



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XLII NUMBER 1 February 2018

FORTHCOMING NWEMF WORKSHOPS

(booking details at www.nwemf.org.uk)

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

- 24th February: **Schütz, from Geistliche Chormusik (1648, Op 11) & Psalmen Davids (1619, Op 2)** for voices & instruments, Chester
Tutor: **Andrew Griffiths** (page 4)
- 24th March: **Music from the early fifteenth-century: a musical moment**, Wilmslow
Tutor: **Don Greig** (page 5)
- 21st April: **Music of Giovanni Croce for voices & instruments**
Wilmslow
Tutor: **Roger Wilkes** (page 6)
- 26th May: **Franco Flemish music with movements from Brumel's 'Missa Et Ecce Terrae Motus'** for singers and instruments, Lancaster
Tutor: **William Carslake**
- 16th June: **Peter Philips**
Tutor: **Peter Syrus**
- 22nd September: **John Taverner**
Tutor: **David Allinson**
- 27th October: **Crequillon & Lambert**
Tutor: **Deborah Catterall**
- 24th November: **Christmas/Advent theme for voices and instruments**
Tutor: **Alison Kinder**
- 16th February 2019: **Cardoso Requiem & other Portuguese composers** - for singers
Tutor: **Rory Johnston**

From the Editor

Welcome to a New Year of music making with NWEMF – see the page 1 list. Firstly, please register now if you intend to come to the Schütz workshop on February 24th with Andrew Griffiths of Stile Antico. Sadly, January's workshop on Cardoso and other Portuguese composers with Rory Johnston had to be cancelled because it was not viable with too few registered by the due date. This illustrates the importance of registering at least two weeks ahead so that workshops can be prepared knowing the balance of participants. Registration forms for February, March and April NWEMF workshops are now available and details of these workshops are on pages 4-6.

Reports on the November workshop are on pages 6-10. News of other future events and opportunities is on pages 10-14. I thank the contributors of these items. The listings of workshops (pages 14-21) and concerts (pages 21-24) show much else going on.

Items for a future issue from any member will be welcome – by the end of March for the next issue please.

John Huthnance

MEMBERSHIP MATTERS

a A hearty welcome to our new members:- Jonathan Barrett, Dafydd Lowe, Sasha Johnson Manning, Marc Murray & Rachel Sherratt

b Resignations - Ann Speyer (Dale) (moved to EEMF).

c We currently have 153 members, 3 of whom are Life Members.

d **1 January is the date when renewal of subscriptions falls due.**

Profound thanks to the 89 members who have already paid their **£10**.

Please note the amount. To those who have paid £12.50 or even £15, we are treating the excess as a generous donation. Thank you! However, you may wish to adjust your standing order before next year.

e Your Committee has asked me routinely to issue a reminder 1 week before the closing date for bookings of each Workshop.

f If any of the 41% of members who does 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 by BACS to NWEMF's bank account using sort code 09-01-56 & account number 79658106, with your name as the reference. This method can be used for workshop fees as well as membership dues.

Bob Foster (Membership Secretary)

Cancellation of Rory Johnston's Cardoso workshop, 20th January. It was with profound regret that I had to cancel this workshop. The reason was - too few singers applied and none were basses. I attribute this to two factors - the unpredictable January weather with reluctance of members to commit to travelling any distance and the prevalence of winter illnesses, especially influenza. Rory has kindly agreed to try again on 16 February 2019. We shall impose a requirement of at least 5 singers per part. Bob Foster

FORTHCOMING NWEMF WORKSHOPS

are listed on the front page. Here follow details to April 2018.

Schütz, pieces from Geistliche Chormusik (1648, Op 11) & Psalmen Davids (1619, Op 2) for voices & instruments

Saturday 24th February 2018

All Saints Church, 2 Vicarage Road, Hoole, Chester CH2 3HZ

Tutor: **Andrew Griffiths**

In addition to singing tenor with the award-winning Stile Antico, Andrew has worked extensively as conductor, vocal coach and répétiteur with several opera companies including Covent Garden, regularly directs the BBC Singers, and has evangelised in the Bach Passions. We are delighted to welcome him to the north-west.

Schütz is one of the great names from the early German Baroque, and this workshop contrasts music from two of his most important collections. *Psalmen Davids* (1619) shows the influence of studies with Giovanni Gabrieli: thoroughly Italian and exuberant will be *Der Herr sprach zu meinem Herren* (3 choirs) and *Zion spricht* (4 choirs). In *Geistliche Chormusik* (1648) the composer returns more to Germanic roots and the music is less immediately extrovert. Yet variety is certainly there, from the anguished *Die mit Tränen säen* to the warring energy of *Verleih uns Frieden*.

Voices are invited in all ranges, and players of the following: cornetts, sackbuts, curtals, recorders (altos downward), and strings (viols and violin family). All Saints Church is on the A56, approximately one mile north-east of Chester city centre. There is a small car park adjacent to the church, and plenty of on-street parking close by.

Music from the early fifteenth-century: a musical moment

Saturday 24th March 2018

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

Tutor: **Don Greig**

There is no doubt at all that continental music of the early fifteenth century underwent a significant change. Influenced by English music, continental composers began to develop a more consonant and suave musical style that would set music of the fifteenth century on an ineluctable path towards the richness of the celebrated Franco-Flemish school that flourished so successfully one hundred years later. The workshop will explore this important moment of early music history. We will look back at the more alien landscape of continental music of the fourteenth century and explore the English music, described by one contemporary commentator as *la contenance angloise*, that challenged it. Though figures such as Dufay and Binchois are credited with developing the new style, there are many composers who unquestionably contributed. However, because of a lack of biographical information and the loss of many of their works, their names are not well known. We will, then, perform works by Billart, Gautier Libert, Loqueville and many others, whose compositions are rarely performed.

It is important to note that music of this period was not written in our now-standard SATB format. However, we will adopt the same procedure as an earlier workshop on medieval music run by Donald Greig, with male and female voices doubling at the octave.

