



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XL1 NUMBER 2 April 2017

FORTHCOMING NWEMF WORKSHOPS (booking details at www.nwemf.org.uk)

N.B. free for under-18s and full-time students

22nd April: Early 16th century vocal music for recorders

St Mary the Virgin, Cilcain, Flintshire

Tutor: **Grace Barton** (see page 4)

6th May: Explore polyphony from 13th & 14th century France;
Montpellier motets, Machaud Mass (selected movements) and more;
for singers and instruments

Morley Green Club, Mobberley Road, Wilmslow, SK9 5NT

Tutor: **Elizabeth Gutteridge** (see page 4)

3rd June: Monteverdi Vespers of 1610; selected choral movements,
with instruments. NWEMF 40th Anniversary Event

St Martin's Chapel, Bowerham Road, Lancaster LA1 3JD

Tutor: **Justin Doyle** (see page 5)

16th September: Rogier

Didsbury Baptist Church, School Lane, Didsbury, M20 6SX,

Tutor: **Sally Dunkley** (see page 6)

14th October: J.S. Bach workshop for voices and instruments

Venue tba near Liverpool

Tutor: **Philip Duffy**

18th November: Russian Orthodox church music

Tutor: **Ivan Moody**

24th February 2018: Schütz workshop for singers and instrumentalists

Tutor: **Andrew Griffiths**

From the Editor

No doubt you have already seen the front page with our list of forthcoming workshops. For those up to September, you can see more details on pages 4-7. Please note especially the May date and the request for wind and string players to express their interest in taking part in the Monteverdi Vespers on 3rd June. Registration forms for workshops to June are included with this newsletter. The deadline for Grace Barton's recorder workshop is imminent.

Reports on recent workshops and other events appear on pages 8-11. There is a companion article by Hugh Cherry on large members of the lute family on pages 11-13.

The NWEMF Annual General Meeting was held on 18th March and an article from that appears on pages 7-8

Announcements of other events appear on pages 13-15.

The usual diary of events follows on pages 15-24.

I thank all the contributors to this issue, and would welcome items from any member for a future issue – by the end of May for the next issue please.

John Huthnance

MEMBERSHIP MATTERS

a A hearty welcome to our new members:- Mags Abrahams, Cathy & Ian Gaskell, Caroline Hess, Diane & Tom McLean.

b Resignations - Rosie Lyons, Mary Murray, Elizabeth Siddall, Chris Turnbull.

c Presumed resignation:- Rebecca Burn, Zenia Lees, Anne Livesey, Carol Lowe, Jane Micklethwaite & Imogen Webb. If you are reading your name & do not wish to resign, please get in touch.

d We currently have 143 (or 137) members, 3 of whom are Life Members.

e If any of the 42% of members who do not currently pay by standing order would like to complete a standing order mandate, which would make the administration so much easier (avoiding the need for repeated e-mail & telephone reminders) just ask for a form (preferably by e-mail). The next easiest method is to remit directly to NWEMF's bank using sort code 09-01-56 & account number 79658106, with your name as the reference. This BACs method can be used both for workshop fees & membership dues.

Bob Foster

FORTHCOMING NWEMF WORKSHOPS

These are listed on the front page. Here follow details to June 2017.

Renaissance Music for Recorders (pitch = A440)

Saturday 22nd April

Eglwys y Santes Fair / St Mary the Virgin, Cilcain, Flintshire CH7 5NH

Tutor: **Grace Barton**

We will be studying music from the earlier part of the 16th century. The featured composers will include Joaquin des Pres, Clemens non Papa, Senfl, and probably that famous composer anon. Much of the music will have originally been vocal music and there will be a few pieces of specifically instrumental music; for example, we may study Josquin's wonderful rich setting of La Spagna. We know from the early tutor for the recorder published in Venice in 1535, written by Sylvestro Ganassi, that vocal music was the bread and butter of recorder players. He lays great emphasis on playing in a vocal style particularly through the use of subtle variations in articulation. His treatise is also famous as a source on ornamentation. England in the early 16th century was a major centre for recorder playing and by 1540 there were professional recorder players imported from Venice playing at court.

Cilcain is a beautiful village and the church of St Mary is one of the wonders of North Wales with its great early 16th century hammer beam roof. By late April the temperature should be comfortable in the church. The village has an excellent pub and also a shop that sells sandwiches and soup.

All sizes of recorder including GB and CB will be very welcome; much of the music for the renaissance consort is for Alto and lower.

Explore polyphony from 13th & 14th century France

Saturday 6th May 2017

Morley Green Club, Mobberley Road, Wilmslow, SK9 5NT

Tutor: **Lizzie Gutteridge**

"Explore polyphony from 13th & 14th century France" will include works from the Bamberg & Montpellier codices and mass movements and virelai by Guillaume de Machaut. Built around the stark beauty of a harmonic system of open 4ths & 5ths this music can be hugely rewarding both to sing and play. We'll look at some of the compositional techniques used, including cantus firmus and hocketting and a variety of approaches for performing this music in the 21st century.

This workshop is open both to singers and instrumentalists (including those playing instruments that were not around in the 13th century) as we would like to offer the chance to engage with this repertoire to as many people as possible. Each piece will be learned together as a group but there will be plenty of chances to try out sections of the music a cappella, on "authentic" ensembles as well, and to listen to the effect of different combinations of voices and instruments.

Lizzie Gutteridge took up playing Renaissance music as a part of the historical re-enactment movement to re-form Waits bands throughout the country, then decided to pursue it further and make it her main occupation. Since 2007 Lizzie has studied with some of the country's leading Renaissance wind players at Cambridge and Dartington summer schools and at Guildhall. She plays a wide range of other historical instruments, including bagpipes, recorders, curtals and fiddles. Lizzie is a member of Blondel and The York Waits and musical director of The Colchester Waits. Freelance engagements have included the Globe's "Nell Gwynn", both on tour and in the West End, "The Knight of the Burning Pestle" at the Wanamaker Theatre, performances in Morocco and London with Passamezzo, and large-scale events at Hampton Court and the Tower of London. She is a trustee of the International Guild of Town Pipers. Lizzie's latest project "Consort of 1" combines early music on historical instruments with the use of live looping equipment which allows layering of parts to show Medieval and Renaissance melodies from a new perspective.

Monteverdi Vespers of 1610; NWEMF 40th Anniversary Event

selected choral movements, with instruments.

