



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XLVIII NUMBER 5 NOVEMBER 2024

From the editor

I have been taken to task twice this year. A sharp-eyed reader pointed out that the volume number for the June issue was incorrect. I couldn't cook up any excuse for this (except perhaps to echo Captain Mainwaring "I was wondering who would be the first to notice that"). The same reader noticed that for the September issue I had neglected to change the heading at all! My only excuse for that omission is that it was done in the midst of an attack of covid. My apologies – especially to any future archivists.

We have been spending the last few Sunday evenings watching the BBC Young Musician of the Year. As those of you who have also been watching will know, a different method of auditioning resulted in the concerto final consisting of two pianists and a violinist – all three playing Romantic Russian concerti. It made me think back to the year when a recorder player actually reached the final. Finding a concerto which matched the other finalists' choices proved quite a problem. The SRP talked about commissioning a recorder concerto in case a young player reached the final again. It was great to see the recorder being treated as a "proper" instrument instead of a squeaky primary school one but I do wonder if BBC Young Musician is the best place to do this?

Elizabeth Dodd

THE COMMITTEE

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COMMITTEE Peter Syrus

Websites: www.nwemf.org <https://www.facebook.com/NWEMF>
Committee members' contact details can now be found in the password protected area of the website.

Copy date: For all issues, the copy date is usually the start of the 3rd week of the preceding month. Next date: January 20th ED.

Membership Matters

a A warm welcome to our new members:- Janet Bailey, Sarah Boardman, Ian Dayes, Philip Gruar, Sarah Hilditch, Eleanor Hobbs, Marilyn Marshall, Diana McLean, Tom McLean, Laura Mummery, Paul Mummery, Helen Vahramian, Elizabeth Wilson.

b Resignations:- Frances Burditt, Eamonn Rodgers, Valerie Rodgers.

c We currently have 138 members (2 of whom are Life Members).

d I give you fair warning that membership subscriptions (£10) are due on 1st January. By the way, when renewing your membership in

January you do not have to fill in a form - just make the payment clearly associated with your name.

e If you are a long-standing member who pays your annual subscription by standing order, we recently asked you to cancel it & set up a new one with our current bank Santander. If you have not done so by the renewal date you will find that it is not paid.

f If any of the 45% 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 (possibly repeated) e-mail & telephone reminders), just ask for a form (preferably by e-mail). The next easiest method of making payments is to remit by BACS to N W E M Fs (note spaces) 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. The aim is to minimise the use of cheques & postage.

g If you have not noted the password for the Members area of the web-site, just e-mail me.

Bob Foster (Membership Secretary (nwemf.membership@gmail.com))

From the Chair - November 2024 newsletter

Since the last Newsletter, we've had another two excellent workshops, this time led by members of our Committee. In September, Peter Syrus led a voices only workshop in Didsbury on Palestrina and other composers, and in October, Elizabeth Dodd led a workshop for voices and viols in Sale. At both these workshops, I was struck once again by how enjoyable it is to be in a room with like-minded souls who want to explore and perform this wonderful repertoire.

I believe there is a growing appetite to discover this music and its place in history, and we need to get the word out more widely to ensure that NWE MF continues to thrive and grow. We can all help with this - if you sing in a choir, or play in a group, tell your friends about our workshops, hand out a few leaflets (we can send you some) and encourage them to come along – the more the merrier!

There are two more great workshops coming up in November, and the dates for our 2025 workshop programme are now published on the website – there's a lot to look forward to. And as we near the end of the first 50 years of NWEMF, you can help us shape the next 50 years by joining the Committee, or by helping out with specific projects or tasks. Please do send me an email if you'd like to be involved in some way, or come find me at the next workshop - I'd love to hear from you.

Kirsten nwemf.chair@gmail.com

Forthcoming workshops

All information is on the website but is included here for those who have no easy access to it.

9 November The Music of Juan Gutierrez Padilla with Clive Walkley The Friends Meeting House, Lancaster, LA1 1TX

The Music. This workshop provides singers and instrumentalists with an opportunity to perform some of the exciting and rhythmically challenging music by the Spanish composer Juan Gutiérrez de Padilla. The workshop is for singers in all vocal ranges and players of viols, cornetts, sackbuts, recorders, and other similar instruments, playing at pitch A=440.

