all issues, the copy date usually the start of the 3<sup>rd</sup> week of the preceding month. Next date: March 18th ED.

**Membership Matters**

a A hearty welcome to our new member:- Philip Josling.

b Resignations:- John Milne.

c We currently have 125 members, of whom two are Life Members.

d A huge “thank you” to the 69% of members who have promptly paid their subscription (£10) for 2024 (mostly by Standing Order), which fell due on 1 January. Several are still remitting at the older rate of £12.50 (or even £15), so “thank you” for your generous donations. If you are one of the remaining 31%, please take appropriate action soon - you received a first reminder in the November Newsletter, the next you receive will be the last. You will then be listed in the April Newsletter as “Presumed resigned”.

e If any member who does not currently pay by standing order would like to complete a standing order mandate, which would make the administration so much easier (it would avoid the need for (possibly repeated) e-mail & telephone reminders), just ask for a form (preferably by e-mail).

f The next easiest method of making payments is to remit by Bank Transfer or BACS to N W E M F’s (note spaces) bank using sort code 09-01-56 & account number 79658106 (use your surname & initial as the reference). This method can be used for workshop fees as well as membership dues. The aim is to minimise the use of both cheques & postage.

g If you have not noted the password for the Members area of the website, just message me. Bob Foster, Membership Secretary ([fosterrobert@ymail.com](mailto:fosterrobert@ymail.com))

### **NWEMF Annual General Meeting Notice**

The NWEMF AGM will be held on 13th April 2024 at 10 am by Zoom; not in person. Please send nominations for NWEMF Officers (Chair, Secretary, Treasurer) and Committee members to John Huthnance (Secretary), preferably by 6th April 2024. Please also send any agenda items to John Huthnance by 6th April.

**Viol Hire**

I have two viols available for hire – a tenor and a bass, both once owned by former member (and chairman for a while) John Austen. Get in touch with me and Martin Steward if interested. Elizabeth

### **Conducting opportunity**

Voces Pulchrae, a chamber choir specialising in mainly a capella early music, is seeking to recruit a new musical director. The choir, which is auditioned, comprises around 28 experienced singers. It is based in Stockport, rehearsing on Mondays at St Alban's church Offerton. It was formed in September 2022 under the direction of James Pelham and has had three very successful, well-received concerts. The next concert on 2 March 2024 will be the last that James conducts as he is moving out of the area. Ideally, we would like to recruit a permanent replacement in time for the new term starting in late March, but we would consider a later start and/or an interim appointment.

If you would like to know more about the choir and its music, you can contact James at [jamespelham@hotmail.co.uk](mailto:jamespelham@hotmail.co.uk).

For more information about the terms of appointment or to arrange an audition please contact [glad.capewell@zen.co.uk](mailto:glad.capewell@zen.co.uk).

Glad Capewell, chair Voces Pulchrae

### **Forthcoming workshops**

**March 23 2024** Lisa Colton, Tallis, voices and instruments, Liverpool Parish Church.

#### **“I am troubled on every side!” Music by Tallis and his contemporaries**

On this occasion the workshop is for singers in all vocal ranges and players of viols, cornetts, sackbuts, recorders, and other similar instruments, playing pitch at A=440. Details were published in the November issue; application form is on the website or will be posted to those without email.

**April 20 2024**

**Gawain Glenton, O What Evil is War, War and Peace in 17th Century Germany**, for all voices and specified instruments (A=440). Fulwood Methodist Church, Watling Street Road, Fulwood, Preston, PR2 8EA  
For all voices and specified instruments (A=440)

A workshop exploring music written during the Thirty Years War (1618-1648) composed by German-speaking musicians directly affected by the conflict. Then as now, anti-war sentiment found an outlet in music, with beautifully poignant songs of loss, anguish and thanksgiving for peace being set to music by composers such as: Heinrich Schütz, Melchior Franck, Johann Staden and Sigmund Theophil Staden. In this time of continuing conflict this music reminds us that the brutality of war - and the simple human response to it - remains unchanged from that day to this.

We welcome back acclaimed cornettist and choral conductor Gawain Glenton to run this workshop which will be suitable for all voices plus cornetts, sackbuts and dulcians, as well as strings of both viol and violin families. Other reeds such as shawms and racketts can also be accommodated. Recorders can be accommodated but players must also be prepared to sing or play another instrument.