Donald Greig began his life as a performer as a chorister at Westminster Abbey and subsequently sang as a choral scholar at Canterbury Cathedral when he studied Film and English at the University of Kent. Postgraduate work in Film Studies followed but the life of a singer beckoned. Since 1985 he has been a familiar figure on the early music scene with groups like Gothic Voices, the Gabrieli Consort, the Taverner Consort, The Tallis Scholars, of which he was a regular member for over twenty-five years, and The Orlando Consort, of which he was a founder member and with which he still sings.

He has developed several projects of his own, including a published novel, *Time Will Tell* (2013), given many lectures and workshops in universities and similar contexts, written various articles for musicological journals and books, and is currently studying for a PhD in music at University of Nottingham. The last emerges from 'Voices Appeared', a soundtrack of music performed by The Orlando Consort to accompany screenings of Carl Theodor Dreyer's acclaimed 1928 silent film, *La Passion de Jeanne d'Arc*.

Works by Giovanni Croce for singers and players

Saturday 21 April 2018

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

Tutor: **Roger Wilkes**

Singers (all voice parts) and instrumentalists are warmly welcomed to take part. While provision will be made for all instrumentalists who appear, the envisaged repertory will sound especially well on loud winds (thus, cornetts and sackbuts in particular). Viols and recorders (favouring the larger instruments in both categories) will also be assets.

Giovanni Croce (c1557-1609), though not the most famous of Venetian contemporaries working at San Marco during the period of Giovanni Gabrieli, is certainly one of the most significant – as singer and priest-composer of sacred music and madrigalian works (canzonets and madrigal comedies most particularly); and as vice-maestro of San Marco, then as maestro di cappella from 1603 until his death. Our repertory at this workshop will focus on a cross-section of Croce's sacred works, especially, though not wholly, ones written for 6-8 parts. More information is available on request if needed (contact Roger on 01606 75738 or at mostlymusic@btinternet.com) – including directions to the venue, itself easily accessible by road and by public transport.

REPORTS

Chant of the Slavic Orthodox world, Ivan Moody, Alderley Edge, 18th November

Some 23 people, coming from as far afield as London and Edinburgh, gathered at Chorley (Alderley Edge) on 18 November for a workshop on Russian (and some other Slavonic) chant and church singing, led by Ivan Moody. We worked through eight pieces – this may sound quite a lot, but in fact none of the pieces were long, and some were very short.

We sang all of them in Church Slavonic, the sacred language of the Slavonic areas of the Orthodox Church. As most people present were not familiar with the language, it seemed to me that everyone coped very well with it, particularly given the propensity for tongue-twisting consonant combinations in not a few places. The meaning of each piece was presented before starting, but we did not generally spend a great deal of time over this. On the other hand, Ivan Moody gave a good introduction to the history of the Russian and other Slavonic churches (particularly Serbian and Romanian) as it affected the development of music. Some interesting aspects were touched upon: such as how the early chant, which had long been abandoned, was to a large extent only transcribed in

the 1960s by Nikolai Uspensky, and was greeted with disbelief and accusations that he must have got it all wrong, with all the parallel seconds and so forth. Some chants, however, had been preserved by the Old Believers, a break-away sect that started in the seventeenth century when the church authorities undertook to revise and correct the liturgy, much to the chagrin of ordinary worshippers. In Serbia, the Ottomans forbade the printing of church books, and the chant, along with its ornamentation, survived only orally, to be written down much later; we sang one example of this. Romania was at a cross-roads between Slavonic and Byzantine traditions, and many churches had two choirs, one for each style (the question was raised of whether they vied with each other within one service).

The pieces we sang covered a good range of Slavonic church music from medieval chant up to the seventeenth century (much more could have been investigated, given time, of course).

We had a Bulgarian *cherubic hymn* involving an oison (drone) mainly on two notes, with the melody floating above this. The Serbian orally transmitted *Apolytikion for Ss Peter and Paul* was a short, light piece, with ornaments incorporated into the transcribed music; we tried this with the drone as the director indicated it should be done, then a third lower (which did not prove very convincing). The znamenny *paschal kontakion*, representing the earliest form of Russian chant, was quite distinctive, including such things as quavers having to be fitted in and throwing the beat; there was quite a lot of discussion about how they might originally have performed such pieces. The *Bogoroditse Devo* (the Ave Maria, more or less) was later, probably from the seventeenth century, and more musically familiar; it was a lovely piece, in two-part chant, with a four-part chord on just one note in the middle (on 'you have given birth' to the saviour of our souls). *Dostoino est'* (Znamenny polyphony, but in so-called 'Greek chant') was also in two mainly parallel parts (with some ornamentation mainly in the bass). *Vozbrannoi voevode* (To you, triumphant leader) is a late seventeenth-century piece in three-part close harmony. *Svetilen uspeniya* (exapostellarion for the Dormition) is also late seventeenth-century, and in three parts, a very haunting piece, achieving its effect in often simple ways such as alternating drops/rises of fourths and fifths (in the tenor), which is spoken in the first person by the Mother of God. The pieces from this transitional period are interesting: still chant-based, they are taking on a distinctly polyphonic form, but with 'primitive' features like parallel fifths. The latest piece, chronologically and stylistically, *Khvalite imya Godpodne*, by Nikolai Deletsky (before 1680), was quite different from the other pieces: here, chant had to all intents and

purposes been left behind, and we have a thoroughly western, baroque piece (which would scarcely stand comparison with the great works being produced in western Europe at the time); somehow, all the glory and exotic wealth of the early period had been swept away in favour of 'keeping up with the Joneses'.

It was a very enjoyable day, both musically and for the background to the music that Ivan Moody, with his great experience in this field, was able to share with us. Some felt that had the emphasis been more firmly on early chant, rather than later developments, the day might have been more rewarding, but as it was we did have a good overview of several centuries of church music from different lands. We finished rather early, and I think we could reasonably have covered at least a couple more pieces.

Clive Tolley



On a beautiful winter's morning I crossed Cheshire to reach Chorley Village Hall. Chorley is a lovely place that expanded during Victorian times to meet the railway network, when it became known as Alderley Edge. The hall is a typical NWEMF venue, clean, neat, well decorated and providing ample parking.

