



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XLII

NUMBER 2

April 2018

FORTHCOMING NWEMF WORKSHOPS

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

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

21st April: **Music of Giovanni Croce** for voices & instruments
and **NWEMF AGM**

Wilmslow

Tutor: **Roger Wilkes** (page 4)

26th May: **Franco Flemish music with movements from
Brumel's 'Missa Et Ecce Terrae Motus'** for singers and
instruments, Lancaster

Tutor: **William Carslake** (page 4)

16th June: **Peter Philips**
Didsbury Baptist Church

for singers

Tutor: **Peter Syrus** (page 5)

22nd September: **John Taverner**
Didsbury Baptist Church

for singers

Tutor: **David Allinson**

27th October: **Crequillon & Lambert**
Bethesda Chapel Mold

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 the second newsletter of 2018. This is being written on Easter Monday which should look like spring but instead offers persistent cold rain and an incentive for music making indoors. Perhaps by the time you read this the incentive will come from the sequence of NWEMF workshops on the front page. There is more detail of the next three on pages 4-6 and this is the last Newsletter reminder for the workshops on April 21st and May 26th. Other opportunities are in the "News items" pages 9-11 and the Diary of events beginning on page 12

A report of the March workshop is on pages 6-9. I thank contributors to this Newsletter and would be grateful for items for the June edition by the end of May please.

The NWEMF AGM takes place on 21st April during the workshop. Nominations are invited to join the NWEMF Committee.

John Huthnance

MEMBERSHIP MATTERS

- a A hearty welcome to our new member:- Alison McLay.
- b Resignations: Cathy & Ian Gaskell, Caroline Hess (gone to NEEMF), Bill Hetherington, Helen Jackson, Rebecca Wimpey.
- c I have been unable to contact the following about their membership: Mags Abraham, Gabriel Kai Yin Chiu, Simon Davies, David Fisher, Dr. G. Wyn Hughes, Diane Mclean, Tom Mclean, Janet Money, Nicky Peet, Tom Salmon, Richard Thomas,. If you are reading your name here, or are in contact with anyone here, please let me know.
- d We currently have 136-152 members, 3 of whom are Life Members.
- 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 38% 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 by BACS to NWEMF's bank 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)

FORTHCOMING NWEMF WORKSHOPS

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

Works by Giovanni Croce for singers and players

Saturday 21 April 2018

This workshop will include the **NWEMF AGM**

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

Tutor: **Roger Wilkes**

You will have already received a copy of the flyer for this event which includes some information about the featured composer. Giovanni Croce (c1557-1609) spent his life and career in Venice – and, as his dates show, he was an exact contemporary of Giovanni Gabrieli: vicemaestro di cappella at St Mark's from the early 1590s, he occupied the No.1 job from 1603 until his death.

Distinguished as a composer of canzonette and madrigal comedies, on 21 April we will nevertheless concentrate on a selection of Croce's fine sacred works. While generally conservative in style, compared with many of Gabrieli's works (especially the later ones), these pieces – certainly those which we'll perform – favour a near-syllabic approach to text-setting which would certainly have met with the approval of the Church Fathers. The writing is gloriously sonorous and rich, grateful in performance for both singers and players. If Croce's name and music are unfamiliar to you, then please come to the workshop if you can to become (better) acquainted with it. You will be warmly welcomed, and the music itself should, hopefully will, provide you with much enjoyment!

Roger Wilkes

Brumel: *Missa Et ecce terrae motus* for singers and players (A=440)

Saturday 26th May, 2018

The Chapel, University of Cumbria, Bowerham Road, Lancaster LA1 3JD

Tutor: **William Carslake**

Antoine Brumel (c.1460-1512): *Missa Et ecce terrae motus* (SSS AAA TTT BBB) and motet *Sicut liliun*; Clemens non Papa: *Ego flos campi*

The Franco-Flemish composer, Antoine Brumel is best known for his masses, the most famous of which is the twelve voice *Missa Et ecce terrae motus* or 'Earthquake Mass'. As can be seen from the number of parts involved, it requires large forces so applications are invited from singers, players of gut strings (violin, viola, cello and /or viol), and wind instrumentalists (cornett, sackbut, curtal and large recorders).