Although Padilla spent the best part of his creative life in Mexico, he is Spanish by birth. He was born in Malaga, probably in 1590, and was trained there by the cathedral's *maestro de capilla*, Francisco Vásquez. In 1612 he became *maestro* at the collegiate church in Jerez de la Frontera. As was common in the sixteenth and seventeenth centuries, he ran into difficulties with the church authorities – the chapter (*cabildo*). Maybe for this reason he moved to Cádiz cathedral in 1616 where he is recorded in the cathedral's capitular acts as being an ordained priest.

At some stage, Padilla crossed over to the New World: in 1622 he is recorded as a singer and assistant *maestro* at Puebla cathedral. In 1629, following the death of the director, Gaspar Fernandes, he was promoted to the post of *maestro* and spent the rest of his life serving the cathedral

in Puebla. It is clear that the composer was highly regarded for, in October 1663, the cathedral chapter ordered that his compositions should be put in good order: all his Latin works were to be bound and the loose parts of his vernacular villancicos were to be placed in folders. Puebla was clearly a wealthy establishment, for Padilla had what was in the 17th century a large choir of twenty-eight men, fourteen boys and a body of instrumentalists. Many of his works are for double choir, perhaps written in this form to accommodate the large forces available to him. But alongside these works for double choir there are smaller-scale Latin-based pieces: motets, hymns, responsories, two Lamentation settings and a Matthew Passion.

The main work to be studied is Padilla's *Missa sine nomine* which is a good example of his exuberant double choir style of writing: there are frequent rhythmic exchanges between the two choirs, frequent syncopations and off-beat entries. The rapid repetitions of dotted rhythms make the music exciting to listen to and keep performers on their toes!

Other Music to be studied:

Two Marian responsories: *Sancta et immaculata; Felix namque Salve Regina*

Invitatory: *Deus in adiutorium meum intende*

Motet: *Versa est in luctum*

The Tutor. Clive Walkley

Clive studied at Trinity College of Music and London University After a period of secondary school teaching in Bradford, he was appointed Lecturer in Music at the former Charlotte Mason College, Ambleside. In 1974 he was seconded for a three-year period to work on an educational research project at Reading University, developing materials to aid the teaching and learning of music in primary schools. After his return to Cumbria he continued to lecture at Charlotte Mason College before ending his teaching career as a part-time lecturer at St Martin's College, Lancaster, and Lancaster University.

Clive is best known throughout Cumbria as the founder and conductor of the chamber choir the Pro Nobis Singers, now in its 55th year; he is

also a cellist and organist. He is a former chairman of NWEMF and directed the annual Summer School for over 20 years. His interest in Spanish Renaissance church music goes back many years has led to published articles and choral editions and the publication in 2010 of a book on the music of Juan Esquivel, a long-forgotten master of the period.

On **16 November** we will be holding a **workshop for recorders** (A=440) in All Saints Church Parish Centre, Vicarage Road, Hoole, Chester CH2 3HZ. This is a much-anticipated workshop will be run by Grace Barton and the **Polyphonica Recorder Trio**. They will be taking the players through the vocal and instrumental music of Gabrieli and his European contemporaries. If you'd like to take part in this this workshop, **please book by 2 November**.

Workshop reports:

Review of NWEMF Workshop 21 September 2024 by Chris Martin

Palestrina Plus

Didsbury Baptist Church, Didsbury, Manchester; Tutor: Peter Syrus

When you walk into Didsbury Baptist Church, especially if you know you're about to sing some wonderful Renaissance music, you can almost 'see' the good acoustic. It is a wonderful space; well-equipped with easy access to coffee, tea, nice but naughty biscuits and last but not least, cakes made by the leader himself, and it easily encompassed the increased numbers who flocked to this workshop focused on Palestrina and led by Peter Syrus. The man himself presented us with a folder of the music we were about to sing (a nice touch) along with his handout on the life of Palestrina as intricately and revealingly composed with words as any of Palestrina's handouts were with notes. And then we were ready. No. We had to be in the right seat and next to the right person. Peter's grasp of all the vocal combinations ahead needed to be a sure one and he orchestrated the shifting of bottoms expertly. That everyone was at last in their ordained place was confirmed by a rather timid sort of Mexican wave as we raised only one of our arms on the call of our part. And then we **were** ready!