St Martin's Chapel, Bowerham Road, Lancaster LA1 3JD

Tutor: **Justin Doyle**

We are celebrating NWEMF's 40th Anniversary with what we hope will be a splendid workshop on the Monteverdi Vespers when we welcome Justin Doyle as our director for the day.

Justin is now well established as a professional conductor, equally at home with choirs and orchestras, on the concert platform or working in the opera house. He was recently appointed chief conductor and artistic director of the Berlin RIAS Chamber Choir and also works regularly with Opera North. Alongside his interests in mainstream and contemporary music, he has a keen interest in early music. He has worked on the Monteverdi Vespers with other groups and I know that the detailed preparation he puts in to any work he is directing will result in a fruitful experience for all of us.

The venue for the workshop is the chapel of the former St Martin's College, Bowerham Road, Lancaster, now the Lancaster campus of the University of Cumbria. The chapel has a vibrant acoustic and provides ample space for such a work as the Vespers. Car parking is free on the campus on Saturdays and the site is within walking distance of the railway station; it is also on a bus route.

Pitch of this workshop will be A440 and although application forms are not yet available it would be useful for your committee to have some idea of the likely interest in this workshop from string players (viols, violin, viola, cello, double bass) and wind instrumentalists (cornett, sackbut, curtal and tenor/treble

recorders). We shall also of course require continuo players (organ, and plucked strings). Bob Foster has kindly agreed to coordinate interest from wind players; Clive Walkely (walkley903@btinternet.com) would welcome contact from any string players who would like to take part.. Singers, please make this workshop known to any non-members of NWEMF who might be interested. Justin has said: “tenors – we need masses of them!”

The edition Justin has chosen to use is the OUP edition edited by Jeffrey Kurtzman. Parts for instrumentalists will be available for study and practice in advance and choir scores have already been reserved.

Rogier

Saturday 16th September

Didsbury Baptist Church, School Lane, Didsbury, M20 6SX

Tutor: **Sally Dunkley**

Described by a Spanish eulogist as 'honour, glory and light of Flanders', Philippe Rogier (c.1561-1596) was one of a number of distinguished musicians of Flemish birth who made a career in Spain, becoming assistant chapel-master to the Spanish king in 1584 and director two years later, at the age of just 25. A collection of his motets was published in 1595, and one of Masses shortly after his untimely death the following year, but many of his works were lost in the Lisbon earthquake of 1755. Nevertheless, enough of Rogier's music survives to show him to have been an unusually fine composer with an individual voice, whose musical vocabulary combines the extended polyphonic technique of the Flemish school with the emotional intensity of his adopted country, with a glimpse into the following century in its compelling use of sequential patterns.

This music is not yet generally available in performing editions, and the workshop will make use of Sally Dunkley's extensive work on the original sources. The music is a delight to sing, a real discovery.

Sally Dunkley's lifelong interest in 16th-century vocal music was established back in her student days, and ever since then her career as professional consort singer has run in parallel with editing and researching.

She is the last remaining founder member of The Sixteen, and a regular in Philip Cave's ensemble Magnificat; she also contributed to more than 1000 concerts in 25 years with the Tallis Scholars. She is often busy behind the scenes preparing performing editions from original sources, and is increasingly involved in sharing her experience through summer schools, workshops and lectures. She co-presents a series of highly regarded workshops for The Sixteen, coaches vocal consorts for Sixteen Genesis courses, and takes singing days for Early Music Forums in the UK. She has been a regular faculty member at Chorworks summer workshop in

Washington DC ever since its launch in 2005, and has twice participated in Dartington International Summer School.

NWEMF AGM 2017 CHAIR'S REPORT

1) Workshops

NWEMF has had a very successful year again, with ten Saturday workshops held since the last AGM in March 2016, one per month except for July & August (and December, but this was compensated for by two in November). The Fort Belan Viol Weekend run by Clive Tolley and which NWEMF supports also took place.

I shall't go into details of all the workshops, but two deserve special mention:

- The June workshop directed by Stephen Rice was dedicated to Jim Marshall, a long-standing NWEMF member who died last year. The costs were subsidised by a bequest from Jim's estate and Jill Mitchell kindly gave a short speech *in memoriam*.

- At the November workshop directed by Morris Davies, in the Chapel of Liverpool Hope University, Morris was presented with Life Membership of NWEMF in recognition of his long service to Early Music in the NWEMF region, particularly his fifty years in charge of the Renaissance Music Group (now renamed the Liverpool Renaissance Singers) which he founded and from which he has only recently retired from conducting.

Plans for the next three workshops are well in hand: recorders with Grace Barton in April, 13C & 14C motets & Machaut Mass with Elizabeth Gutteridge in May, and, for our 40th Anniversary event, Monteverdi Vespers with Justin Doyle in June.

Subsequent provisional bookings are: Rogier with Sally Dunkley in September, Bach with Philip Duffy in October, and Russian Orthodox with Ivan Moody in November.

Details of all these can be found in the current Newsletter.

2) Membership and Bookings

At last year's AGM, the issue of non-members attending workshops but not joining NWEMF and so not getting information about future workshops was raised. To address this we have instituted a new fee structure to try and encourage people to join. Subs have been reduced to £10 p.a. so that the £5 discount on workshop fees that membership confers means that you only have to attend two workshops to recover the cost of membership. This seems to be working.

Late booking for workshops was also raised as a problem last year. It is very difficult to organise a workshop if you don't know until the day before how many attendees there will be. Some workshops had even been on the point of being cancelled owing to apparent lack of interest. To address this we have

instigated a £5 incentive to book before the closing date, which is generally two weeks ahead of the workshop. This can be seen as either an early-bird discount or late booking penalty. This also seems to be working.

3) Committee changes:

Gill Lowden, our long-serving Membership Secretary asked to be relieved of her duties during the year. The Committee has thanked her on behalf of all members for all her hard work over the years. Neither an invitation in the Newsletter nor personal lobbying produced any offers to take on the role of Membership Secretary so Bob Foster, already on the the Committee, has agreed to taking it on Membership Secretary. John Huthnance has agreed to take on Bob's previous duties as "compiler of the Diary of Events", which fit quite well with John's other duties as the Newsletter editor. Bob will continue to circulate publicity as appropriate (but not indiscriminately).