As tutor for this workshop we welcome William Carslake. After an MA in English with organ scholarship at Cambridge and an MMus in orchestral

conducting at the Royal Scottish Academy of Music and Drama, Bill combined his passions for composing and the outdoors and now composes pieces that connect music to the land. He is published by Shorter House and distributed in Canada and the USA by Peters. He has held two composing residencies at Banff Centre, Canada. Recent works include: *The Singing Glacier*, inspired by an expedition to Greenland and performed throughout 2017; *The Duel of the White-necked Ravens*, inspired by Kilimanjaro; *As Dewe*, performed at St Paul's cathedral; *Snowdon*, performed on Snowdon; and *Particles 1, 2, 3* performed by Alisios Camerata of Zagreb. Bill is a trained singer with a passion for Renaissance and Baroque music. He enjoys sharing this with Lacock Choral Courses and Early Music Forums, and he directs an annual Baroque course at Benslow Music Trust with Theresa Caudle. He is a warm inspiring figure who ensures that participants enjoy their day. As Musical Director his work includes *Elizabeth* for The Royal Ballet in 2016 and 2018. He is a trustee of the Elgar Foundation.
(<http://www.soundcloud.com/billcarslake>)

To guarantee the success of this workshop, it would be helpful if anyone interested in singing or playing would signify their intentions as soon as possible to enable copies of this big work to be prepared. Bob Foster has kindly undertaken to print parts for us; his work would be made easier if we know well in advance what instrumental parts will be required.

Ecce... Peter Philips! a workshop for singers

Saturday 16 June 2018

Didsbury Baptist Church, School Lane / Beaver Rd, Manchester M20 6SX

Tutor: **Peter Syrus**

Singers in all voice ranges are warmly invited to a day centred on the church music of Peter Philips (1560/61-1628). Though documented as a choirboy at St. Paul's Cathedral in London in the 1570s, within a decade his Roman Catholicism had led him abroad, never to return. He reached Italy, settling in Rome, but the Low Countries were to become of special significance: two substantial motet collections were published in Antwerp in 1612 (5 voices) and 1613 (8 voices in two choirs). We shall compare his settings of 'Salve Regina' from both collections, sing exquisite 5-part Marian antiphons, and explore lively two-choir numbers. Two other composers will put in brief appearances, Giovanelli providing a model for 'Ecce vicit Leo', Dering as the younger contemporary with whom Philips is so often linked.

The venue is a popular one, and it is easy to see why. It boasts comfortable facilities, and a flexible performing area. It has its own small adjacent car park, and there is further space on nearby roads for parking.

It is situated within a few yards of the Didsbury Village stop on the Metrolink tram network.

REPORT

Looking forward, looking back: Heinrich Schütz items from collections of 1619 and 1648. Andrew Griffiths, 24th February



Music from the early 15th century – ‘A Musical Moment’,
Don Greig, 24th March

Eighteen people assembled at the Morley Green Village Hall on Saturday 24th March for this workshop studying vocal music around 1400. This is a hundred years before the familiar Renaissance music of Palestrina and Byrd was ushered in by Josquin Des Pres and others, and the distance in time really showed in the very different style of the music. Don has long experience, having sung in the Tallis Scholars for many years and more recently being a founder member of the Orlando Consort, which specialises in the music of this period.