I didn't know much about the subject and was a bit apprehensive, to be honest. I sing western European music mostly - Anglican Liturgy and the music typically performed by Choral Societies. The nearest I get to Russian music is 'Bogoroditse Devo' from the Rachmaninov Vespers. I was encouraged by receiving some good notes, with a guide to pronunciation and a scholarly introduction to the day's subject, well in advance. I 'googled' the speaker Ivan Moody, and found him to be a highly

respected academic, who also happens to be an Orthodox priest who runs his church choir. I was put at my ease by the NWEMF welcome; good tea, excellent biscuits, then a swift introduction to this scholarly and quietly spoken Englishman, and our journey began.

Ivan presented a thoughtfully curated list of music which led us gently but purposefully into this new world. The Russian Orthodox Tradition began at the command of Prince Vladimir of Kiev, a convert to Christianity who sent emissaries to find the best music for the Russian Church. They found it in the Greek Orthodox Music of Constantinople, and transplanted it wholesale into their own tradition, initially in Greek, then into Russian and evolved the repertoire to adapt to local conditions.

Our first piece was for the Liturgy of the Faithful. We had a brief introduction, a run through the melody, and after a note on the pitch pipe we started to sing. It was magical; twenty or so unaccompanied voices, in a simple space, the sounds echoing as it would in any church. It had a simple melody accompanied by a drone at an interval that sounds odd, almost 'wrong' to western ears, and to put it politely it seems to go on a bit. We raised these issues and Ivan's explanations put this neatly into context. The drone pitch is 'just the way they do it'. Russia did not have the same musical development as we in the west – the Renaissance completely passed them by - it might echo an earlier musical tradition, but we just don't know as there is virtually no record of the music it replaced. The structure reflects the needs of the liturgy - it accompanies an important preliminary of Divine Service where the unconsecrated host is led around the church and shown to the faithful. This takes a while and so the repetition makes sense; each part of the congregation receives a full experience of accompaniment as the host arrives. Then we sang it again. I loved this approach, it made the whole subject come alive. I was able to picture the whole thing in my mind.

We followed this by The Apolytikon for Ss Peter & Paul, this time using a version from Serbia, giving an experience of the rather different melodic style. Serbians differ from their Russian neighbours. While they use (almost) the same Cyrillic Alphabet, the language and pronunciation differ in some significant ways. Serbia developed a strong oral tradition during the Turkish occupation when written music was forbidden.

Next came the Kontakion for Pascha, and a first exposure to the distinctive Znamenny Chant style, which expanded greatly under the patronage of Ivan the Terrible, and gave our speaker the chance to outline the neumatic system. This enables parts of the music to be described by means of symbols, presumably making things easier for singers and scribes.

We concluded the morning with a version of Bogoroditse Devo that showed influence from Western Europe, with four part harmony and a certain amount of word painting.

The afternoon was an exploration of more complex music with detailed structures familiar to western ears. We sang music from the Polish-Ukrainian Period, when Russia was exposed to western musical influences; and the Italian Period when architects, artists and musicians flocked to the court at St Petersburg.

Rachmaninov was mentioned in passing. He composed his own liturgical music having admired and studied the traditional music. I understand he was a great collector of music, in a similar vein to Ralph Vaughan Williams and Percy Grainger.

I left the meeting a very happy man, having enjoyed an excellent introduction to this music, greatly aided by the opportunity to sing and experience it for myself. It has certainly encouraged me to explore the topic further, and I would recommend this approach as well suited to music students. RNCM and Chets please note... Ian Dayes

NEWS ITEMS

MEMF: Ceremony & Devotion: Sacred music of the Tudors; works by Tallis, Parsons, Sheppard & White, for voices, with Sally Dunkley, 10th February, St. Faith & St. Laurence Church, Harborne. Please bring a mug; MEMF is not using “disposable” cups any more.

Dorset Bach Cantata Club meets on three weekends a year. Next two: 10-11 February, JS Bach Cantatas BWV 109 *Ich glaube, lieber Herr, hilf meinem Unglauben* and BWV 27 *Wer weiss, wie nahe mir mein Ende* with Chris Brown; 13-14 May 2018, JS Bach Cantatas BWV 208 *Was mir behagt* (Hunt Cantata) and BWV 112 *Der Herr ist mein getreuer Hirt* with Tim Brown. 01935 425 383 (singers), 01722 780 538 (orchestra), <http://www.dorsetbach.org.uk/>

NEEMF workshop, JS Bach with Professor Eric Cross, St Paul's Church, Whitely Bay, Tyneside, 10th February. Singers and instrumentalists (A=415). www.neemf.org.uk

Birmingham International Recorder and Early Music Festival, Royal Birmingham Conservatoire, 15-18 February. Concerts, recitals, masterclasses, films, workshops, exhibitions and talks; international

soloists, well-known early music groups and some innovative projects presenting old music in new ways. Highlights include:

Birmingham Young Recorder Soloists Competition

Professional and student concerts including Dan Laurin, The Gonzaga Band, London Handel Players, Musical and Amicable Society, Art of Moog, Bonfire Radicals

Thirtieth Anniversary Celebration concert for Walter Bergmann

Early music taster workshops, Demonstration events, Recorder Masterclasses

Early Music Market (16-18 February) with many instrument makers, organisations and shops present.

<https://www.facebook.com/BrumRecFest/> Twitter: @BrumRecFest

Website: www.bcu.ac.uk/recorderfest18

Border Marches Early Music Forum
Workshop - Saturday 24 February 2018

Music for Lent from 17th Century Mexico

Tutor: David Hatcher

For singers, viols, recorders, curtals,
cornetts, sackbuts and large shawms
A = 440

10:00 a.m. - 4:30 p.m.
Barnstree, near Hereford

£14 EMF members
£16 non-members
£5 students

For information and booking visit www.bmemf.org.uk
or contact Marina Gowan Tel: 01684 565707.
Email: marina.gowan@btinternet.com

Recorder Consort weekend

Tutor: Philip Gruar. 18:30 Friday 16 March – 12:30 Sunday 18 March.