Mark Flinn also resigned from the Committee during the year, having already stepped down as Chairman the previous year. I would like to take this opportunity to thank Mark (F) for all the work he put into running NWEMF particularly during his stint as Chairman. He is a difficult act to follow.

4) Website:

David Allen is responsible for the NWEMF website and changes thereto. Note that the website includes a page for buying and selling items relating to Early Music (e.g. scores and instruments) which members can use. Any feedback on the website is welcomed by David. In David's absence Bob Foster will provide cover. David notes that there is also a NWEMF Facebook page.

5) Thanks:

Finally I would like thank all the Members of the Committee for all their work on your behalf during the year and also for helping me get through my first year as Chairman. They have all been a pleasure to work with and NWEMF is lucky to have such a team.

REPORTS

The Agony and the Ecstasy, Alistair Dixon, Lancaster, February 11th.

About 30 singers gathered at the University of Cumbria Chapel in Lancaster, for a day of Renaissance vocal music by Gesualdo, Lassus and others. At least that was what we expected, but Gesualdo was regrettably missing. However, the chromaticism in Lassus's settings of Sybilline poems gave us a comparable experience of the 'agony' expressed in some of this music.

Actually, the chromaticism for which Gesualdo is famous (or infamous) is not, as many assume, discordant. This music has remarkably few suspended dissonances, except at its fairly orthodox cadences; instead it revels in the

startling juxtaposition of unrelated root-position chords – Fmajor or Dmajor, or (more extremely) Eminor and Cminor – linked by one note in common. Once they had adjusted to the discipline of singing accurate tones and semitones, our group of singers achieved some commendably good intonation.

'Ecstasy' is more easily understood, in the settings of the Song of Songs and Marian antiphons by Palestrina, Vittoria and Guerrero. In particular, the melting textures and cascading scale passages of Vittoria's *Vidi speciosam* could bring all heaven before our ears. The Latin of this group was much easier to sing than the very obscure texts of the Sibylline utterances (my Latin dictionary has given up on me here). Some help as to the meaning might have been welcome. And in general, a good deal more could have been said about the background of this remarkable music, certain turns of phrase or harmony perhaps highlighted. However, Alastair was not in the best of health, and can probably be forgiven in any case for declining to tangle with the 'bizarre mixture of pagan hysteria and Christian epigram' which Lassus set. It probably defies rendering into English.

Altogether, this was a valuable and worthwhile day. Alistair's unfussed direction and innovative ways of placing the singers were specially enjoyable.

Ann Bond



Peter Syrus conducting Gabrieli, March 18th, Didsbury.

Lute and voice recital, Nordic Church, Liverpool, 26th February.

The Nordic Church in Liverpool is only a couple of hundred yards from Liverpool One, but was built in the late 19th century for the benefit of seamen

from Scandinavia. Now it stands among 20th century buildings, and is run by volunteers, funded by what they can raise. One of their fund-raising enterprises is the series of concerts on Sunday afternoons, which present music of all styles and from many countries. This Sunday the British lutenist Richard MacKenzie played solo music on both a renaissance lute and a theorbo-lute, and also accompanied the Slovak soprano Zuzana Tomasikova (who replaced the counter-tenor David Smith at very short notice) in four songs by John Dowland. The concerts are held in the small chapel on the top floor, which was packed with about 50 people.

I should declare a personal interest, as from 2006 to 2008 I taught Richard the lute while he was studying at Chethams School of Music in Manchester. He went on to University at Oxford from where he gained a degree in music, followed by steadily increasing work playing the lute and theorbo/archlute in Britain and around the world. In this concert he provided a responsive and supportive accompaniment to Zuzana's splendid performances of the Dowland songs. He also gave convincing performances of the solo pieces, some of which were technically very demanding, even though the acoustic was so lively as to obscure some of the detail.

The first half of the concert was devoted to lute solos from around the end of the 16th century, some from English sources (by Thomas Robinson and Francis Cutting) and others from continental printed sources (published by Besard and Mertel). These reflect Richard's long standing interest in digging out new repertoire, and several of these I had never heard before. The most successful pieces were the dances by Thomas Robinson, light, rhythmic and tuneful, and the Fantasia by the unknown Monsieur de Vaumeny which, as Richard noted, seemed to owe a debt to the fantasias of John Dowland. I wasn't so convinced by the short fantasias from the Mertel collection, which, I felt, were a bit short on harmonic or melodic interest. Complementing the lute solos were Dowland's songs 'Flow not so fast ye fountains' and 'Come again'. The latter is possibly the most performed lute song of all, and was very much appreciated by the audience.

The 17th century solos in the second half (by Pittoni and Kapsberger) were played on the Theorbo-Lute. The background of this kind of lute is rather complex, so I have contributed a separate article to this newsletter in clarification. Kapsberger was probably the most famous performer and composer for this variety of lute, and although German by descent, worked all his life in Italy. He was evidently a quite dazzling player and Richard proceeded to dazzle us with some very declamatory pieces full of very rapid runs, making great use of the instrument's strong bass notes. The Pittoni pieces, rather like the Mertel pieces in the first half, were not so exciting.

The second half was completed with two of Dowland's most famous lute songs, Lachrimae, or 'Flow my tears', and 'Now O Now I needs must part',

accompanied on the renaissance lute. The latter song was given a particularly elegant performance by Zuzana, with Richard providing imaginative, but not excessive decorations to the lute part, perfectly synchronised with Zuzana's expressive singing. This song is very difficult to bring off because of its many repetitions of quite simple phrases, but this was a notably successful performance, with great expression and variety from both voice and lute.

All in all, this was a fine concert, highlighting some little heard renaissance music together with some famous lute songs, performed with great skill and a high level of musical understanding.

Hugh Cherry

What is that instrument you have been playing?



This is a question I have been asked many times after concerts involving these large members of the lute family, so I thought it might be an idea to write a brief piece for the Newsletter to forestall further questions. The first thing to say is that the terminology varied around Europe, and there are many slightly different instruments of this kind. However, it is possible to divide this family of instruments into two distinct groups, and understand what the problems were that the instrument makers and players of the time were trying to solve.