Gregorian chant provided the basis for much western musical development in the 14th and 15th centuries, so we started by singing through a single chant from the original square notation. Once that was reasonably stable we moved on to singing some Fauxbourdon examples. This was one of the first approaches to part writing, a means whereby a group could split into three parts, one above and one below the original chant, and produce a harmonious effect with minimal complexity. This was

achieved by the top part singing a fourth above, and the bottom part a third below, tracking the chant (the 'tenor' part) as it moved up and down, and singing the same rhythm. For those familiar with musical theory this gives a series of first inversion chords. To start and finish, the bottom part fell a further third to the root, but otherwise stuck to singing a third below the Tenor. Note that the third and fourth refer to the scale in operation, so the thirds could be major or minor; thus if the Tenor was a C the lower part would sing an A (a minor third below), while if it was an E the lower part would be singing C (a major third below). Similarly if the Tenor sang an F the higher note would be a B, giving an augmented fourth. The exact harmony would therefore vary slightly depending on the position of the tenor's note in the scale. This approach was surprisingly effective – we sang a few examples and the increase in richness from the simple chant was noticeable. Don pointed out that it was clear that early 15C composers were totally familiar with this technique and, even in their more complex pieces, sections of Fauxbourdon frequently appeared.

We next sang 'Salve sancta parens' by Binchois (1400-1460). This relied heavily on Fauxbourdon, but moved away from it as the parts had slightly different rhythms. At the ends of phrases there was often what at first sight looked as though it was going to be a conventional cadence with the tenor part rising a semitone to the final note. However the upper part did the same which gave a striking effect quite unlike the conventional modern cadence. We were told it was important to sing the leading notes a bit sharp as at that time thirds were regarded as dissonances, and so the 'chord' preceding the final one should be 'nasty'. The final chord was normally just octaves and fifths, without a third – a very 'clean' sound.

This stimulated a discussion on pitching of ensemble singing. Don pointed out that a typical group of singers would always tend to sing in a kind of mean tone temperament where the thirds are flatter than in modern equal temperament and consequently more sweet as they are closer to the 'perfect' tuning of a major third with a frequency ratio of 5:4. So it is hard for us to sing very sharp thirds at cadences as is required in this period. This gave rise to a lively discussion about the general issues of temperament and tuning which was swiftly adjourned to avoid occupying the whole workshop. One point that did emerge, however, was that during this period the major third became regarded as a consonance, particularly because of John Dunstable's music in England, and was then 'liberated' to be sung flatter, and more beautifully (at least to our ears). Final cadences were then much more likely to have a third, leaving behind the rather bleak open chords from earlier years.

We moved on to 'Sanctus incipit' by Richard Loqueville (probably Dufay's teacher) to show how the style developed from the simple Fauxbourdon

approach. This is a four part piece with very complex rhythms. The basic grouping was in threes, like three in a bar, but often the different parts were clearly singing in 2 in a bar or possibly displaced by half a 'beat' to sing across the notional barlines. In some places, one of the parts was further tripletising the quavers, to give, as it were, nine in a bar against normal quavers moving either in 2 or three crotchets in a bar. After some work we were pleased to sing it more or less right, although as Don pointed out, to add to the rhythmic interest, the harmonies were also quite exotic (perhaps not as exotic as our rendition indicated, however).

The final stage of development was exemplified by a Dufay piece 'Je me complains'. As the original only has one set of words, Don had set two verses of a contemporary poem to this music, a process known in the 15C as producing a 'contrafactum'. This sounded instantly cleaner and more refined than the Loqueville piece, and finished some of its phrases on a major chord, something Loqueville carefully avoided. With the benefit of hindsight looking from the 21st century, it seemed to us that Dufay had made an enormous step forward in rigour and clarity of composition to move towards what would, 150 years later, be the high Renaissance style of Victoria, Palestrina and Byrd. Of course, were we rooted in the 15th century we might have regarded Dufay's style as uncomfortably rigid. It is perhaps dangerous to regard musical developments as 'progress' in the same way as improvements in technology.