An opportunity for recorder players to enjoy a weekend of mostly one-to-a-part consort playing, in anything from four to twelve parts,

and to discover some possibly unfamiliar music. Mainly Renaissance, but we may extend into some 20th century music too. (Coincides with the Viol weekend, so we are planning for some interplay!)

Viol Consort Weekend

Tutor: Elizabeth Dodd. 18:30 Friday 16 March – 12:30 Sunday 18 March. Now in its second year at Higham, this friendly course (for all standards except beginner) will focus on consorts by Thomas Lupo, Alphonso Ferrabosco and John Ward. For those who wish there can be some interaction with the recorder course running alongside.

For either, contact

Higham Hall, Bassenthwaite Lake,
Cockermouth, CA13 9HS
017687 76276

admin@highamhall.com

English Lute Song Recital: Danyel, Campian and Dowland. 17th April, 12.45 pm, Wesleyan Chapel, St John's Street, Chester, with Deborah Catterall and Hugh Cherry. Entrance free.

Early Music in the Marches, Thursday, 19th April, 7.30 pm, St Michael's Church, Discoed, Presteigne, LD8 2NW and Sunday 29th April, 3.00 pm, Old St Martins, Cornmarket, Worcester. The Linarol Consort of Renaissance Viols, directed by David Hatcher with tenor Matthew Pochin. Highlights of a manuscript (circa 1535) of German music in the National Library of Austria and associated with the court of the Emperor Maximilian I. The manuscript (modern edition by David Hatcher) comprises 86 pieces: small-scale, domestic songs and instrumental pieces by composers including Josquin, Isaac and Senfl. 14 pieces are texted songs. DiscoedEarlyMusic@BTConnect.com

Shakespeare 'Hot Under The Collar!' Acting with a little music. Juicy, passionate, funny and argumentative excerpts from *A Midsummer Night's Dream*, *The Merchant of Venice*, *Romeo and Juliet* and *Much Ado About Nothing*. With Deborah Catterall.

23rd April, Wrexham Carnival of Words, 7 pm, Wrexham Library, £8

14th July, Cilcain Village Hall, 7.30 – 9 pm (£10/£8 to include refreshments and meet the performers afterwards)

21st July, St Paul's Church, Adlington, 7.30 pm, £8/£6

Tickets from Deborah; email deborah_catterall@yahoo.com

Renaissance flute course, 27th May to 1st June at the beautiful Moulin de Cajarc, in Cordes, Southern France. The course will be relatively small-scale (about 10 participants) and based within an idyllic setting. Renaissance consort playing (at pitch A=440Hz) forms the focus of the course, with encouragement in reading from original notation and clefs, alongside sessions aimed at developing tone and technique. Additional topics will include articulation and text, diminution playing and an introduction to the use of sol-fa hexachord theory in consort. Information: flyer and www.moulindecajarc or www.clarebeesley.info
Enquiries and bookings: Jane Ebel 0751 582 2479, penski@btinternet.com

'Chansons d'amours', Deborah Catterall and Company of Voices: 16th June, Cilcain Village Hall, Cilcain, North Wales, 7.30pm. Courtly love from the French courts with the "exquisitely perfumed" music of

Crecquillon and Lambert . . . and more, 1520 to 1620. “Stunning and intimate” music for vocal consort and lutes, acted by Company of Voices.

Beauchamp Early Music course, 22-28 July 2018: *Angels and Ministers of Grace*...., directed by Philip Thorby. The course is open to singers and instrumentalists and is unique in that, with its strong brass and loud wind sections, it is possible to play large scale pieces. We are able to offer bedroom accommodation in addition to camping/local B&Bs. More information (leaflet, booking form) accompanies this newsletter, or visit www.gamusic.co.uk and follow the link to holiday music courses, or e-mail earlymusic@gamusic.co.uk . Feedback quote from 2017: *Lovely music, lovely food, lovely people what more could one ask?!*

Monteverdi Madrigal Week, San Trovaso, Venice, 22-28 July. Rehearse and perform selected madrigals and motets by Monteverdi and his contemporaries, representative vocal works of the late Renaissance and early Baroque, at locations where they were originally sung. For experienced choral singers; participants should have basic sight-reading skills; music/scores will be sent in advance for prior preparation. The course ends with a concert as part of the organ festival *Gaetano Callido* in the church of San Trovaso on July 27, 2018 at 21:00. As well as full choir, the course also consists of ensemble singing, voice training, baroque singing and Feldenkrais. Course language is English. 480 €; 400 € if booked before 31st March. See <http://hannesfromhund.com/monteverdi-madrigal-week-venice/>

5th Annual Early Music Summer School, 5-11 August 2018, Higham Hall, near Cockermouth, Cumbria CA13 9SH. [Sunday afternoon tea to Saturday breakfast]. For competent singers, viol, lute and recorder players, with music c1450-c1650. Instruction in choral / solo singing, viol and recorder playing, lute, plus vocal technique and various consorts. Plenary music-making sessions, lectures and opportunities to try something new (instrument or voice). A rich musical cocktail! With Roger Wilkes (Vocal), Deborah Catterall (Vocal), Elizabeth Dodd (Viol, Renaissance Dance), Philip Guar (Recorder), Hugh Cherry (Lute). Residential: £599, Non-residential: £399. Information and application form at <http://highamhall.com/course/emss/> There under ‘Application Form’ is help for an application to proceed smoothly. [If problems arise, please let Roger Wilkes know.]

Tuition in harpsichord, voice, baroque violin

Hello! I'm just getting in touch to introduce ourselves, having recently moved up to Cumbria (near Penrith) from Berkshire. We are professional early music folk hoping to connect with fellow musicians and to offer tuition in harpsichord and voice/ baroque violin in the area. Our website is www.edenvalleymusic.co.uk and e-mail info@edenvalleymusic.co.uk

Katharine May

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 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.