The lute came into Europe from the Arab world, where the **oud** (as it is called) has been an important instrument for well over 1,000 years. By the late 16th century it was one of the most important European instruments as well, somewhat changed from the Arab original, but still a recognisably close relation, and renowned for its ability to express very complex music on a single instrument, albeit quietly. As the Baroque style took hold in the years before 1600 this quietness and delicacy of the lute (once one of its great qualities) became a real hindrance to its use, both for accompanying the new dramatic monodies by composers such as Caccini and Monteverdi and as an accompaniment to the growing instrumental ensembles and newly developed operas.

There is a simple way of making a plucked string instrument louder, you make the sound board and body of the instrument larger. Unfortunately, that forces you to reduce the pitch of the highest string, as, with any given material, the longer the string is, the lower the note it can be tuned to before it breaks. In

practice, with a lute strung in gut, to make a large bodied lute that is still reasonably manageable you must tune it down at least a fourth from the standard pitch. This affects the whole sound world of the instrument, so all the chords you play on it become rather muddy and indistinct: you get a louder instrument, but at the price of clarity.

Around 1580, someone in Italy had the insight that if you are only asking the lute to provide harmonic support, rather than complex contrapuntal lines, you can keep the instrument at the normal pitch, but drop the highest, (and perhaps the second highest strings also) by an octave. This keeps the instrument at a pitch where it sounds clearly, while sacrificing the ability to play the highest notes. Crucially, the player does not have to relearn the instrumental tuning, just be aware that lines running onto the top two strings will suddenly drop an octave. Chord shapes are completely unchanged. This gives you a large lute that can provide strong chords at the normal pitch – difficult to play with agility because of the size, but quite manageable for a simple chordal accompaniment.

Then, in the later years of the 16th century, Alessandro Piccinini, a famous Italian player, proposed that you would get a much better bass sound if you made your bass strings very long (four or five feet). You can't finger such strings with the left hand, but he solved this problem by providing a whole octave of strings tuned diatonically, so the player simply selected the string he needed for any particular note. As music of the time did not use remote keys this was quite practical. This gave a lute that had a clear top register, as it was still mostly at the normal pitch, and a wonderfully strong lower register, as such long bass strings are much stronger than the shorter ones on the fingerboard. This instrument was called the Theorbo (Tiorba in Italian) or Chitarrone. These two names seem interchangeable, possibly the Chitarrone was the Theorbo as played in Rome, but historical information is vague and contradictory.

The Theorbo was the perfect choice for accompanying the early baroque monodies and operas of Monteverdi and others. Strong and rich, but with a large dynamic range it provided excellent support for the voice, and the precision and power of the plucked strings provided the glue that held together the early instrumental ensembles of the baroque and added to their rhythmic life.

But music does not stand still, and as the 17th century progressed, composers wrote more and more complex bass lines using a greater pitch range and with more complex harmony. The standard Theorbo, whose highest string was typically tuned to the B just below middle C, started to have major problems with providing any harmony above much of the bass line. Also, its sheer size made the more rapidly moving lines more difficult to manage. So, some theorbos were made smaller with only the top string down an octave, and the

Archlute started to dominate the continuo world. An Archlute, as its name implies, was a normally tuned lute, but with the long bass strings characteristic of the theorbo. Because all its strings were at pitch the body could not be made too large, so it was quieter than the theorbo, but in the new style the ability to play much more complex and wide-ranging lines and harmonies compensated for this. Classic pieces where the archlute excels are the Concerti Grossi of Corelli and other works around 1700, like the songs of Henry Purcell.

This is a very short summary of a very complex picture. The two important properties of these large lutes are the special tuning with the octave displacement of the upper strings, and the provision of very long bass strings that cannot be stopped with the left hand. Conventionally now, we call any lute with the specially adjusted tuning (and normally, but not necessarily, long basses) a Theorbo, and a lute with normal tuning, but the long basses, an Archlute. So Theorbos are bass instruments, with a very strong, rich sound, and archlutes are quieter and nimbler with a higher register.

Hugh Cherry

NEWS ITEMS

St George's Singers Diamond Anniversary Concert,

Saturday 22 April, 7.30 pm, Royal Northern College of Music, Oxford Road, Manchester. Programme includes Byrd *Laudibus in sanctis*, Purcell *Hear my prayer*, Bach *Lobet den Herrn* (plus works by Handel, Mendelssohn, Holst, Pärt, Whitacre, Dove, Praulins).
£12, £10 concession, £6 students/children, group discounts.

SHEM Workshop – Pearls from the Venetian Renaissance, Sat-Mon April 29th-May 1st. A three day course for voices and instruments in Sherborne, focusing on music from the golden age of Venetian polyphony culminating in a free open performance at 4.30pm on Monday 1st May as part of the Sherborne Abbey Festival. Tutors: Uri Smilansky, Emily White.

£170 (students, MU members £90). Non-playing observers: £5/day

For more information and a booking form see flyer or contact:

www.sherborneearlymusic.com/event-diary.html

or email: info@sherborneearlymusic.com

Clifton Festival 2017, 14th-18th June 2017. Our headline concert, on Saturday 17th June, will feature The Tallis Scholars - with double the number for a special performance. See www.cliftonfestival.com

Beauchamp Early Music Course *Holy Week*, 23rd – 29th July
with Philip Thorby and David Hatcher.

"We explore Renaissance music from Holy Week. From *Lamentations* and settings of *Stabat Mater* to triumphant Easter motets, this is a repertoire of unrivalled depth and variety. A core work will be Brumel's great twelve part *Missa Et Ecce Terrae Motus* (the Earthquake Mass). The different combinations of voices and instruments which the 'Beauchamp' week uniquely provides will also be kept fully occupied with large-scale seasonal motets by German and Venetian composers including - of course! - Gabrieli." The course is open to singers and players of cornetts, sackbuts, curtals, recorders, baroque strings, viols, continuo instruments.

The course fee is £450. Contact Anne Ingram, earlymusic@gamusic.co.uk or 01989 218432 or 01452 668592 or visit www.gamusic.co.uk.

NORVIS XLVII Early Music Summer School, 29th July to 5th August,
College of St Hild and St Bede, Durham.

NORVIS (Northumberland Recorder and Viol School) is a popular all-ability course for recorder, viol, baroque strings, voice, lute and harpsichord. There are technique classes, small groups, renaissance band, choir, baroque orchestra, period dance, master-classes, concerts and more. Lavishly staffed with inspirational tutors.

See www.norvis.org.uk. Further information from Harriet Gilfillan on 07736 108771 or email enquiries@norvis.org.uk.