For the rest of the day we looked at other contemporary pieces which illustrated different facets of the style. It became clear that new styles percolate unevenly through the musical establishments, so pieces written at the same time will often use different techniques for all sorts of local reasons. For example, a piece by Franchois, written in the 1420s, ended on a very conventional cadence going from A major into D despite sounding very 'early' through most of its length. Another piece, by Billart, written around 1400 had even more complex rhythms than the Loqueville piece sung earlier, but did have something approaching a modern four part texture with two high and two low parts. This was an interesting issue, as some of the pieces had three, possibly complex, parts spanning exactly the same ranges, while some others could be fitted in to the conventional roughly three octave range of SATB. Where we had pieces with all parts at the same pitch Don recommended just singing in octaves, and this seemed to work well.

All in all it was a fascinating day, with a wealth of music that we only started to appreciate properly, but enough to gain some feeling of the enormous change in style in the early years of the 15th century. In particular, as mentioned above, it did seem to represent a change from an austere medieval sound to a more mellow and harmonious texture, a

journey which was perhaps brought to its conclusion in the late Renaissance style. We were all most grateful to Don's patience with our struggles with the unfamiliar music, and he did succeed in opening a door into one of the most interesting periods of change in Western music.

Hugh Cherry

NEWS ITEMS

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

An Evening of Musical Entertainment with

Michael Sanderson & Katharine May

"Music for a while" - English music from the 17th and 18th centuries played using instruments of the period

All proceeds will be shared between GSVH and
The Annie Mawson Sunbeams Music Trust

Limited tickets available please book your ticket
early



Annie Mawson's
Sunbeams
Music Trust



28th April,
Great Salkeld Village
Hall, 7 for 7.30pm,
£15 including
2-course meal.
Tickets from Philip
01768 898910
or any VH committee
member

<https://www.edenvalleymusic.co.uk/blog>

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

Dorset Bach Cantata Club next meets on 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/>

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/bookings: Jane Ebel 0751 582 2479, penski@btinternet.com

'Chansons d'amours', Deborah Catterall – mezzo, Jennie Coates – soprano, Fiona Somerville – soprano, Gareth Glyn Roberts – tenor, David Edmundson – baritone, Hugh Cherry – lutes.

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 (listed here).



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.]

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.

April 2018

- 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 with Grace Barton.
- 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 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.
- 27-29 **Halsway** Baroque Chamber Ensemble Weekend
- 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.
- 4-6 South West Viol Fest with Blackdowns Early Music and Newe Vialles, with an option to perform in a public concert on Monday 7th May; Culmstock, Devon. French and English consort music and French solo music. Opportunity to visit the workshop of Jane Julier, maker of viols. In parallel with BEMP singing weekend with Jan Joost van Elburg. Contact Blackdowns Early Music Projects, Cadbury House, Fore Street, Culmstock, Cullompton, Devon, EX15 3JD, or blackdownsearlymusic@gmail.com.
- 5 **NEEMF**. *Les Grands Motets* (Lully, Rameau) with Aljosa "Josh" Skorja, for singers, strings, wind (A=440), Methodist Church, 1 Orchard Way, Guiseley, LS20 9EO.

- 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 Cleveland SRP Playing Day with Helen Hooker, Marton, Middlesbrough; 9.30-5pm. Tel: 01287 636552.
<http://www.srp.org.uk/cleveland/PlayingDay2018.pdf>
- 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.** *Lions of St. Mark's*: workshop for voices and instruments (A=440) with Jamie Savan, St George's Church, St. John's Avenue, Rugby CV22 5HR.
- 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. **Halsway**; Whitsun Voices, Viols and Recorders.
- 27 – 1 June. **Accord** 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
- 9 **NEEMF.** workshop for small, unaccompanied choral groups, with Deborah Catterall; Clements Hall, Nunthorpe Road, York YO23 1BP.
- 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
- 29 – 1 July. **Knuston Hall**. Early Music with Peter Syrus.