The day was structured around the comparison of the musical settings of various texts used extensively at this period, at least one of each set being by Palestrina. On the whole, this device worked very well and there were several standout examples of how instructive the approach was. Funnily enough, in two of them, Palestrina didn't come out on top! One, his motet *'Loquebantur variis linguis'* seemed quite ordinary when compared with that from Don Fernando de las Infantas (admittedly writing a decade or two later) who used the ingenious idea of turning the multiple tongues of the title into multiple well-chosen keys sung simultaneously by different sections of the choir. Clever and successful.

Of course, choosing composers to stand together with the same text isn't necessarily, or even primarily, setting them up for gold or silver on the podium; it's about highlighting equally effective differences. Palestrina's *'Hodie Christus natus est'* presents a setting with 2 choirs trying to joyously out-'Noé' each other (throw the é away was Peter's demand, which we once wonderfully managed as effectively as the professionals - the professionals manage it more than once though!). Andrea Gabrieli's version of the same is a much more mystery-laden motet, involving a single choir in seven voices (including Peter's

treasured Baritone part), creating richer textures and inviting gentler writing - even of the Alleluia. A good pairing, highlighting very profound differences in approaches to Christmas.

On the other hand, the pairings highlighted similarities too. Palestrina's vs Bianciardi's settings of '*Exultate Deo adjutori nostro*' were both excitingly polyphonic in their opening 'Singing to God' sections while moving towards block harmonies when singing about 'drums', 'harps' and 'viols'. Bianciardi perhaps was not only banging his drum more overtly, but was also so playful on the viol that we could, at that point, have been excused if we thought we were singing a madrigal. Two good and similar pieces, with the later composer slightly more unfettered.

The evening plainsong hymn '*Christe, qui lux es et dies*', in settings by Palestrina of course, and Robert White, is the second pairing of the day where the 'master' is pipped at the post. Robert White's setting, full of lovely repeated phrases, adventurous and piquant harmonies with delicious semitones and false relations, seemed more expressive of the upcoming hours of darkness - and was more fun to sing - than Palestrina's rather underwhelming setting.

With '*Super flumina Babylonis*', a vehicle for expressive composing if ever there was one, Palestrina's SATB setting doesn't let us down. With its semitones and flattened sixths, he shows he can play Robert White at his own game, and he adds a transparency and simplicity in this piece which is so effective and appropriate. The hanging up of harps ('*suspendimus organo*') is imaginatively described through several repetitions of a minor descending phrase - ending in the dominant. It sounds unresolved perhaps, but maybe Palestrina is expressing the hope that a resolution will come - so important in times of despair. In his 5 voice version (SAATB), only verse 1 of the psalm is used, so we miss out on the hanging of the harps; what's more, we only get 4 bars of 'weeping'. It therefore lacks the emotional impact of the 4 part version. Victoria's setting is very different from both the above: he not

only uses 4 verses of the psalm, but sets the words for 8 voices in 2 unequal choirs. The '*suspendimus organo*' verse is extremely simply set with repeated blocks of sound echoing between the two choirs, but Victoria's main interest lies in his setting of the final verse ('How shall we sing the Lord's song in a strange land?'), which makes up half of this substantial piece. There is a lot to be said about it, but all I will mention for now is the wonderful impact of the two choirs at last starting a phrase together at the beginning of this extended section. Spine-tingling.

Last of all '***Tu es Petrus***'. Morales, writing slightly earlier than Palestrina, uses a 6-note plainsong intonation for *Tu es Petrus*, which is repeated in various parts and at various pitches at least every 3 bars throughout this quite long piece - and 9 overlapping times in the first 12 bars! Peter (*St.*) doesn't get the chance to even think of betrayal! This clever unifying device and the consistent textures means that it has to be sung very carefully and sensitively to become interesting for the singer and listener. I'm not sure we managed that, but given time of course, we would have done. The *pièce de résistance* of our day was the SSATBB setting by the day's namesake. Peter (*Syrus*) was ecstatic just talking about it. He made the point that it wasn't just the different textures used, or the wonderful singability of the vocal lines, but the very important use of an extra baritone part giving it richness and turning it into one of the masterpieces of the period. Almost to emphasise its uniqueness, we all mixed ourselves up and positioned ourselves next to a different part (slightly nerve-wracking for some) in a vast semicircle and sang our hearts out with this glorious piece to bring to an end this exciting and educational day.