### **Workshop Reports**

**NWEMF workshop Saturday 4 November Chester**

**Gaudeamus! borrowings in Spanish church music of the Golden Age  
tutor Peter Syrus**

Much as I always look forward to workshop days, the November weather provided a bit of a hurdle in getting to St Columba's RC Church in the outskirts of Chester, and the large number of roadworks in the vicinity didn't help. However, despite all the challenges, 25 intrepid souls (15 singers, 9 instrumentalists and a talented soul who did both) still managed to make it in time for a 10am coffee and catch up. St Columba's is a strikingly modern church, built in the 1960s and replete with soaring angularities, wraparound double-height windows and an impressively airy interior space which can house a congregation of more than 600 people. It sits in the heart of a residential area (which

meant that Peter's suggestion that we bring a packed lunch was sage advice indeed), with ample parking and an excellent kitchen area, which we made good use of throughout the day as the weather kept us indoors for the most part.

I always enjoy Peter's workshops, and this one was no exception. The combination of scholarly discussion, the use of clear scores that he type-sets himself, and his droll sense of humour always makes for an illuminating day and gives a greater depth of understanding of this beautiful repertoire. It was clear from the outset that Peter had taken great care and much pleasure in preparing for this one. He circulated a handout with details of the music we'd be singing (which I have found invaluable in penning this review), as well as a most helpful bibliography (I have two books on order), and an impressive diagram with a detailed breakdown of the canonic elements of one of the masses we covered (to quote Peter, I'll come back to this later). He also had a suitcase stuffed full of relevant books and CDs which he pulled out at various points throughout the day in support of the point he was making at the time. As a retired lecturer at the Royal Northern College of Music, his enthusiasm for his subject is infectious, and made the day a most enjoyable mix of both practical application and theoretical study. I felt like a student again.

The theme of the day was a consideration of "borrowings in Spanish church music of the Golden Age". What we would undoubtedly call plagiarism or breach of copyright today was viewed very differently in the 16th century. Many masses written at this time were based upon existing works or fragments from them, the so-called "parody masses", but the term "parody" bears no relation to its modern meaning of imitation intended to ridicule or mock. Incorporating existing melodies was considered a great compliment to the original composer, and often resulted in wonderful expressions of virtuosity. Many composers "borrowed" themes from other works, including chant melodies, and wove them into their own, building and developing the theme with impressive complexity, resulting in compositions which often surpassed the source material. It was the musical equivalent of the gambling phrase "I'll see your bet and raise you".

Peter's plan was to take us through a couple of Masses and various motets by three great composers of the 16th century – Morales (c1500-1553), Guerrero (1528-1599) and Victoria (1548-1611) - identifying some of the “borrowed” ideas and how they were incorporated into their own great works. Sometimes these borrowings” were only clear at the start of a piece, sometimes they cropped up throughout in various guises, often with different chord underlays. And often composers would add their own twist, taking the established theme and tweaking it slightly to make it their own whilst paying homage to the original material.

We started with Morales' Jubilate Deo omnis terra for 6 voices (which helpfully came with a startling orange cover making navigating the scores that much easier). Morales was commissioned to compose this in 1538 by Pope Paul III to celebrate a truce between Charles V, Holy Roman Emperor, and Francis I, King of France, whose names are featured in the text. Peter was much amused by the fact the records show that several musicians and singers were picked up along the way from various towns including Nice - perhaps they picked up some biscuits as well?!

Peter conducted us through the piece with only occasional halts to get us back on track, or to highlight a particularly interesting point. The phrase *Gaudeamus* is repeated throughout in the 4th line as an ostinato motif, first of all in long sustained phrases, and then doubling in speed towards the end of the second part to accompany the words *Vivat Paulus! Vivat Carolus! Vivat Franciscus!* The piece then quiets towards the end to echo the wish for everlasting peace. (If you want to hear this piece with whistles and bells, look out for Jordi Savall's rendition on YouTube.)

The *Jubilate Deo* was sufficiently well-known and long-lived for its theme, and the ostinato motif, to be “borrowed” by Victoria nearly 50 years later for his *Missa Gaudeamus* published in 1576. There seems to have been an assumption that the audiences, whoever they may have been, would have been familiar with the source music and therefore able to identify the original motifs embedded in the polyphony. We

sang and played through the first two movements of this wonderful mass, and the 4<sup>th</sup> line again had the Gaudeamus motif. However, at points, Victoria brings it into the upper voices to emphasise it, thus taking Morales' theme and bringing it to a new level.