February 2018

- 10 **MEMF**. Ceremony and Devotion: Sacred Music of the Tudors (Tallis, Parsons, Sheppard & White) – workshop for voices with Sally Dunkley. St.Faith and St.Laurence Church, Harborne.
- 10 **NEEMF**. Bach, for singers and instrumentalists (A=415), St Paul's Church, Whitley Bay, with Prof. Eric Cross.
- 10-11 **Dorset Bach Cantata Club**
- 16-18 **Jackdaws**. The City Music: Renaissance Wind Band Music for Court & City with William Lyons & Richard Thomas. Intermediate.
- 16–18 **Dillington House**: William Byrd and the Music of his Age, with Roderick Swanston
- 17 Society of Recorder Players Wales Group playing day. Tutor Delyth Holland. See www.srp-wales.co.uk/
- 17-25 Seville. **Orpheon Foundation** early music course. orpheon@gmx.at
- 19–21 Piva: Real Roots! **Halsway Manor**. Explore popular dance and ballad music of the late 16th century on an array of instruments. All instruments welcomed; opportunities to try curtals, crumhorns, shawms, bagpipes and more!
- 20-24 **Recorder Courses Lyme**. Facsimile for advanced players with Philip Thorby.
- 23-25 **Rondo**. Elementary and pre-formed groups. The Hayes

- 23-26 **West Dean.** English Art Song 1600–2000, with Evelyn Tubb and Michael Fields, for performers to sing in an authentic and personal way, from Renaissance to the present.
- 24 **BMEMF.** Music for Lent from the New World, with David Hatcher. Bartestree Village Hall, nr Hereford. Now fully booked.
marna.gowan@btinternet.com

March 2018

- 2–4 **Dillington House:** Viva Vivaldi, The Glories of the Italian Baroque, with Steven Devine, Colin Booth and Kate Semmens.
- 9-11 **West Dean.** Recorder consort weekend with Helen Hooker, for players of intermediate ability who can play confidently on C and F recorders. Repertoire from the Renaissance to the present day
- 9-11 **Benslow.** Madsongs and Particles: madrigals from the Renaissance by Morley, Tomkins and Monteverdi and part-songs and opera choruses by Mozart, Brahms, Verdi, Sullivan and Rutter. With Peter Broadbent.
- 10 **MEMF.** Handel: Dixit Dominus – for voices and instruments (A=415) with David Hatcher. St Nicholas' Church, Warwick CV34 4JD
- 10 **BMEMF.** Workshop for recorder players with Grace Barton. Lion Ballroom, Leominster. fjohnstone@btinternet.com
- 15/16-18 **Benslow** LuteFest with Alex McCartney, Andrew Maginley, Roy Marks, Stewart McCoy, Jeni Melia.
- 16-18 **Higham Hall** Viol weekend and Recorder consorts.
- 17 **NEEMF**, 15th-century music and dance with Gaita; Friends Meeting House, Skinnergate, Darlington, DL2 7NB
- 17 Society of Recorder Players Wales Group playing day. Tutor Delyth Holland. See www.srp-wales.co.uk/
- 18 **EMF Scotland** Recorder Playing day and tutorial workshop with members of the Flanders Recorder Quartet, St Cecilia's Hall, Niddry St., Edinburgh EH1 1LG.
- 23-25 **Rondo.** Advanced. The Beeches
- 29 – 5 April. **Recorders for All.** Easter Recorder Course, The Hayes Conference Centre, Derbyshire. www.recordersforall.org.uk
- 31 – 1 April. **Knuston Hall.** Renaissance Music at Easter for voices and wind.

April 2018

- 4-9 Easter Early Music Course at Ascot. www.easterearlymusiccourse.org.uk
- 4-9 **Chalemie** Easter School, Headington School, Oxford. Early music, dance, commedia, costume etc.
- 9-15 **Benslow** Baroque Opera: Rameau's *Les Indes Galantes* (A= 415; Upper Intermediate / Advanced) with Dionysios Kyropoulos, Julian Perkins, Judy Tarling, Henrik Persson, Andrew Radley
- 13-15 **Knuston Hall.** Recorder course.
- 14 **NEEMF** performing day out, Bowes Museum, Barnard Castle; groups of singers and musicians play for the public.
- 15-21 **Lacock** Willaert, Manchicourt, Ramsey, Lauridsen and MacMillan, in Gargonza, a fortified hilltop village in Tuscany, with Patrick Craig.
- 20-22 **Rondo.** Intermediate and Upper Intermediate. The Beeches
- 21 Society of Recorder Players Wales Group playing day. Tutor Helen Hooker. See www.srp-wales.co.uk/
- 21-28 **Orpheon Foundation** *Brilliantly Baroque* course, Thoiry, France.

- 28 **MEMF.** Dominique Phinot: *Pater Peccavi, Missa si bona suscepimus* and *Lamentations* – workshop for voices; Paul Spicer. Dorridge Village Hall B93 0NH.
- 29 **NEEMF** annual 'day out', Temple Newsam, Leeds; a variety of performances by NEEMF members and friends.

May 2018

- 4-6 **Benslow.** Harpsichord playing with a French accent (Upper Intermediate/Advanced) with Penelope Cave.
- 4-6 **Jackdaws.** Singing Handel with Rosa Mannion.
- 10-14 **Recorder Courses Lyme.** Lyme Regis; Trio sonata workshop with Saskia Coolen, Willem Wander van Nieuwkerk.
- 11-13 **Benslow.** The Seventeenth-Century String Band (A = 415; Upper Intermediate / Advanced) with Judy Tarling, Annette Isserlis
- 12 **BMEMF.** The Anne Boleyn Songbook with David Skinner.
- 13-14 **Dorset Bach Cantata Club**
- 14-16 **Benslow.** Advanced Harpsichord Accompaniment with Robin Bigwood
- 14-17 **Benslow.** Gregorian Chant For All with John Rowlands-Pritchard
- 14-19 **Lacock.** Victoria Requiem, Venice church on the Grand Canal, with Carlos Aransay
- 19 **MEMF.** Workshop for Voices and instruments (A=440) with Jamie Savan, St George's Church, Rugby.
- 19 Society of Recorder Players Wales Group playing day. Tutor Delyth Holland. See www.srp-wales.co.uk/
- 21-23 Dillington House recorder course with Helen Hooker. Upper intermediate level, playing as a large conducted ensemble, Music from 16th to 21st century. Students need ability to play in F and C fingerings. www.dillington.com 01460 258648
- 21-24 **Benslow.** Heinrich Schütz and his Contemporaries (Upper Intermediate / Advanced) with Peter Bassano, Jeremy West
- 25-27 **Benslow.** Voices and Viols (A = 415; Upper Intermediate / Advanced) with Alison Crum, Peter Syrus
- 25-27 **West Dean.** Recorder playing – building technique and ensemble skills (Intermediate), with Helen Hooker
- 27 – 1 June. Renaissance flute course (A = 440), Moulin de Cajarc, Cordes, Southern France, with Clare Beesley. www.moulindecajarc