Peter Syrus's editions of all this hugely worthwhile music were a joy to sing from - informative, clear and complete in all the detail you might want. His cakes were delicious and his comments about the pieces (many incorporated into this review) were always interesting. Occasional shouts from the back of '*speak up*' maybe reflected the age of our auditory apparati, but nothing should detract too much from this well-organised, well-catered and well-compiled day. Thank you, Palestrina and pals, and thank you, Peter!

**Voices and Viols Workshop 19th October 2024 St Mary Magdalene
Sale Director and Conductor: Elizabeth Dodd Review by Tom McLean**

A workshop of voices and viols under the guidance of Elizabeth Dodd, now that really does sound like a day we would enjoy so we signed up. The letter detailing the plan for the day that arrived a few days before the event promised selections from Weelkes, Gibbons, Tomkins, Ward and Wilbye. All very promising. Arriving at St Mary Magdalene church centre in the leafy Sale suburbs as per Kirsten's detailed plan for the day, we were greeted with coffee and biscuits and a chorus of hellos from a real mixture of old friends and NWFEMF stalwarts and faces new to us.

The participants for the day were 21 voices (6S, 6A, 5T, 3B) and 5 (or 6) Viols ranging from treble to violone. The balance of numbers worked

out very well and Elizabeth had identified a range of pieces to suit the numbers, which occasionally divided the sop or tenor lines, and viols suitable to join them.

Elizabeth Dodd, our tutor for the day, gently called us to order precipitating the usual flurry of musical sopranos whilst they decided who should sing first and second, and the basses shuffled chairs to find a way to see Elizabeth conducting around bass violone, a thing of beauty but of considerable bulk to look around. Then the moment I fear in any viol workshop whilst they tuned up! But to my delight they were very efficient about it reaching a delightful harmony in no time. Perhaps this was because the whole day was to be sung and played at a pitch of A415 which is the viols natural home. (I learned that this is simply a semitone down from the singers' usual pitch but being blessed with imperfect pitch I am not bothered by this at all.)



So after a little light warm up to Tallis “God be in our head” we plunged into our first piece, Thomas Weelkes’ “Noel Adieu, thou courts delight”. After a couple of false starts whilst we reminded ourselves how to count minims, and watch the conductor, and remember where the repeats go and not be distracted by the gorgeous sound of viols, we got the hang of this. I am thoroughly reminded why I like singing with viols. There is a warmth and smoothness to their sound that adds a special dimension to the voices. However, the voices need to discipline their volume carefully otherwise even a few can drown out the viols.

Next up are John Wilbye's pair of pieces "Downe in the valley" & "Hard destinies are love". These pieces produced the closest thing to controversy we reached in the whole day. We started out singing though them at a sedate pace that would suit the superficial reading of the text as a lament to unrequited love. However, on reflection, several of the singers thought it might be a pastiche of the lascivious behaviours of the shepherdess and swain and that a much faster rendition might be appropriate. So we repeated at twice the pace. That called for a switch from counting the bars in 4 to counting in 2 which precipitated several false starts but once we had sorted that out it flew through most enjoyably (though I did begin to suspect that some of the Elizabethan language was best left untranslated) Orlando Gibbons' "What is our life" prompted an explanation from one of our number that the text had been written by Walter Raleigh whilst awaiting his execution, having fallen out of favour with the court following the death of Elizabeth. This brings a melancholy perspective to the piece (but then we early music singers love a melancholy perspective).



The melancholy was then lifted by John Ward's "Mount up my soul" and Tomkins' "Sing Unto God" which are both more cheerful exhortations and provided opportunities for the viols to provide the introductions allowing us singers to relax and concentrate on the richness of their sound.