We then took a look at Victoria's *Versa est in luctum*, the motet of the *Officium defunctorum*, or Requiem mass, printed in 1603. In his 2019 book, Owen Rees explored further the idea (first proposed in 2009 by Noel O'Regan) of a possible link between the motet and a rather sombre 5 part madrigal by Marenzio (1553/4-1599) written in 1580, *Dolorosi martir*. In case you thought (as I did) that madrigals were on the whole light and frothy, with occasional forays into unrequited love and lust, this particular madrigal is anything but. Although Morenzo's madrigals were often very popular in England, this one doesn't seem to have been welcomed so warmly, perhaps as a result of the gloomy text which speaks of "harsh shackles, cruel snares...my life is now bitter as wormwood." But the music itself is divine, as is Victoria's 6 part motet. The afternoon session was mostly spent working on Guerrero's glorious 5 part *Ave Virgo sanctissima*, printed in 1566, and the later 7 part parody mass of the same name by Géry de Ghersem (c.1574-1630), circulated in 1598. Guerrero truly was a genius, although less has been written about him compared to Morales and Victoria. The top two lines of his motet are written in unison canon throughout, a remarkable feat in its own right, but he also includes his own take on the first four notes of the *Salve Regina* chant with a semi-tone inflection, which is repeated throughout all parts. There was some discussion about the use of accidentals, actual and ficta, and which was likely to be correct. Peter pointed out that trying out alternative solutions can end up "knitting your own Middle Ages", quoting Thurston Dart's immortal phrase, which nicely encapsulates the challenges of looking so far back in time. Géry de Ghersem was a prolific and well-known Franco-Flemish composer active in Spain and in his native Low countries. However, his *Missa Ave Virgo sanctissima* is his only surviving complete work, and I suppose if you are only to be remembered by one piece, then this would be a good candidate. It is stunningly clever polyphony, taking the canonic writing in Guerrero's motet and expanding this to cover all

voices in varying lengths and intervals. Peter included on his handout his own breakdown of all the canonic elements in the score. Some of the elements can be heard, and some are hidden under changing chords as the canon progresses. In the Benedictus he includes a double canon with 4 voices – I can't even begin to imagine how one would go about writing something so complex, and one can only lament the loss of all his other works in the Lisbon earthquake and fire of 1755. We finished the day with a short 5 part motet Ave Regina caelorum by Alonso Lobo (1555-1617), which also used Guerrero's canonic device for the top two lines. It was a satisfying way to end what was a most enjoyable and instructive day. The great benefit of these workshops is the chance to gain a greater understanding of the context in which this wonderful music was written, not to mention the technicalities and methods employed which too often escape the notice of modern eyes and ears. Our thanks go to Peter for once again helping us to appreciate this wonderful music on a deeper level, which makes the performance of it all the more meaningful and satisfying. Kirsten Flores

### **Workshop 11 November Didsbury David Hatcher 11 November 2023 at Didsbury Baptist Church. Straus - Missa Concertata in Echo**

We've all heard of the Strauss family from Vienna. Perhaps not so sure how many of them there were, and who wrote what. Then there was the unrelated and more serious Richard, but he was from Munich. What was an Early Music Forum doing dabbling with Strauss? Look more closely however, this is Christoph Straus, also from Vienna, but living some 200 years earlier. He served for four years as composer to the Hapsburg Imperial Court under Emperor Ferdinand II before being sidelined by Priuli from Venice. However, Straus is perhaps better known as Master of the Music at Vienna's St Stephen's Cathedral, home of today's Vienna Boys Choir. Eleven singers and fourteen instrumentalists were curious enough to come along to Didsbury Baptist Church to find out what David Hatcher had to whet our appetites. The music chosen was Straus's Missa Concertata in Echo, a mass for double choir, with each line joined by a specified instrument as designated in the score. The 'in Echo' of the

title refers to the frequent use of echoing phrases, sometimes an 'echo' of a full line of music, often at much shorter intervals, right down to just one beat apart. This was most vividly illustrated by looking through the 50 page vocal scores prepared for the singers, where quaver beaming drew the eye to many instances of multiple echoes across many parts. The Concertata of the title refers to the specific use of instruments, typically cornets and sackbuts, with an organ and violone continuo. Instrumentalists had their parts waiting for them on designated chairs. The limited number of singers were deployed mainly in choir one, with just a few upper voices in choir two, the lower parts being performed on instruments.