Cambridge Early Music, 30 July - 6 August and 6 - 12 August, Girton College, Cambridge.

In celebration of the 450th anniversary of the birth of Monteverdi:

The Monteverdi Legacy: Venetian Music from Monteverdi to Vivaldi, 30 July - 6 August, The Parley of Instruments.

Made in Venice: Willaert, de Rore, Ganassi and Bassano, masters of the 16th century, 6 - 12 August, Philip Thorby & Friends

See the flyer and www.CambridgeEarlyMusic.org for full details about courses, tutors and bursaries.

Irish Recorder and Viol Course 2017, August 12–19, An Grianán, Termonfechin, Ireland. For players of recorders, viols and other early instruments, covering a wide repertoire from ancient to modern. Tutors: Ibi Aziz, Marion Doherty-Hayden, Pamela Flanagan, Emma Murphy, Marion Scott, Philip Thorby. See <http://www.irishrecorderandviolcourse.org/>.

In Echo, www.inecho.co.uk, a new early music venture, is seeking support in order to produce their first CD, via www.crowdfunder.co.uk/inechocdappeal/backers/

Musical Instruments Resource Network (MIRN). MIRN (formerly MISSN) is a Subject Specialist Network for musical instrument collectors and collections in the UK. MIRN offers workshops, seminars and advice surgeries on topics that have an impact on the care, maintenance, display and use of musical instruments, especially those with a heritage interest. At <https://mirn.org.uk/about/> there are links to:

- the latest MIRN activities and upcoming events,
- guidance sheets on pertinent issues concerning musical instruments,
- related organisations and sources of further specialist information
- a Forum for contributing to discussions and asking questions.

Join MIRN to get full access to news, activities, events and the MIRN Forum.

Bursaries from the Joan Wess Educational Fund

NWEMF will consider applications from students in full time education and residents of North-West England and North Wales, to help finance taking part in a non-NWEMF U.K. early music event. Priority will be given to events within the region, and according to their educational value. Bursary amounts will normally be up to £100. Application is by letter giving the details, to Martin Steward (see Committee page 2).

DIARY OF EVENTS

Non-NWEMF WORKSHOPS

Please send information to: jmh@noc.ac.uk. I actively research our own and the workshops of our contiguous EMFs (**BMEMF**, **EMFScotland**, **MEMF**, **NEEMF**), **Benslow**, **Jackdaws**, **Lacock**, **Rondo & West Dean**. Summer Schools & other workshops will only be included in the **Contacts** section, unless I am sent specific information by members or the organisers.

April

7–9 National Society of Recorder Players Festival and AGM in Cambridge.

17-21 **Benslow**. The Benslow Baroque Oratorio: Handel Athalia for violins, violas, cellos, double basses, oboes & bassoons (A=415) & a chorus of singers with Julian Perkins, Henrik Persson, Andrew Radley, Judy Tarling.

21-23 **Rondo**. Hothorpe. Intermediate & Upper Intermediate.

- 22 **MEMF.** St.Andrew's Parish Centre, Sandhills Road, Barnt Green, Birmingham B45 8NR. Monteverdi the Sacred Dramatist - workshop for voices & instruments (pitch A440) with Justin Doyle.
- 23 Viol workshop in Tewkesbury with Simone Eckert of Hamburger Ratsmusik. Information and bookings: Jill Davies 01684 850112
oldchapelcourt@btinternet.com
- 24-27 **Benslow.** Gregorian Chant for All with John Rowlands-Pritchard.
- 29 **Recorders Scotland.** Glasgow SRP Playing Day with Sandra Foxall.
- 29-1 May **SHEM.** Workshop Weekend - Pearls From The Venetian Renaissance - for voices and instruments (A=440) focussing on music from the golden age of Venetian polyphony with Uri Smilansky, Emily White.

May

- 5-7 **Benslow.** Bach Concertos on Modern String Instruments with Judy Tarling.
- 5-7 **Benslow.** Expressive Harpsichord Playing with Dr Penelope Cave
- 5-7 **Halsway Manor.** Recorders weekend, organized by Pat Fitzpatrick.
- 6 **BMEMF.** Bishop's Palace, Hereford. Princely Splendour (rare choral works from 18th Century Rome) with Peter Leech.
- 6 **MEMF.** St Faith and St Laurence Church, Croftondown Road, Harborne, B17 8RE The Catholic Kings – Songs of the early Spanish Renaissance - workshop for voices with Richard Wilberforce.
- 12-14 **Benslow.** Voices and Viols with Alison Crum, Peter Syrus.
- 13 **NEEMF.** St Bartholomew's Church Hall, Station Road, Benton, Newcastle upon Tyne NE12 8YY. Spanish Ladies: Marian devotion in Iberian Renaissance polyphony (Morales, Guerrero & Victoria) for singers & instrumentalists with James Weeks
- 14–16 Dillington House Recorder Course. Ensemble course for upper intermediate level recorder players, descant to contrabass. Students need to be able to play in F and C fingerings. Renaissance multi-choir pieces and music by Gabrieli, Purcell, Challinger and others. All music provided. Tutor: Helen Hooker. £317 resident, £214 non-resident. Dillington House, Ilminster, Somerset, TA19 9DT.
- 22-25 **Benslow.** Venetian Music for Voices and Brass with Peter Bassano, Jeremy West.
- 26-28 **Benslow.** Now is the Month of Maying with Sara Stowe.
- 27 **NEEMF.** Minster School Hall, York, YO1 7JA. The Siege of York, a workshop for singers, with Dr Paul Gameson.
- 28 - 2 June: **Halsway Manor.** Whitsun Voices, Viols and Recorders, with Michael Sharman. Ensemble course for experienced singers and players of early instruments: recorders, viols, baroque oboe, flute, violin, viola, 'cello; cornett, cornamuse, sackbut, curtal.
- 30 – 1 June **Benslow.** Consorts for the Terrified with Alyson Lewin.

June

3 **MEMF**. Emmanuel Church, Forest Road, Loughborough, LE11 3NW. Hieronymus Praetorius – Music from Hamburg around 1600. Workshop for voices with Andrew Carwood.

3 **Recorders Scotland**. Scottish Recorder Festival, Glasgow.

10 **NEEMF**. Garforth, near Leeds. Large-scale music for voices and instruments, from Renaissance Italy and Spain, with Clive Walkley.