July 2018

- 1-8 **Run by Singers**, Dresden (Colin Durrant)
- 7 **MEMF**. Verse Anthems with David Hatcher.
- 8 **NEEMF** workshop for voices and instruments, *Gabrieli and Friends* with Alison Kinder; Bishop Middleham Village Hall, County Durham.
- 9 *King David and the Soundscape of Grinling Gibbons*; Fairfax House, York; 10am-5pm. For singers and players of renaissance instruments, with John Bryan. www.fairfaxhouse.co.uk
- 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.
- 28 – 25 Aug: **Dartington** Summer School and Festival. Week 1: Renaissance Music for singers and players, including middle

- eastern. Tutors include Jeffrey Skidmore and Fretwork. Week 2: Baroque-orchestra, opera, folk, including St Matthew Passion.
- 29 – 5 August. Cambridge Early Music Summer School. *Echoes of Antiquity* with The Parley of Instruments.
- 31 – 6 Aug. **Accord**. Baroque flute summer school.

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. *Masque Dance and Music at the Jacobean Court*. 3- or 6-day courses for dancers, string players, 1 flautist and singers. With Anne Day (dance), Tamsin Lewis (music).
- 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.
- 7-11 **Accord**. Recorder summer school (in French).
- 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, including Richard Thomas as brass tutor.
- 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 Wimhurst.
- 17-27 Consort de Danse Baroque Summer School, Cardiff, with Philippa Waite. www.ukbaroquedance.com, 07976 374482

- 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 Gabrielis, Cavallini, 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.
- 6-9 **Medieval Music in the Dales**, a variety of instrumental, dance and vocal workshops, in and around Bolton Castle and Redmire, Wensleydale.
- 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. Barnt Green Church Hall.
- 22 **BMEMF**. Workshop for singers with Peter Leech; Lydbury North village hall.
- 23-30 **Run by Singers**; Sherry and southern Spain with Jeremy Jackman.
- 28-30 **Rondo**. Intermediate and Upper Intermediate. Hothorpe Hall
- 29 **NEEMF**. Workshop for voices and viols, Clements Hall, York.

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.
- 14-20 **Accord**. Recorder Course.
- 19-21 **Benslow**. Choral Evensong with Jeremy Jackman.
- 20 **BMEMF**. Workshop for singers and string players. Tutor: Emma Gibbins. Venue: Church of St Michael and All Angels, Oldwood, Tenbury Wells.
- 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
- 27 **NEEMF**. AGM and workshop: works by Peter Phillips with John Bryan.

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
- 3 **MEMF**. Music from the Royal Court of Francis 1 – Workshop for voices, with Andrew Kirkman. Bramall Dome, Birmingham University.
- 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.
- 16–18 **Hawkwood**. Italian Madrigal weekend
- 17 **BMEMF**. Workshop for modern stringed instruments. Tutor: Julia Bishop. Venue: Bleddfa Centre, Knighton.
- 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).
- 8 **MEMF**. Workshop for Voices and Instruments with Steven Devine.

February 2019

- 23 **BMEMF**. Workshop for singers with Will Dawes. Venue: Bishop's Palace, Hereford.

March 2019

30 **BMEMF**. Workshop for singers and instrumentalists with Elizabeth Gutteridge. Venue: The Assembly Rooms, Presteigne.

May 2019

11 **SWEMF/BMEMF** joint workshop for singers with David Allison.

Contacts for workshops

Accord. www.moulindecajarc.com.

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.
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), 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.rondoviolaacademy.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@musicasecretata.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.