The opening Kyrie immediately demonstrated the echo effect, with the four parts of choir one entering in turn with the same phrase but in four different keys. This ingenuity of the composer to turn a simple echo device into a much more sophisticated musical whole became apparent throughout the day. David Hatcher kept us all moving forward, stopping only when things really started to break down, or to temper some sour tuning or rhythm. Well before lunch he had crafted us into a very creditable performance of the full Kyrie.

David Hatcher kept us on our toes right through the day. I don't recollect any post lunch flagging. Helpful tips were abundant. Don't die during a final chord. Snatch a breath somewhere, but not all at once. And make sure you are sufficiently inflated for the high notes! By tea-time we had given every movement of the mass, including the often-omitted Credo, a reasonably polished run though, all 376 mainly 4/2 bars, many of them scattered with quavers. Then after tea we ran the whole mass. A most satisfactory achievement to round off a most enjoyable yet busy day's efforts. I personally enjoyed concentrating on one substantial work.

Many thanks are due to David Hatcher who is a most enjoyable tutor with whom to work, who does not seem doubt our ability to perform to high standards, and who encourages us achieve them. Thanks also go to Bob Foster, who makes sure we have clear scores and parts, the 52 page bound vocal score was much appreciated. No fistful of loose sheets to drop and become entirely shuffled. Didsbury Baptist Church is

excellent for performing music, its warmth, and its comprehensive facilities. Yet there are over a hundred members we don't seem to see very often. Please tell those on the committee if there is more they can do to encourage some of you to come more often. There were eight most enjoyable vocal lines today. It would have been great to have had all of these covered.

Roger Gibson

## **DIARY OF EVENTS**

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

### **NWEMF Workshops**

#### **March 2024**

**23** Lisa Colton, Tallis, voices and instruments, Liverpool Parish Church.

#### **April 2024**

**20** Gawain Glenton, O What Evil is War, War and Peace in 17th Century Germany, for all voices and specified instruments (A=440). Fulwood Methodist Church, Watling Street Road, Fulwood, Preston, PR2 8EA

#### **May 2024**

**11** Stephanie Dyer, Handl Opus Musicum, voices and instruments, Didsbury Baptist Church.

#### **June 2024**

**15** Peter Wendland, voices and instruments, St Mary's church, Sale.

#### **September 2024**

**21** Peter Syrus for singers – Palestrina plus.

#### **November 2024**

**9** Clive Walkley, Padilla's (Spanish) sacred music for voices & instruments; Friends Meeting House, Lancaster.

**16** Grace Barton, Taking a Mass apart, Recorders, Hoole, Chester.

## **Non-NWEMF Workshops.**

Please send information to: [jmh@noc.ac.uk](mailto:jmh@noc.ac.uk). I actively research workshops of contiguous EMFs (BMEMF, EMFScotland, MEMF, NEEMF), Benslow, Jackdaws, Lacock, Rondo & West Dean. For other Summer Schools and workshops see the Contacts section and <https://earlymusicdiary.org.uk/>.

### **January 2024**

**20 NEEMF.** Playing for Dance, for instrumentalists (A=440) with Peter Barnard, Kate Billmore, Andy Casserley of de Mowbray's Musicke. Burley in Wharfedale Methodist Church, LS29 7DT

**20 Come & Sing Vivaldi Gloria,** St Lawrence's Church, York.  
<https://earlymusicdiary.org.uk/event/3163/>

**25 SEMF** Online Talk with David Allinson: Regina Caeli, Regina Mundi: musical veneration of the Virgin Mary in the Spanish Golden Age. 19:30-20:30

**29 – 1 Feb.** Benslow. Consorting Viols with Alison Crum, Peter Wendland

### **February 2024**

**1/2-4 Benslow.** Baroque Chamber music (A=415) with Theresa Caudle, Mark Caudle, Claire Williams, Stephen Preston

**3-5 Rondo Viol Academy.** Advanced, St Katharine's Parmoor, Henley on Thames

**9-11 Jackdaws.** The City Musick with William Lyons and Richard Thomas

**9-12 Halsway.** Piva – Real Roots! exploring the Real Roots! of European traditional and renaissance music.

**10 Come and Sing** Handel's Messiah with Nantwich Choral Society, Nantwich Sinfonia and conductor John Naylor. <https://earlymusicdiary.org.uk/event/3252/>

**10-11 Dorset Bach Cantata Club.** JS Bach Cantata 68: Also hat Gott die Welt geliebt, JS Bach Cantata 102: Herr, deine Augen sehen nach dem Glauben.