11-17 **Lacock**. Music At Monteconero - a week of choral singing in a former mediaeval monastery on the Adriatic with JanJoost van Elburg.

25 **BMEMF** (Sunday). Burton Court, Eardisland. The music of the Pleasure Gardens for singers and instrumentalists with Steven Devine, Kate Semmens.

25 – 2 July **TrioraMusica**. Broken Consorts at Midsummer with Alison Kinder. Renaissance music-making for viols, plucked strings, soft winds including recorders and singers. Composers will include Lassus, Gabrieli, Palestrina and several from Tudor England.

26-29 **Benslow**. Baroque String Orchestra with Theresa Caudle, Mark Caudle, Robin Bigwood.

30 - 2 July **Hawkwood**. Monteverdi Madrigals with Robert Hollingworth. Focus on music from the 1640 collection *Selva morale e spirituale* and madrigals, which will also be discussed in a short lecture about the composer. Single £295; shared £255; non-res £180, fully inclusive.

July

2 Baroque Dance Workshop with Ricardo Barros, at Dance Centre Llandrindod Wells.

8–16 **TrioraMusica**. Early Opera Week with Deborah Roberts (voices) Oliver Webber (band) and Claire Williams (continuo).

10-12 **Benslow**. Trio Sonatas with Da Camera (Emma Murphy, Susanna Pell, Steven Devine)

15-23 Meeting Musicale des Monts Dore, La Bourboule, France. Course for recorder, viol and keyboard players in the Auvergne.

16-21 **Benslow**. International Viol Summer School with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland.

22 **MEMF** workshop for Baroque Band (A=415) with Steven Devine, St Nicholas Church, Warwick

22 **NEEMF**. Venue tba. Medieval music with Rebecca Austen-Brown.

22–30 **TrioraMusica**. The Nuns of Ferrara and Verona with Laurie Stras, Deborah Roberts. Convent polyphony, Josquin, Gombert and Brumel. For all female voices (high sopranos to tenors).

23-29 **Beauchamp**

25–29 Lythe Chamber Music summer course with Ensemble DeNote and historical keyboard builder Johannes Secker.

29-5 Aug **Norvis**

29-5 Aug, Recorder Summer School, Bishop Burton, near Beverley.

30-6 Aug **Cambridge** week 1

August

6-12 **Cambridge** week 2

6-13 Historical Dance and Music Summer School; 18th-century Theatre, Ball and Country Dances and their Music, with Ricardo Barros, Kimiko Okamoto and Anne Daye, Ibi Aziz. Stoneyhurst College, Clitheroe, Lancashire BB7 9PZ

11-13 **Hawkwood**. Monteverdi Vespers of 1610 with Gavin Carr. Single £285; shared £245; non-res £185, fully inclusive.

12-19 Irish Recorder and Viol Course, An Grianan, Termonfechin, County Louth.

12-19 **Maison Verte Music** (France) 5th annual International Chamber Choir Week with Will Dawes, Francis Steele for 25 singers (usually 2 to 6 per part).

13-19 **Higham**. Early Music Summer School.

13-18 **Lacock**. Ludlow Summer School *Polychoral Music in 17th century Poland* - for singers and instrumentalists with Eamonn Dougan and Greg Skidmore.

13-20 **Baroque Week**, Queen Anne's School, Caversham, Berkshire. For singers and players of baroque music. 2017 theme *Rameau's Revolution*. music from the time of Lully through to Rameau focusing on excerpts from *Les Indes Galantes*. Tutors: Theresa Caudle (Director), Ann Allen, Amanda Babington, Christopher Bucknall, Satoko Doi-Luck, Jane Francis, Rachel Latham.

14-17 **Benslow**. Baroque Buffet: Baroque on Modern Instruments with Lucy Russell, Nick Parle, Katherine Sharman, Elizabeth Walker.

14-17 **Benslow**. Dancing in Restoration England with Ricardo Barros.

14-17 **Benslow**. Madrigal and Partsong Summer School, with James Oldfield.

18-20 **Benslow**. John Playford in the 21st Century with Paul Hutchinson, Karen Wimhurst.

27-1 Sep **Lacock**. Venice Music Party - a week of singing with an invited group in a church on the Grand Canal with Andrew Carwood.

September

1-3 **Scottish Recorder Course**. Scottish Police College, Tulliallan Castle

2-9 **TrioraMusica**. From Fayrfax to Taverner with Deborah Roberts. Pre-reformation English music in the grand style! For advanced consort singers (good readers or prepared to work in advance) with clear, well-tuned voices able to hold a part alone.

7–10 Medieval Music in the Dales, Bolton Castle, Wensleydale, Yorkshire. Medieval music from the Iberian peninsula organized by Trouvère Medieval Minstrels.

8-10 **Jackdaws**. Stylish Baroque (mainly A=415) with Theresa Caudle & Alastair Ross.

8-10 **Benslow**. Harmoniemusik with Boxwood and Brass, with Emily Worthington, Robert Percival, Anneke Scott

9 **BMEMF** workshop with Peter Syrus, Josquin and his contemporaries. For singers and players of sackbuts, curtals, recorders (alto downwards), and viols [A=440].

16 **MEMF** workshop for voices and instruments, Purcell's King Arthur with John Hancorn, Selly Oak Methodist Church

17-22 **Lacock**. Jimena de la Frontera music week: Spanish Music of the Sixteenth Century, for choral singers with Robert Hollingworth.

18-21 **Benslow**. Magnificat: Monteverdi's sacred music, with William Carslake, Theresa Caudle

18-21 **Benslow**. Lute Song with Jacob Heringman, John Potter

29-1 Oct **Rondo**. Hayes. Pre-formed Consorts & Elementary.

October

1 Flanders Quartet, **Salts Mill, Saltaire**. Workshops • Masterclasses • Ensemble Lessons • Individual Tuition. All levels of players welcome.

21- 22 **Recorders Scotland**. Dollar Recorder Weekend with Tom and Joris

30-2 Nov. **Benslow**. Singing and Acting Handel with Dionysios Kyropoulos, Andrew Radley

November

3-5 **Rondo**. High Leigh. Intermediate & Upper Intermediate.

13-16 **Benslow**. Harpsichord Accompaniment: Figuring It Out, with Robin Bigwood

17-19/20 **Benslow**. Consorting Viols with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland

December

2 **MEMF**. Christmas Music. Voices and Instruments, with Alison Kinder.