June 2018

- 9 **MEMF.** Italian Concertos – workshop for strings (A=415), Knowle Village Hall B93 0NH, with Theresa Caudle
- 10 **BMEMF.** The Myth of Venice - music and the sound of power; workshop for singers and instrumentalists (cornetts, sackbuts, dulcians/curtals, viol and violin family, plucked continuo, recorders – especially alto, tenor, bass) with Gawain Glenton.
- 10-16 **Lacock.** Weelkes, Ward, Tomkins, Deering and Ramsey, at Monteconero, a former mediaeval monastery on the Adriatic, with Gabriel Crouch.
- 10-17 *Das Hohelied Salomonis* by Leonhard Lechner 1606 and other works, with Martin Schmidt and Frank Leenen. Residential, Venice. Contact Eberhard Dehne-Niemann, dehneniemanne@web.de
- 16 Society of Recorder Players Wales Group playing day. Tutor Delyth Holland. See www.srp-wales.co.uk/

- 17-23 **Lacock**. Monteconero Music Party. *Missa Ave virgo sanctissima* by Gery de Ghersem in a former mediaeval monastery on the Adriatic, with Erik Van Nevel.
- 17-24 **Run by Singers**, Avila, unaccompanied Renaissance music for advanced singers with David Skinner
- 18-21 **Benslow**. Baroque String Orchestra: the Italian Concerto (A = 415; Upper Intermediate / Advanced) with Theresa Caudle, Mark Caudle, Robin Bigwood

July 2018

- 1-8 **Run by Singers**, Dresden (Colin Durrant)
- 14 **MEMF**. String workshop with Theresa Caudle. Dale Street Methodist Church, Leamington
- 15-20 **Benslow**. The International Viol Summer School (Advanced) with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
- 15-22 **Run by Singers**, Budapest, a mix of Renaissance and more recent repertoire with Patrick Craig.
- 16-18 **Benslow**. Trio Sonatas (A = 415; Upper Intermediate / Advanced) with Da Camera (Emma Murphy, Susanna Pell, Steven Devine)
- 22-28 **Beauchamp Early Music Course**. Wotton House, Gloucester.
- 22-28 Monteverdi Madrigal Week, San Trovaso, Venice.
<http://hannesfromhund.com/monteverdi-madrigal-week-venice/>
- 28 – 4 August. **NORVIS XLVIII**, Durham
- 28 – 4 August. **Recorder Summer School**, Bishop Burton College, Beverley.
- 29 – 5 August. Cambridge Early Music Summer School. *Echoes of Antiquity* with The Parley of Instruments.

August 2018

- 5-12 Cambridge Early Music Summer School. The Birth of Opera (Philip Thorby & friends)
- 5-12 **Historical Dance and Music Summer School**; Stonyhurst College, Clitheroe, Lancs.
- 5-12 **Meeting Musical des Monts Dore**. For recorders, harpsichord, viol. La Bourboule, Auvergne, France, with Marion Doherty, Kate Hearne.
- 5-12 **Run by Singers**, Assisi Summer school, unaccompanied early music masterpieces, concluding concert in the Basilica of San Francesco, with David Skinner.
- 10-12 **Benslow**. Playing and singing dance movements with Ricardo Barros.
- 10-13 **Benslow**. Madrigal and partsong summer school (Upper Intermediate/Advanced) with James Oldfield.
- 10-13 **Benslow**. Baroque Buffet: Baroque on modern instruments (Upper Intermediate/ Advanced) with Julia Bishop and friends.
- 12-17 **Lacock**. Ludlow Summer School: A Venetian Vespers, with music for choir and instruments by Monteverdi, Croce and Gabrieli, with Justin Doyle, David Hatcher, Greg Skidmore.
- 12-17 **Run by Singers**, Bath summer school; Purcell and English contemporaries, with Nigel Perrin.
- 12-19 **Baroque week**. Queen Anne's School, Caversham. Artistic Director: Theresa Caudle.
- 13-17 **HISS** (Historically Informed Summer School), Bishop Burton College, Beverley.

- 16-24 Meeting Musical des Monts Dore, France. Annual multi-lingual summer school for recorders, harpsichord and viol in the Auvergne. Tutor: Kate Hearne. <http://www.rencontres-musicales-des-monts-dore.fr/>
- 17-19 **Benslow**. John Playford in the 21st Century (Lower/Upper Intermediate, Advanced) with Paul Hutchinson, Karen Wilmhurst.
- 18-25 **Irish Recorder and Viol Course**, at An Grianán ('The Sunny Place'), Termonfechin, on the coast north of Dublin with Ibi Aziz, Marion Doherty, Pamela Flanagan, Emma Murphy, Marion Scott, Philip Thorby. <http://www.irishrecorderandviolcourse.org>.
- 24-26 Cambridge Choral Liturgy Course, St. Catherine's College with David Allinson. ian.et.thompson@gmail.com
- 27 – 2 Sept. Musica per San Marco – Early Music Course for experienced singers; works by conductors and organists at San Marco in Venice (Willaert, de Rore, the Gabriellis, Cavalli, Legrenzi etc.) with Edzard Burchards and Kai-Schulze Forster. Residential, Centro Culturale, Don Orione Artigianelli, Venice. Organised by: Maison Voltaire e.V., Belziger Str. 25, 2. Hinterhof, Aufgang 8, 10823 Berlin. www.maison-voltaire.de, info@maison-voltaire.de or schufo@gmx.de