**17 NEEMF.** Renaissance Recycling – Palestrina, Cristobal de Morales, for all singers and instrumentalists (A=440) with Ali Kinder. St Francis Church Hall, Newcastle NE7 7QH.

**17 MEMF.** The Garden of Love – Anthems from the Song of Songs, with Sally Dunkley.

**24 BMEMF.** What About Weelkes!?! for singers with Will Dawes and Katie Bank. The Bishop's Palace, Hereford, HR4 9BN

**25** Come & Sing Messiah, St John's Church, Sharow, Ripon, 2.30 pm.  
<https://www.evententry.co.uk/come-and-sing-messiah>

**25-29** Run by Singers. More Mournful Music with Rory Mc Cleery. Sarum College Salisbury; works by Purcell, Blow, Carissimi, Child and Monteverdi.

### **March 2024**

**1-3** Chamber Singing Weekend – When David Heard, St Barnabas, Pimlico London; Gombert, Tomkins and Weelkes. <https://earlymusicdiary.org.uk/event/3451/>

**3-8 Lacock.** Granada Lamentations: The Lamentations of Pedro Ruimonte in a monastery close to the Alhambra palace in Granada, with Gabriel Díaz

**7-10 West Dean.** English Art Song 1600–2000 with Evelyn Tubb and Michael Fields.

**7/8-10 Benslow.** LuteFest with Fred Jacobs, Jacob Heringman, Lynda Sayce, Matthew Spring, Sara Stowe, Xavier Diaz-Latorre

**15-17 West Dean.** Recorder consort weekend (Intermediate) with Helen Hooker (waiting list).

**16 NEEMF.** Polychoral Music from the Polish Court of Sigismund III, for voices & instruments (A=440) with Eamonn Dougan. Clements Hall, York

**18-20 Rondo Viol Academy.** Elementary / Lower Intermediate / Pre-formed consorts, St Katharine's Parmoor, Henley on Thames

**26 – 4 April. West Dean.** Musical instrument making – Renaissance or Baroque viols (waiting list) with Renate Fink. Also traditional stringed and keyboard instruments with Geoff Bowers and Andy Butterworth

## April 2024

**1-7 Benslow Baroque Opera:** Handel's *Acis and Galatea* with Fernando Miguel Jalôto, Judy Tarling, Henrik Persson, Nick Shaw, Ricardo Barros

**2-9 Easter Recorder Course,** Moulton College, Northampton. <https://www.recordersforall.org.uk/>

**5-7 Higham Hall.** 17th & 18th century chamber music workshop with Katharine May & Michael Sanderson (Eden Baroque). For pre-formed chamber groups, with or without a singer, bringing at least 4 pieces to work on. Harpsichords available (A = 415 or 440). Tutors' recital on Saturday evening, informal participants' concert on Sunday.

[info@edenvalleymusic.co.uk](mailto:info@edenvalleymusic.co.uk) or [www.highamhall.com](http://www.highamhall.com)

**6-12 Easter Early Music Course,** Haberdashers' School, Monmouth.

**13 BMEMF.** Workshop for Orchestral String Players (A=440) with Julia Bishop. Stoke Bliss and Kyre Village Hall near Tenbury Wells, WR15 BRS.

**14-19 Lacock.** Lyme Regis: Music for a Portuguese Madonna; Renaissance Portugal music including

Ave Virgo sanctissima Mass of Géry de Ghersem, with Patrick Craig

**19-21 Jackdaws.** Viol Consorts with members of Fretwork

**20 MEMF.** Madrigals from the *Triumphs of Oriana*, for voices with Giles Underwood, Coton Centre, Church Comberford Road, Tamworth, B79 9AA

**29 – 1 May.** Benslow. Viol Consorts with Fretwork: Emily Ashton, Richard Boothby, Jon Rees, Joanna Levine.

**30 – May 2/3 Rondo Viol Academy.** Intermediate / Upper Intermediate, Shepherd's Dene, Northumberland

## May 2024

**4** Gabrieli comes to Lincoln; for voices and instruments; polychoral works by Andrea and Giovanni Gabrieli. With Greg Skidmore (voices) & Sue Addison (instruments). Swallowbeck Methodist Church, Lincoln LN6 8RZ, 10am-5pm, £30 for the day. [leonardwendy19@gmail.com](mailto:leonardwendy19@gmail.com) ,

<https://www.sixteen85.co.uk/> for further details.