5-7 **Rondo**. High Leigh. Pre-formed Consorts.

28-2 **Lacock**. Ambleside Winter School, choral singing in the Lake District.

January 2018

28-2 Feb **Lacock**. Singing in Castara, a small fishing village in Tobago, with Justin Doyle

Contacts for workshops

Baroque Dance Workshop. Lis Talbott 01587 829072,
edavies@edavies.co.uk

Baroque Week. Queen Anne's School, Caversham, Berks. 01883 344031,
info@baroque-week.org.uk, www.baroque-week.org.uk

Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin,
Hertfordshire, SG4 9RB. 01462 459446, info@benslow.org, www.benslow.org

Beauchamp Early Music Course, c/o Gloucester Academy of Music,
Barbican House, Gloucester, GL1 2JF. 01452 688592,
earlymusic@gamusic.co.uk, www.gamusic.co.uk

BMEMF, Sue Russell, 01568 780559, peterandsuerussell@btinternet.com,
www.bmemf.org.uk

Brighton Early Music Festival, www.bremf.org.uk

Cambridge Early Music Summer Schools, 0844 808 2412,
info@cemss.org, www.cambridgeearlymusic.org

Canford Summer School of Music, Sherborne School, Sherborne, Dorset,
DT9 3AP. 020 8660 4766, canfordsummersch@aol.com,
www.canfordsummerschool.co.uk

Chalemie Summer School, Headington School, Headington Road,
Headington, Oxford, OX3. Barbara Segal 020 7700 4293,
chalemie@thorn.demon.co.uk, www.chalemie.co.uk

Dartington International Summer School. 01803 847080,
info@dartingtonsummerschool.org.uk, www.dartingtonsummerschool.org.uk

Dillington House Recorder Course. 01460 258648,
dillington@somerset.gov.uk, www.dillington.com

Discoed Upper House, Discoed, nr Presteigne, LD8 2NW. 01547 560369,
DiscoedEarlyMusic@BTConnect.com

Dolmetsch Summer School, Frensham Heights nr. Farnham, 01428
643235, brian@dolmetsch.com, www.dolmetsch.com

Dorset Bach Cantata Club, Sturminster Newton High School, Bath road,
Sturminster Newton, Dorset, DT10 1DT. Details from 01933 425 383.

Easter Early Music Course for recorder & viol players. St George's School,
Wells Lane, Ascot, SL5 7DZ. info@easterearlymusiccourse.org.uk,
easterearlymusiccourse.org.uk

EEMF, committee@eemf.org.uk, www.eemf.org.uk

EMFScotland, events@emfscotland.org.uk, www.emfscotland.org.uk

Farncombe Estate, Adult Learning Centre, Broadway, WR12 7LJ. 01386
854100, enquiries@FarncombeEstate.co.uk, www.farncombecourses.co.uk
Fiori Musicali, 01327 360931, www.fiori-musicali.com

Halsway Manor, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984
618274 office@halswaymanor.org.uk , www.halswaymanor.org.uk

For Whitsun event contact 01353 778939,

QuadQuotes@waitrose.com .

Hawkwood College, Painswick Old Road, Stroud, GL6 7QW. 01453 759034, info@hawkwoodcollege.co.uk, www.hawkwoodcollege.co.uk

Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH Early Music Summer Course. Details from 017687 76276, info@highamhall.com, www.highamhall.com

HISS (Historically Informed Summer School), Scarborough Campus of Hull University, Filey Road, Scarborough, YO11 3AZ. 0844 870 6478, hissenquiries@gmail.com, www.hiss.org.uk

Historical Dance and Music Summer School; <http://historicaldance.org.uk/summerschool/year2017>

IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777, Helen.Kneale@liverpool.ac.uk, www.eileensilcocks.co.uk

Irish Recorder & Viol Course. Termonfechin, Ireland. 00 353 85 288 0389, info@irishrecorderandviolcourse.org, www.irishrecorderandviolcourse.org

Jackdaws Music Education Trust, Great Elm, Frome, Somerset BA11 3NY. 01373 812 383, music@jackdaws.org, www.jackdaws.org.uk

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ, 01300 320684, kingcombe@hotmail.co.uk, www.kingcombe.org

Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01933 312104, enquiries@knustonhall.org.uk, www.knustonhall.org.uk

Lacock, Andrew van der Beek, 01249 730468, avdb@cantax.freemove.co.uk, www.lacock.org

Leicester Early Music Festival. 0116 270 9984, mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk

Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com, www.lutesoc.co.uk

Lythe, www.lythechambermusic.wordpress.com

Maison Verte Music, <http://www.lamaisonverte.co.uk/courses/>

Medieval Music in the Dales, www.medievalmusicinthedales.co.uk

Meeting Musicale des Monts Dore, <http://www.meeting-musical-des-monts-dore.fr/>

MEMF, Mike Ashley (MEMF Chair), chairman@memf.org.uk, www.memf.org.uk

Mostly Music, Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, www.mostlymusic.co.uk

Musica Donum Dei, Wendy Hancock, wendy@philidors.co.uk, www.musicadonumdei.org

NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, boxoffice@ncem.co.uk, www.ncem.co.uk

NEEMF, secretary@neemf.org.uk, www.neemf.org.uk

NEMA, jane.beeson@btopenworld.com, www.nema-uk.org

NORVIS, Northumbrian Recorder & Viol Summer School, Durham, 07736 108771, enquiries@norvis.org.uk, www.norvis.org.uk