September 2018

- 2-9 **Run by Singers**, Evora, Portugal. Church music of the Portuguese Masters (Manuel Cardoso, Duarte Lobo, Filipe de Magalhães) with David Allinson.
- 7-9 **Jackdaws**. Stylish Baroque with Theresa Caudle & Alastair Ross. Baroque chamber music (A415) primarily for pre-formed groups, but applications from individuals "are welcome"; they "do our best to put together coherent ensembles. Level: Advanced"
- 7-9 **Discoed** weekend
- 10-13 **Benslow**. Dowland and his peers (in association with the Lute Society; Upper Intermediate / Advanced) with Dame Emma Kirkby, Jacob Heringman. Especially four-part airs and lute-songs.
- 17-20 **Benslow**. The Lübeck Concerts: a celebration of Buxtehude (Advanced; strong sight-readers) with William Carslake, Joe Crouch. For singers and baroque instruments (A=415)
- 22 **MEMF**. Angels (Dering, Guerrero, Sweelinck, Hassler, etc) – workshop for Singers with Patrick Craig
- 23-30 **Run by Singers**; Sherry and southern Spain with Jeremy Jackman.
- 28-30 **Rondo**. Intermediate and Upper Intermediate. Hothorpe Hall

October 2018

- 10-14 **Run by Singers**; The Glory of Venice (David Ogden).
- 13 **MEMF**. Italian Renaissance: workshop for voices and instruments (A=440), with Philip Thorby.
- 14-19 **Lacock**. Singing in Seville. Guerrero, Morales and Lobo in a baroque church in the historic centre of Seville, with Gabriel Díaz.
- 22-25 **Benslow**. Purcell's Extraordinary Tallent (sic): for singers and continuo players ((Lower/Upper Intermediate, Advanced) with Andrew Radley, Oliver-John Ruthven
- 26-28 **Benslow**. HarmonieMusik with Boxwood and Brass (Upper Intermediate / Advanced) with Emily Worthington, Robert Percival, Anneke Scott

November 2018

- 1-5 **Run by Singers**; Tribute tour of Flanders, Ghent, with Peter North.
2-4 **Rondo**. Elementary and pre-formed groups. High Leigh
9-11 **Benslow**. Nuns and Roses: Medieval Style! For all instruments and singers with Belinda Sykes and Jogleasa.
12-15 **Benslow**. Harpsichord Accompaniment: Figuring it out (Upper Intermediate / Advanced) with Robin Bigwood.
22/23-25 **Benslow**. Consorting Viols with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.

December 2018

- 2 **MEMF**. Leamington Spa. Christmas music for voices & instruments with Alison Kinder.
2-5 **Run by Singers**. Mozart Requiem in Vienna (Jeremy Jackman).

Contacts for workshops

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

Baroque Week. Queen Anne's School, Caversham, Berks. 01747 830625,
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

Consort de Danse. <http://www.ukbaroquedance.com> Philippa Waite, 07976 374482.

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

Dillington House, Ilminster, Somerset, TA19 9DT 01460 258615
dillington@somerset.gov.uk

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. <http://www.dorsetbach.org.uk/>,
01933 425 383.

Easter Early Music Course for recorder & viol players. St George's School, Wells Lane, Ascot, SL5 7DZ, 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), www.hiss.org.uk
 Historical Dance and Music Summer School;
<http://historicaldance.org.uk/summerschool/>
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.freeserve.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

Orpheon Foundation, orpheon@gmx.at

Osiris. <http://osirisbrass.com/summer%20academy/index.html>

Oxford Baroque Week. Headington School, Oxford. 0161 281 2502, p.b.collier@googlemail.com, www.baroque-week.org.uk

Pro Cantione Antiqua, 01943 874649

Recorder Courses Lyme. enquiries@recordercourseslyme.com

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

Run by Singers. www.runbysingers.org 01438 840555.

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@musica-secreta.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 do not actively research concerts, relying on members or organisers to submit details for inclusion.

February

- 9 **Birmingham Barber Institute.** Siglo de Oro: History of the Reformation and Counter-reformation illustrated with music by Josquin, Tye, Sheppard, Byrd, Palestrina, Victoria. 1.10pm at the Barber Institute, Birmingham University.
- 10 Pepys' Show (music by Lanier, Lawes, Locke and Purcell). Cabinet of Curiosities, 7.30pm, Dorridge Village Hall, Solihull B93 8QA.
- 11 **Liverpool Bach Collective** Holy Family Church, L38 0JJ, 6:30pm, Cantata 78: Jesu, der du meine Seele: Jesus, you have freed my spirit.
- 14 Florilegium: *Merchants of Venice* (Corelli, Vivaldi, Handel, Scarlatti, Legrenzi); 8pm Abbotsholme school chapel, Rocester, Uttoxeter.
www.abbotsholmeartsociety.co.uk
- 15-18 Birmingham International Recorder & Early Music Festival,
www.bcu.ac.uk/recorderfest18
- 20 Jonglaresa: *The Enchantress of Seville*, St. Mary's Ch. Warwick, 7.30pm.
<http://leamingtonmusic.org>
- 28 The 24, 7.30 pm, Sir Jack Lyons Concert Hall, York. Robert Hollingworth director. Our German cousins: Schütz, Hassler, Schein, Mendelssohn, Brahms, Rheinberger, Richard Strauss.