**5-10 Lacock.** Tenby Music Party: for invited singers, with Lionel Meunier and Zsuzsi Tóth of Vox Luminis

**11 MEMF.** Music written and performed by Nuns, for upper voices and possibly quiet instruments, with Laurie Stras

**11-12 Dorset Bach Cantata Club.** JS Bach Cantata 119: Preise, Jerusalem, der Herrn. JS Bach Cantata 171: Gott wie dein Name, so ist auch dein Ruhm. JS Bach Cantata 192: Nun danket alle Gott.

**15-17 Higham Hall** Viol playing weekend with Elizabeth Dodd / Recorder playing weekend with Philip Gruar. Friendly courses for players at any level, though confident at playing one to a part.

Opportunities to mix and match between the two courses

**18 NEEMF.** JS Bach's Cantata BWV 4 Christ lag in Todesbanden for singers and instruments with Dr Stephen Muir. All Soul's Church, 31 Blackman Lane, Woodhouse, Leeds LS7 1LW

**20-23** Renaissance Polyphony at Benslow with Jeremy West, Gareth Wilson

**26-31 Halsway Manor.** Voices, Viols & Recorders Association; An untutored course for experienced singers and players of early instruments.

**27-30 Benslow.** Gregorian Chant: The Joys of Singing with John Rowlands-Pritchard

## June 2024

**9-15 Lacock.** Monteconero Music Party: for invited singers; repertoire of Renaissance music for seven voices, with Patrick Craig

**16-22 Lacock.** Music at Monteconero: Renaissance music inspired by the Song of Songs in a former monastery overlooking the Adriatic, with Lucy Goddard

**16-23 Run by Singers.** A week in Burgos; Victoria Requiem with David Skinner.

**17-20 Benslow.** Baroque Orchestra: Music at the Dresden Court of Augustus II with Theresa Caudle, Mark Caudle, Claire Williams

**21-23 Chamber Singing Weekend** - Purcell: Dido & Aeneas (abridged) with Platinum Consort. St Barnabas, Pimlico, London. <https://earlymusicdiary.org.uk/event/3464/>

**22 MEMF.** The Music of Marc'Antonio Ingegneri, for Voices and Instruments with Gareth Wilson. St Philip's Church Centre, Dorridge

## **July 2024**

**6** The William Byrd Singers' workshop: Sing Joyfully! – Stabat Mater by Domenico Scarlatti. 10am-4.30pm, Christ Church, West Didsbury M20 2ZD.

**14-19 Lacock.** Ludlow Summer School; early Tudor music by Ludford, Taverner and Fayrfax with Rory Wainwright Johnston

**15-17 West Dean.** Recorder playing – building technique and ensemble skills (Intermediate) with Helen Hooker.

**21-27 Beauchamp Early Music Week,** Malvern College, for singers and players of Renaissance instruments. <https://earlymusicdiary.org.uk/event/3370/>

**21-28 Cambridge Early Music** Baroque Summer School. <https://www.cambridgeearlymusic.org/>

**28 – 4 Aug. Cambridge Early Music** Renaissance Summer School. <https://www.cambridgeearlymusic.org/>

## **August 2024**

**3-10 NORVIS** Early Music Summer School, Barnard Castle School <https://norvis.org.uk/>

**4-11** Run by Singers. Assisi Summer School with Rory McCleery, Piazza del Comune, Assisi. Includes the Plainchant Salve Regina and related works by Josquin, Victoria, Mouton and Morales.

**5-12 Recorder Summer School,** Bishop Burton. <https://recordersummerschool.org.uk/>

**11 – 17 Higham Early Music Summer School.** For singers, viol, recorder and lute players. Tutors: Deborah Catterall, Elizabeth Dodd, Philip Gruar, Richard MacKenzie, Michael Piraner.

**11-18 Baroque Week** – Fairest Isle: A Musical Journey Around the British Isles and any baroque music in chamber music groups.

**13-17** Run by Singers. Lincoln Summer School; Voices from Tudor Lincolnshire: motets for the Virgin Mary, with David Allinson; English choral music of the Golden Age.