And finally to an unexpected bonus piece for day as reward for progressing so efficiently through all the repertoire, we played and sang Tomkins' "Music divine" which seemed familiar to many of us. So after a break for tea and cakes, a very necessary accompaniment to any such workshop, we ran through most of the pieces with great satisfaction.



So many thanks to Elizabeth Dodd for finding us such an appropriate repertoire for the voices and instruments available and guiding us through so expertly. I am left with a strong desire to sing more with viols (and lutes and recorders for that matter).

DIARY OF EVENTS

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

NWEMF Workshops

November 2024

9 Clive Walkley, Padilla's (Spanish) Missa sine nomine for voices & instruments; Friends Meeting House, Lancaster.

16 Grace Barton with Polyphonica Recorder Trio, Taking a Mass apart; vocal and instrumental music of Gabrieli and his European contemporaries; recorders, Hoole, Chester.

February 2025

15 Laurie Stras, Music and Ritual in a C16th Florentine Convent, for female voices, viols and lower recorders, keyboard. Wilmslow United Reformed Church

March 2025

22 Philip Thorby, Missa Diligam Te Domine a 12 by Giovanni Valentini, Didsbury Baptist Church. PLEASE NOTE CHANGE OF DATE

April 2025

5 Christopher Roberts, music for the Chapel Royal (Blow, Purcell), for voices, quiet instruments and keyboard

May 2025

17 Deborah Catterall, Johannes Prioris, for voices, viols and soft winds, sackbutt

June 2025

14 George Parris, Celano Mass in luna for voices and instruments,

September 2025

13 or 20 Rory McCleery, Lusitano/Portuguese composers, for voices

October 2025

11 Alison Kinder, viols and recorders, St Matthews Stretford

November 2025

15 Gawain Glenton, Palestrina 500, voices and instruments

June 2026

13 or 20 Peter Wendland, Polychoral music in 8, 12 and 13 parts for voices and instruments

Non-NWEMF Workshops.

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

October 2024

25-27 Medieval and Renaissance Consorts; Hawkwood College. Coaching and performance with William Lyons & The City Musick. <https://www.hawkwoodcollege.co.uk/event/medieval-renaissance-consorts/>

25-27 Recorders at Rydal, Advanced level, a short residential course for recorder players at Rydal Hall, Ambleside, Cumbria with Mary Tyers. <https://www.marytyers.co.uk/rydal-hall-courses.html>

26 NEEMF AGM and workshop: Cristóbal de Morales: Missa Mille Regretz, for all voices, viols, recorders, cornetts, sackbuts, dulcians, shawms and lute or harp as continuo (A=440) with John Bryan, Clements Hall, York YO23 1BW. <https://neemf.weebly.com/neemf-workshop-diary.html>

26 Workshop for strings. Dancing through Baroque; exploring Baroque dance forms.

<https://www.bmemf.org.uk/uploads/6/6/0/5/6605763/baroque.pdf>

28 – 1 Nov. Cambridge Woodwind Makers. Recorder making with Tim Cranmore. www.cambridgewoodwindmakers.org

November 2024

2 Come & Sing Choruses from Handel's Messiah, Bents Green Methodist Church, Sheffield, with Sheffield Music Makers. <https://sheffieldmusicmakers.co.uk/concerts/>
2 EMFS. Viol Consort Café, 10 am – 4 pm, St Catherine's Argyle Church, Edinburgh.

<https://www.emfscotland.org.uk/dbpage.php?pg=view&dbase=events&id=186075>

2-8 Cambridge Woodwind Makers. Chalumeau making with Guy Cowley and Daniel Bangham. www.cambridgewoodwindmakers.org

9 Come and Sing/Play Messiah with Ian Tracey. 2-5 pm rehearsal, 6.30pm performance, Christ Church, Kings Road, Higher Bebington, Wirral CH63 8LX. info@18thcentury.co.uk or 0151 334 1956.

9 MEMF. Baroque String Workshop (A=415) with Oliver Webber. St Nicholas Church, St Nicholas Church Street, Warwick.

<https://memf.org.uk/event/baroque-string-workshop-at-a415/>

9 EMFS. Pergolesi's Stabat Mater, for sopranos and altos with Mhairi Lawson accompanied by Jan Waterfield. Inverleith St Serf's church centre, 1A Clark Road, Edinburgh EH5 3BD, 10-4.30.