NWEMF viol weekend, <https://nwemf.org/violweekend/>
Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com
Oxford Baroque Week. Headington School, Oxford. 0161 281 2502, p.b.collier@googlemail.com, www.baroque-week.org.uk
 Pro Cantione Antiqua, 01943 874649
Recorders For All Easter Recorder Course. The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire, DE55 1AU. Jan Epps, 01752 481193, jan.epps57@gmail.com, www.recordersforall.org.uk
Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK
Recorder Summer School, <http://recordersummerschool.org.uk/>
 Roger Wilkes, 01565 872650, mostlymusic@btinternet.com
Rondo Viol Academy. 07949 511619, www.rondoviolacademy.co.uk
Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com, www.earlymusicshop.com
 Schola Gregoriana of Cambridge, 01223 263063, scholacambridge@aol.com, www.scholagregoriana.org
Scottish Recorder Course. <https://scottishrecordercourse.wordpress.com/>
SEMF, richard.j.whitehouse@btinternet.com, www.semf.org.uk
Sherborne Early Music. Sherborne Girls School, Bradford Rd, Sherborne, Dorset, DT9 3QN, info@sherborneearlymusic.com, www.sherborneearlymusic.com
 Singers of Note, 01204 692797, martin.westhorp@ntlworld.com, www.singersofnote.com
 Singing Days, 01943 874649, pca@singingdays.co.uk, www.singingdays.co.uk
 Society of Recorder Players, Manchester branch normally meets 1st Friday & 2nd Saturday of every month. Ros Flinn, 01772 335801, manchester@srp.org.uk, www.srp.org.uk/manchester/index.php
SWEMF, secretary@swemf.org.uk, www.swemf.org.uk
 Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281, helen.poole@tsss.uk.com, www.tsss.uk.com
 Tewkesbury Viol workshop: Jill Davies 01684 850112
oldchapelcourt@btinternet.com
Triora Musica, Deborah Roberts, 01273 823788, deborah@musicasecreta.com, www.trioramusica.com
TVEMF, www.tvemf.org, secretary@tvemf.org, tamesis@tvemf.org
VdGS (Viola de Gamba Society), 01904 706959, admin@vdgs.org.co.uk, www.vdgs.org.uk
West Dean College, Chichester, PO18 0QZ, 01243 811301, short.courses@westdean.org.uk, www.westdean.org.uk

Concerts

Please send information to: jmh@noc.ac.uk. I rely on members or organisers to submit details for inclusion.

May

- 5-7 Worcester Early Music Festival. Monteverdi 1567 – Telemann 1767.
5 Lunchtime concert, the Leeds Waits at St. John's Church, New Briggate, Leeds.
6 Baroque Day of three concerts, focusing on the use of music to tell stories and express emotions, with Compagnia d'Istrumenti, University Baroque Ensemble, Bethany Seymour soprano, Niels Tilma trumpet, Peter Seymour harpsichord, organ
12.30pm: Lamenti stravaganti, 3pm: Si suoni la tromba, 7pm: University Baroque Ensemble.
26-29 **NCEM**. Beverley Early Music Festival.
28 Clothworkers Consort, Clothworkers Centenary Concert Hall, Leeds University.
31 The 24 and St Salvator's Chapel Choir, Sir Jack Lyons Concert Hall, York; Robert Hollingworth, Tom Wilkinson directors. Tallis Spem in alium, Striggio Mass in 40 parts, Gabriel Jackson Sanctum est verum lumen.

June

- 11 **NCEM** York, Leeds Baroque Orchestra, director Peter Holman "Made in the North".
12 **Recorders Scotland**. Edinburgh SRP Summer Evening Concert
17 Yorkshire Bach Choir, Sir Jack Lyons Concert Hall, University of York. Vespers settings from Monteverdi's 1641 collection Selva morale e spiritual and Carissimi's Historia di Jephthe with Yorkshire Baroque Soloists.
25 **NCEM** York, "Telemann at Home"; music by Telemann, C.P.E.Bach, J.S.Bach and Handel. Graham O'Sullivan flute, Susanna Pell viola da gamba, Mie Hayashi harpsichord.

July

- 7-15 **NCEM**. York Early Music Festival.

September

- 9 **NCEM** "Telemann abroad", music by Telemann, Rameau, Forqueray, Blavet and Guignon. Graham O'Sullivan flute, Susanna Pell viola da gamba, Mie Hayashi harpsichord, Huw Daniel (violin).
14 Markenfield Hall, **Ripon**. Fantasticus baroque trio from Amsterdam. Rie Kimura violin, Robert Smith viola da gamba, Guillermo Brachetta harpsichord with Wilbert Hazelzet flute. Telemann and Guillemain.
30 Flanders Recorder Quartet Weekend, **Salts Mill**, Victoria Road, **Saltaire**, West Yorkshire BD18 3LA. The Final Chapter - Farewell concert.

October

20–22 Thirty-fourth **Early Dance Circle Festival** at Tadcaster. 20th: 'Portrait of a Lady' A presentation by Lucy Adlington of 'The History Wardrobe'. 21st: Festival of Dance in Riley-Smith Hall & An Evening of Country Dancing with Andrew Shaw & Sarabande.

Contacts for concerts

Birmingham Barber Institute. <http://barber.org.uk/> 0121 414 7333
The **Bridgewater** Hall, Manchester. 0161 907 9000, 0161 950 0015,
www.bridgewater-hall.co.uk

Buxton Festival. 0845 1272190, www.buxtonfestival.co.uk

Buxton Opera House 0845 1272190, boxoffice@buxtonoperahouse.org.uk,
www.buxtonoperahouse.org.uk & www.buxtonfestival.co.uk

Chetham's School of Music, Long Millgate, Manchester, M3 1SB, 0161 838 7200, www.chethams.com

Early Dance Circle Festival, Ann Kent tel. 01484 663842, email paulkent4@btinternet.com <http://www.earlydancecircle.co.uk/>
Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687 76276,
admin@highamhall.com

Kempley Village Hall, <http://www.kempleyvillagehall.org.uk/>, 07891 254372.

Leeds University, <http://concerts.leeds.ac.uk>

Leeds Waits. alan.radford@btinternet.com

Leominster. Tourist Information Centre, reception@leominstertourism.co.uk
01568 616460.

Music in New Radnor. Box office 01544 350268.

NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, boxoffice@ncem.co.uk,
www.ncem.co.uk

Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK

Ripon. 01765 605508, www.riponinternationalfestival.com

Royal Northern College of Music (**RNCM**), Manchester Box Office, 0161 907 5555, box.office@rncm.ac.uk, www.rncm.ac.uk

St Andrew's & St George's West Church, Edinburgh. Queen's Hall Box Office, <http://www.thequeenshall.net/elsewhere/shows/>, 0131-668 2019

St Martin's Church, Worcester. www.stmartinsworcester.org.uk

Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com,
www.earlymusicshop.com

Worcester Cathedral. Worcester Live Box Office, 01905 611427

Worcester Huntingdon Hall. Worcester Concert Club, 01905 611427

Worcester Early Music Festival. www.earlymusicworcs.org

York, Sir Jack Lyons Concert Hall, www.york.ac.uk/concerts