**30 – 1 Sept. Jackdaws.** Stylish Baroque with Theresa Caudle and Alastair Ross.

## **September 2024**

**2** Across the Alps: French & Italian Baroque Music; Musica d'Outroira (string trio), 6pm, St Alban's Church, Birmingham. <https://www.continuoconnect.com/event-list>

**2-8 Lacock.** Trogir Music Party; Palestrina, Gombert, Urmas Sisask, Arvo Pärt and James MacMillan, with JanJoost van Elburg

**6-8 Jackdaws.** The City Musick with William Lyons and Richard Thomas

**20-22/23 Rondo** Viol Academy. Elementary / Lower Intermediate / Pre-formed consorts, Yarnfield Park, Stone

**22-27 Lacock.** Gourdon en Quercy ~ Polyphonies franco-flamandes; Josquin and his contemporaries in a small town in southwest France, with Rory McCleery

## **October 2024**

**2-6** Run by Singers: The Glory of Venice with Andrea Brown; San Trovaso Church, Venice. Includes works by Monteverdi, Rovetta, Grandi, Cavalli and Lotti.

**13-18 Lacock.** Dartmouth Music Party; Music of the Habsburg Imperial Court: Philippe de Monte, Vaet and Utendal, with Eamonn Dougan

**14-16** Rondo Viol Academy. Intermediate / Upper Intermediate, St Katharine's Parmoor, Henley on Thames

**18-20** Chamber Singing Weekend - Ludovico Grossi da Viadana: Missa Defunctorum, St Barnabas, Pimlico, London with Platinum Consort. <https://earlymusicdiary.org.uk/event/3461/>

**25-27 Medieval and Renaissance Consorts;** Hawkwood College.  
Coaching and performance with William Lyons & The City Musick.

### **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)

**BREMF** 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 Summer School.** <https://www.dartington.org/whats-on/programme/summer-school/priority-booking/>

**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://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. Details from 017687 76276, [admin@highamhall.com](mailto:admin@highamhall.com),  
[www.highamhall.com](http://www.highamhall.com)

**HISS** (Historically Informed Summer School), <http://www.hiss.org.uk/>  
welcome, [hissenquiries@gmail.com](mailto:hissenquiries@gmail.com) 07942 264305

**Historical Dance and Music Summer School**; [https://](https://historicaldance.org.uk/summer-school)  
[historicaldance.org.uk/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.medievalmusicinthedales.co.uk](http://www.medievalmusicinthedales.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, www.neemf.org.uk

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

**NORVIS**, Northumbrian Recorder & Viol Summer School, <https://www.norvis.org.uk>

**Orpheon Foundation**, orpheon@gmx.at <https://orpheon.org/>

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

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

**Rondo Viol Academy**. [www.rondoviolacademy.co.uk](http://www.rondoviolacademy.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, [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

**Scottish Recorder Course**. <https://scottishrecordercourse.wordpress.com/>

**SEMF**, [www.semf.org.uk](http://www.semf.org.uk), 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>

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

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

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

**The Telling**, <https://www.thetelling.co.uk/diary>

**TVEMF**, [www.tvemf.org](http://www.tvemf.org), 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.ac.uk](mailto:bookingsoffice@westdean.ac.uk), [www.westdean.ac.uk](http://www.westdean.ac.uk)

**William Byrd Singers**. <https://www.williambyrdsingers.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?](https://www.youtube.com/playlist?list=PLsdmpGkkaBlCmyiEyHtUjBAEIjbb4bVXp)

<list=PLsdmpGkkaBlCmyiEyHtUjBAEIjbb4bVXp> 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/MyCLL/Classes?](https://myc ll.strath.ac.uk/MyCLL/Classes?cid=76&cname=Music+%26+Singing+in+collaboration+with+Cappella+Nova+Outreach)

[cid=76&cname=Music+](cid=76&cname=Music+%26+Singing+in+collaboration+with+Cappella+Nova+Outreach)

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**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?feature=youtu.be&v=amqG1fSKXGs&app=desktop>;

she has other videos at <https://www.youtube.com/channel/UCnMc0tcKenkLzpbAfyFpkng> .

**6 Platinum Consort workshops**, available at <https://www.platinumconsort.com/jmf.html>

**The Sixteen** have online performances and talks at <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://www.tcmusick.com/ckk-music-store> - but you do have to pay.