<https://forms.gle/WQsxZ9tjV4wBpM8D6>

13-16 London International Festival of Early Music, Blackheath Concert Halls, 23 Lee Road, London SE3 9RQ.

<https://earlymusicdiary.org.uk/event/3642/>

14 Renaissance Facsimile for Recorder Players with Pam Smith, online, music from the Choirbook for Philip the Fair and Juana of Castile c.1504-6. <https://earlymusicdiary.org.uk/event/4110/>

16 NEEMF. The Borgias: from sinners to saints, for singers with Caius Lee. Summerhill Bowling Club, Winchester Terrace, Newcastle upon Tyne, NE4 6EH. <https://neemf.weebly.com/neemf-workshop-diary.html>

18-22 Halsway Manor. Page to Performance: Medieval Music with Mary Mohan and Jude Rees. www.halswaymanor.org.uk

21/22-24 Benslow. Consorting Viols with Alison Crum, John Bryan, Peter Wendland, Ibi Aziz

24 Nidderdale Messiah, Holy Trinity, Knaresborough, with Anthony Gray. For singers to perform for a local charity.

<https://www.nidderdalemessiah.org.uk/>

25-27 Benslow. Recorder Festival with Alyson Lewin, Caroline Jones, Tabea Debus

30 BMEMF. Edmund Hooper (c. 1553-1621) and Orlando Gibbons for singers with Katy Silverman. The Bridges Centre, Drybridge Park, Monmouth NP25 5AS. <https://www.bmemf.org.uk/future-workshops.html>

December 2024

13-15 Halsway Manor. Gaudete! Renaissance Music for the Festive Season with William Lyons and Richard Thomas.

www.halswaymanor.org.uk

13-15 Hawkwood College, Stroud: Christmas Music with Owain Park & The Gesualdo Six, Tudor church music to twenty-first century.

<https://www.hawkwoodcollege.co.uk/event/christmas-choral/>

14 NEEMF. Five Centuries of a Medieval Christmas, a workshop for all instruments (A=440) with Paul Leigh and Gill Page of Trouvere.

Clements Hall, York. <https://neemf.weebly.com/neemf-workshop-diary.html>

14 MEMF. Christmas Workshop for voices and instruments with Patrick Craig. Dorrige Village Hall, Grange Road, Dorrige, B93 8QA.

<https://memf.org.uk/event/christmas-workshop-with->

patrick-craig-on-14th-december-2024/

14 EMFS. Viol Consort Café, 10 am – 1 pm, St Catherine's Argyle Church, Edinburgh.

<https://www.emfscotland.org.uk/dbpage.php?pg=view&dbase=events&id=186076>

January 2025

3-5 West Dean. Viol consort music (Intermediate/Advanced) with Alison Crum. www.westdean.ac.uk

6-9 Benslow. Baroque string band with Judy Tarling, Rachel Stott, Kinga Gaborjani. <https://benslowmusic.org/index.asp?PageID=3487>

6-8/9 Rondo Viol Academy. Pre-formed consorts (NOT Elementary / Lower Intermediate as individuals), St Katharine's Parmour, Henley-on-Thames. www.rondoviolaacademy.co.uk

25 NEEMF, for voices and instruments with David Allinson, Newcastle. <https://neemf.weebly.com/neemf-workshop-diary.html>

27-30 Benslow, Consorting Viols with Alison Crum, Peter Wendland, <http://benslowmusic.org/index.asp?PageID=2473>

30/31 – 2 Feb. Benslow. Baroque Chamber music (A=415) with Theresa Caudle, Mark Caudle, Claire Williams, Stephen Preston.

<http://benslowmusic.org/index.asp?PageID=2471>

31 – 2 Feb. Halsway: Recorder Orchestra Weekend.