April

- 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 *Breaking barriers in the Baroque*; music for or by women with Musicke in the Ayre; St. Helen's Stonegate, St. Helen's Sq. York YO1 8QN. www.sthelensyork.org.uk.
- 27 Da Camera; music by Telemann, Loggi, Mancini, O'Carolan, Playford. Georgian Theatre Royal, Richmond, 7.30pm. www.georgiantheatreroyal.co.uk.
- 27-29 Worcester Early Music Festival. Rachel Podger (27th), Rococo, Blondel (28th). See www.earlymusicworcs.org. Linarol Consort with

- David Hatcher and Matthew Pochin (29th, Old St Martins, Cornmarket, as 19th April).
- 28 *Treasures of the early Baroque* with Musicke in the Ayre; Mill Hill Unitarian Chapel, City Square, Leeds LS1 5EB, 3pm.
www.millhillchapel.org.
- 28 Celebrating Shakespeare's Birthday; Lachrimae Consort; Knowle Village Hall, Solihull. www.lachrimaeconsort.co.uk.
- 28 English music from 17th & 18th centuries; Great Salkeld Village Hall, 7 for 7.30pm; Michael Sanderson and Katharine May.
<https://www.edenvalleymusic.co.uk/blog>

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>
- 5 7.30 pm Wild Men of the Baroque - Piers Adams, recorders and David Wright, harpsichord, Tarvin Community Centre, Meadow Close, Tarvin, Chester, CH3 8LY. £10 for adults, £6 for under 16s:
www.ticketsource.co.uk/cheshireruraltouringarts (small booking fee) or call Sue: 01829 741962/07946 958831 to reserve via cheque.
- 11-19 London Baroque Festival. www.lfbm.org.uk.
- 12 Renaissance Voices Chamber Choir (Monteverdi, Tallis, Byrd, Philips, Blow, Taverner); Bakewell Parish Church, Derbyshire DE45 1FD, 12 noon.
- 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
- 19 Worcester Early Music Group "Pride and Prejudice" Ball; Worcester's Guildhall. See www.earlymusicworcs.org
- 19 Come and sing Messiah (parts 2 & 3) with Derby Bach Choir; 1.45pm, St. George's Church, Ticknall. £20 includes buffet supper before evening performance. www.derbybachchoir.com.
- 19 Ebor Singers, York Minster, 7.30pm. www.eborsingers.org.
- 24, 25 **Armonico** Consort and Baroque Players, Old Grammar School Coventry (24th), Old Court House Warwick (25th), with Christopher Monks, Eloise Irving (soprano), William Towers (countertenor).

June

- 7 *Cifras Imaginarias*; Swaledale Festival vihuela duo recital (Ariel Abramovich, Jacob Heringman); Aske Hall Chapel, Richmond, N. Yorks, 4pm.
- 10 3.00 pm, Purcell's *The Fairy Queen*, Leeds Baroque Choir and Orchestra, conductor Peter Holman. Leeds University School of Music. <https://www.leedsbaroque.org/>
- 17 **Liverpool Renaissance Singers**. 3.00pm, Holy Trinity Church, Southport.
- 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.

July

- 10 St George's Parish Church, Jesmond, 7.30 pm; William Shield's Opera, *The Farmer*. Rocket Opera (dir. Austin Gunn) and William Shield Chamber Orchestra (conductor John Treherne). Tickets from Eventbrite or at the door. <https://www.newcastlegateshead.com/whats-on/william-shield-festival-p822791>
- 11 St Mary's Heritage Centre, Gateshead Quays, 7.30 pm; William Shield's Opera, *The Farmer*. See July 10th.

October

- 20 Ebor Singers, York Minster, 7.30pm. www.eborsingers.org.
- 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

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

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

Leeds Waits. alan.radford@btinternet.com

Leicester, Castle House. www.earlymusicleicester.co.uk

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

Lichfield Festival. www.lichfieldfestival.org

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

Liverpool Renaissance Singers. www.liverpoolrenaissancesingers.org

London Festival of Baroque Music, www.lfbm.org.uk

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

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 & 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.

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

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

Tewkesbury. www.johnmooremuseum.org/events

The Sixteen, www.thesixteen.com

Worcester Cathedral. Worcester Live Box Office, 01905 611427

Worcester Huntingdon Hall. Worcester Concert Club, 01905 611427

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>