**Unlock your Singing** with Jennie Cassidy at <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**

**Mondays, 7.45-9.45pm**, Stockport. Early Music choir with James Pelham, [vocespulchrae@proton.me](mailto:vocespulchrae@proton.me)

<https://jamespelham123.wixsite.com/vocespulchrae>

**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**, Mon. 1st January 2024 @ 18:00 - Fri. 29th March 2024 @ 20:00 every

Monday and Friday, using Jamulus software (<https://jamulus.io>). Also Monday 1st April @ 18:00 -

Friday 28th June @ 20:00 (Mondays and Fridays).

## **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.

## **January 2024**

**30 Stile Antico**, A Divine Hope, Dante's journey from inferno to Paradise, St Mary's Church, Warwick, 7:30pm.

## February 2024

### **2 Chelys Consort of Viols and Helen Charlston (mezzo-soprano):**

The Honour of William Byrd. 3:30 pm, St Andrew's Church, Broad Street, Presteigne LD8 2AF. 07989 091949, [info@EarlyMusicInTheMarches.com](mailto:info@EarlyMusicInTheMarches.com)

**2 The Telling: Into the Melting Pot**, Arena Theatre, Wulfruna St, Wolverhampton WV1 1SE, 7:30pm.

**3 The Telling: Into the Melting Pot**, Victoria Hall, Main Street, Grange-over-Sands LA11 6DP, UK, 7:30pm.

**10 10:30-11:15, Lancaster Priory** (free entry, retiring collection):

Richard MacKenzie, baroque lute music featuring works by La Sage de Richée and Dufault.

**11 Liverpool Bach Collective:** St Paul's Church, Spring Grove, West Derby, Liverpool, L12 8SJ, 6:30pm. Cantata 54: Widerstehe doch der Sünde (Be steadfast against sin)

**17 Manchester Baroque**, re-creation of 1744-1745 concert, St. Ann's church, M27LF

**24 5.00 pm, Leodis Consort**, Bach & MacMillan, St Andrew's Church, Kildwick, Keighley BD20 9BB

## March 2024

**3 Leeds Baroque Choir and Orchestra**, Clothworkers Hall, University of Leeds LS2 9JT. A Scarlatti: St. John Passion, JF Handel: Dixit Dominus, A Corelli: Concerto Grosso in D major, Op. 6, no. 4. <https://leedsbaroque.co.uk/>

**8 Stile Antico.** The Golden Renaissance, Newcastle Cathedral, 7.30 pm.

**16 Liverpool Bach Collective:** Church of Our Lady & St Nicholas (Liverpool Parish Church), L2 8TZ, 7:00pm. Matthäuspassion (St Matthew Passion).

**17 Liverpool Renaissance Singers**, From Eostre to Easter, Liverpool Parish Church (Our Lady and Saint Nicholas)

**23 Liverpool Renaissance Singers**, From Eostre to Easter, St Saeran's Church, Llanynys

**29 (Good Friday) 4.30 pm, Manchester Baroque**, St. Matthew Passion.

## **April 2024**

**7 NEEMF** performing day, Bowes Museum, Barnard Castle

**14 Liverpool Bach Collective**: St Francis Xavier's Church, Salisbury Street, Liverpool, L3 8DR. Cantata 67: Halt im Gedächtnis Jesum Christ (Hold in your memory Jesus Christ, who rose from the dead)

**28 NEEMF** Day Out at Temple Newsam House, Leeds.

## **May 2024**

**24 The Telling**: Into the Melting Pot, Hallé St Peter's, 40 Blossom St, Ancoats, Manchester M4 6BF, 7.30 pm

**24-26 Beverley Early Music Festival**. <https://www.ncem.co.uk/>

**25 The Telling**: Into the Melting Pot, Otley Courthouse, Courthouse Street, Otley LS21 3AN, 7.30 pm

**25 The William Byrd Singers**: Roses, Love and Fire. Morten Lauridsen's Fire Songs and Chansons des Roses, plus madrigals by Gastoldi, Gesualdo and Monteverdi, Faure's Les Djins and Ravel's Chansons. 7.30pm, Christ Church, West Didsbury M20 2ZD. <https://roses-love-fire-williambyrdsingers.eventbrite.co.uk>

## **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)

**BREMFB** Brighton Early Music Festival, [www.bremfb.org.uk](http://www.bremfb.org.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](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](https://www.ipmusic.org.uk/medievalmusic)

**Manchester Baroque** <https://www.manchesterbaroque.co.uk/whatson>

**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)

**The Telling,** <https://www.thetelling.co.uk/diary>

**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.woreserenade.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>