March

- 2 Fretwork - *The World Encompassed*, Sir Francis Drake's Circumnavigation of the Globe. Asako Morikawa, Reiko Ichnise, Sam Stadlen, Emily Ashton, Richard Boothby - viols - with a Narrator. Square Chapel Arts Centre, Halifax, 7.30 pm. Box Office: 01422 349422,
<https://www.squarechapel.co.uk>
- 4 3.00 pm. A Portrait of Jean-Philippe Rameau, Leeds Baroque Choir and Orchestra directed by Peter Holman with Nick Sales (haute-contre), Clothworkers Centenary Concert Hall, Leeds University School of Music, Cavendish Road, LEEDS LS2 9JT. Box Office 01904 658338. 2.15pm - Pre-concert talk: Rameau and his world by Prof. Graham Sadler. Online booking and further details at www.leedsbaroque.org.
- 6 Chetham's School of Music, 1.15 pm, St Paul's Hall, Huddersfield. Music from 17th and 18th Century France: chamber works by Couperin, Rameau and Marais, directed by Dr Martyn Shaw.
<https://www.hud.ac.uk/performance>
- 7 JS Bach Easter & Ascension Oratorios: 'Kommt, eilet und laufet' BWV 249, 'Lobet Gott in seinen Reichen' BWV 11, 7.30 pm, Sir Jack Lyons Concert Hall, York; University Chamber Choir with University Baroque Ensemble, Compagnia d'Istrumenti, Peter Seymour conductor.
<http://yorkconcerts.co.uk>
- 10 **Liverpool Bach Collective**, *St. John Passion*, 7:00pm, Church of Our Lady & St Nicholas (Liverpool Parish Church), L2 8TZ. Tickets:
<https://www.eventbrite.com/e/st-john-passion-j-s-bach-tickets-41696614697>
- 10 Ex Cathedral, Birmingham Cathedral, 5pm; music by Monteverdi, Gesualdo, Anerio. www.excathedral.co.uk
- 10 Marian Consort and Levens Choir: Music of Thomas Tallis. St. George's Church, Castle Street, Kendal LA9 7AS. www.levenschoir.net
- 12 Herschel Trio (recorder/flute, viola da gamba, harpsichord): Bach, Handel, Telemann. Ripon Cathedral. www.riponconcerts.co.uk

- 17 Music for Passiontide, **St George's Singers**: St George's Church, London Road, Poynton; Gibbons, Gjeilo, Lotti, Purcell, Tomkins, Stainer, Vittoria.
- 22 Old and New, Four's Company, The University of Huddersfield Chamber Choir and Early Music Ensemble, Director: John Bryan, 7.30 pm, St Paul's Hall, Huddersfield.

April

- 2 St Matthew Passion (Bach), Glossop Festival Orchestra & chamber choir. Glossop Parish church, Church Street South, SK137RU.
www.glossopmusicfestival.org.uk
- 15 **Liverpool Bach Collective**, 6:30pm, Holy Trinity Church, L15 9EQ. Cantata 145: Auf, mein Herz, des Herren Tag: Arise, my soul, the day of the Lord is here.
- 17 English Lute Song Recital: Danyel, Campian and Dowland. 12.45 pm, Wesleyan Chapel, St John's Street, Chester, with Deborah Catterall and Hugh Cherry. Free.
- 19 St Michael's Church, Discoed, Presteigne, LD8 2NW. The Linarol Consort of Renaissance Viols, directed by David Hatcher with tenor, Matthew Pochin, explore highlights of German music held by the National Library of Austria, associated with the court of Emperor Maximilian I. DiscoedEarlyMusic@BTConnect.com.
- 27-29 Worcester Early Music Festival. Rachel Podger, David Hatcher, Blondel and more. See www.earlymusicworcs.org
- 29 Old St Martins, Cornmarket, Worcester. The Linarol Consort of Renaissance Viols, directed by David Hatcher with tenor, Matthew Pochin, explore highlights of German music held by the National Library of Austria, associated with the court of Emperor Maximilian I. DiscoedEarlyMusic@BTConnect.com.

May

- 5 12.30 pm, Towards the String Quartet, National Centre for Early Music. Compagnia d'Istrumenti: Telemann, Richter, Mozart, Haydn.
3.00 pm, Kemp English Fortepiano, National Centre for Early Music: Mozart, Koželuch, Schubert
7.00 pm, Towards the Symphony, National Centre for Early Music. University of York Baroque Ensemble: Mozart, WF Bach, Haydn,
<http://yorkconcerts.co.uk>
- 13 **Liverpool Bach Collective**, 6:30pm, St Matthew's Church, L13 9DL. Cantata 11: Lobet Gott im seinem Rechten: Praise God in his kingdom
- 13 St Matthew Passion (Bach), Eversley Choir. Capernwray Hall, Carnforth LA6 1AG. www.eversleychoir.org

June

- 10 3.00 pm, Purcell's *The Fairy Queen*, Leeds Baroque Choir and Orchestra, conductor Peter Holman. Left Bank Arts Centre, Leeds.
<https://www.leedsbaroque.org/>
- 17 **Liverpool Bach Collective**. 6:30pm, Mossley Hill Parish Church, L18 8DB. Cantata 29: Wir danken dir, Gott, wir danken dir: We thank you, God, we thank you.

October

28 3.00 pm, Music of the Enlightenment, Leeds Baroque Choir and Orchestra, conductor Peter Holman, Leeds College of Music.
<https://www.leedsbaroque.org/>

Contacts for concerts

Armonico. <http://www.armonico.org.uk>

Bassenthwaite Festival. info@bassfest.org.uk , 07849 383727,
www.bassfest.org.uk

Birmingham Barber Institute. <http://barber.org.uk/> 0121 414 7333

Birmingham Town Hall. www.thsh.co.uk 0121 345 0600.

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

Chandos Choir. www.solihullchandoschoir.org

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/>

Fiori Musicali <http://fiori-musicali.com>

Gregynog Festival. www.gregynogfestival.org

Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687 76276,
admin@highamhall.com

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

Leeds Waits. alan.radford@btinternet.com

Lichfield Festival. www.lichfieldfestival.org

Liverpool Bach Collective, <https://www.liverpoolbach.com/future-events>

The Magic of Medieval Music <https://www.ipmusic.org.uk/medievalmusic>

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

St. George's Singers. www.st-georges-singers.org.uk, 01663 764012.

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

The Sixteen, www.thesixteen.com

Worcester Early Music Festival. www.earlymusicworcs.org

Wordsworth Singers www.wordsworthsingers.org.uk , 01900 829622.

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

York Waits, <http://theyorkwaits.org.uk>