<https://halswaymanor.org.uk/event/recorder-orchestra-weekend-2025/>

February 2025

7-9 Jackdaws. The City Musick with William Lyons and Richard Thomas. <https://www.jackdaws.org.uk/events/3659/>

8-9 Dorset Bach Cantata Club, D'Urberville Centre, Wool; Cantata 61 Nun komm' der Heiden Heiland. Cantata 182 Himmelskönig, sei willkommen. <https://info073404.wixsite.com/dbcc>

14-16 Rondo Viol Academy. Advanced, St Katharine's Parmour, Henley-on-Thames. www.rondoviolaacademy.co.uk

14-17 Halsway: PIVA – Real Roots! late 16th-century popular music, as heard in both court and country.

<https://halswaymanor.org.uk/event/piva-real-roots-2025/>

21-23 Higham Hall: 17th & 18th Century Chamber Music Workshop For pre-formed chamber groups bringing at least 4 pieces to work on.
<https://highamhall.com/course/17th-18th-century-chamber-music-workshop-2/>

22 NEEMF, Fairy Queen with John Hancorn, Clements Hall, York.
<https://neemf.weebly.com/neemf-workshop-diary.html>

22 Choral day with Martin Lightowler, St Mark's Church, Sheffield S10 2SE. For experienced singers who can confidently sight read on the day or can prepare in advance.

martinlightowler@gmail.com or text 07948 407 209. Music provided.

28 – 2 Mar Jackdaws. Viol Consorts with members of Fretwork.
<https://www.jackdaws.org.uk/events/3663/>

March 2025

1 BMEMF. For singers with David Allinson: Palestrina. The Trinity Centre, Church Road, Meole Brace, Shrewsbury SY3 9HF.
<https://www.bmemf.org.uk/future-workshops.html>

2-7 Lacock. Morales in Granada; in a monastery in the shadow of the Alhambra. <https://www.lacock.org/courses/morales-in-granada-2025>

6/7 – 9 Benslow. LuteFest with Sam Brown, Jacob Heringman, Lynda Sayce, Matthew Spring, Sara Stowe, Xavier Diaz-Latorre, Evangelina Mascardi, Andrea Damiani.

<http://benslowmusic.org/index.asp?PageID=2968>

14-16 West Dean. Recorder consort weekend (Intermediate) with Helen Hooker.

15 NEEMF. Songs from the Henry VIII manuscript with Richard de Winter. Guiseley Methodist Church.

<https://neemf.weebly.com/neemf-workshop-diary.html>

31 – 5 Apr Lacock. Swanage Music Party for invited singers with repertoire from the brilliant generation of Franco-Flemish composers centred on Josquin des Prez.

<https://www.lacock.org/courses/swanage-music-party-2025>

April 2025

3-9 Easter Early Music Course at Monmouth.

<https://easterearlymusiccourse.org.uk/>

4-6 Benslow. Voices and Viols with Emma Kirkby, Alison Crum.

<http://benslowmusic.org/index.asp?PageID=2551>

5 BMEMF. For singers with James Weeks; Sacred and secular works by Orlando di Lasso. St Andrew's Church, Presteigne, LD8 2NL

<https://www.bmemf.org.uk/future-workshops.html>

7-9 Benslow. Revelry and Refinement: Medieval Band Camp with Emily Baines, Arngeir Hauksson (Amyas).

<https://benslowmusic.org/index.asp?PageID=3499>

15-24 West Dean. Musical instrument making – Renaissance or Baroque viols. www.westdean.ac.uk

21-26 Benslow. Baroque Oratorio: Charpentier Messe pour M Mauroy.

<https://benslowmusic.org/index.asp?PageID=350425-27> Singing

Weekend with Tim Knight, Whalley Abbey Clitheroe. Music from 'The Oxford Book of Tudor Anthems' and 'The Oxford Book of English Madrigals'. <https://earlymusicdiary.org.uk/event/4143/>

27-29 Higham Hall, Viol and Recorder Consort playing with Elizabeth Dodd (viols) and Philip Gruar (recorders). Two parallel, friendly courses offering a variety of music for players at any level except beginners.

There are opportunities to mix and match between the two courses.

27 – 2 May Lacock. Tenby: A Portuguese Requiem; centred on the six-part Requiem of Manuel Cardoso,

interspersed with funerary motets by other Portuguese composers.

<https://www.lacock.org/courses/tenby-a-portuguese-requiem-2025>

May 2025

6-8/9 Rondo Viol Academy. Intermediate / Upper Intermediate, Shepherd's Dene. www.rondoviolaacademy.co.uk

10 BMEMF. Workshop for instrumentalists - Harmonice Musices Odhecaton, followed by a short concert; with Lizzie Gutteridge.

Yarpole near Leominster. <https://www.bmemf.org.uk/future-workshops.html>

10-11 Dorset Bach Cantata Club, D'Urberville Centre, Wool, JS Bach Cantata 118: O Jesu Christ, mein's lebens Licht. JS Bach Cantata 146:

Wir müssen durch viel Trübsal. JS Bach Motet BWV 230: Lobet den Herrn, alle Heiden. <https://info073404.wixsite.com/dbcc>
19-22 Renaissance Polyphony at Benslow with Jeremy West, Gareth Wilson. <http://benslowmusic.org/index.asp?PageID=2552>
25-30 Halsway: Voices, Viols & Recorders Association, un-tutored course for experienced singers and players of early instruments. <https://halswaymanor.org.uk/event/voices-viols-recorders-association-3/>

June 2025

1-7 Lacock for invited singers with repertoire from the Eton Choirbook and Gesualdo's Tenebrae Responsories, with JanJoost van Elburg. <https://www.lacock.org/courses/monteconero-music-party-2025>
2-5 Benslow. Gregorian Chant: The Joys of Singing with John Rowlands-Pritchard. <http://benslowmusic.org/index.asp?PageID=2544>
8-14 Lacock, Music at Monteconero centred on the music of Guerrero, Lobo and Victoria, with Rory McCleery. <https://www.lacock.org/courses/music-at-monteconero-2025>
14 Choral day with Martin Lightowler at St Mark's Church, Sheffield S10 2SE. For experienced singers who can confidently sight read on the day or can prepare in advance. martinlightowler@gmail.com or text 07948 407 209. Music provided.
16-19 Benslow. Baroque Orchestra: A European Odyssey with Theresa Caudle, Mark Caudle, Claire Williams. <http://benslowmusic.org/index.asp?PageID=2565>
19-23 Benslow. Summer Viols with Alison Crum, Alison Kinder. <http://benslowmusic.org/index.asp?PageID=2597>

July 2025

6-11 Lacock, Skipton: The Baldwin Partbooks, Tudor music with Bill Carslake. <https://www.lacock.org/courses/skipton-2025-the-baldwin-partbooks>

August 2025

2-9 NORVIS Early Music Summer School, Barnard Castle School, <https://norvis.org.uk/>
16-23 Irish recorder and viol course, Termonfechin, county Louth, <https://irishrecorderandviolcourse.org>

September 2025

5-7 Jackdaws. Stylish Baroque with Theresa Caudle & Alastair Ross.
<https://www.jackdaws.org.uk/events/3693/27> NEEMF, Ludus Danielis
- The Play of Daniel, for singers and instrumentalists, led by Trouvere
(Gill Page, Paul Leigh) and Richard de Winter. Burley-in-Wharfedale
Methodist Church. [https://neemf.weebly.com/neemf-workshop-
diary.html](https://neemf.weebly.com/neemf-workshop-diary.html)

November 2025

17 - 19/20 Rondo Viol Academy. Pre-formed consorts, Foxhill Retreat
House, WA6 6XB. www.rondoviolaacademy.co.uk

Contacts for workshops

Accord. www.moulindecajarc.com.

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

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

BREMFB Brighton Early Music Festival, www.bremfb.org.uk

Cambridge Early Music, <https://www.CambridgeEarlyMusic.org>

Cambridge Woodwind Makers. www.cambridgewoodwindmakers.org

Chalemie, www.chalemie.co.uk

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

Dartington Summer School. [https://www.dartington.org/whats-
on/programme/summer-school/priority-booking/](https://www.dartington.org/whats-on/programme/summer-school/priority-booking/)

Dillington House, Ilminster, Somerset, TA19 9DT 01460 258648,
info@dillington.com www.dillington.com

Dorset Bach Cantata Club, Sturminster Newton High School, Bath
Road, Sturminster Newton, Dorset, DT10 1DT.
<http://www.dorsetbach.org.uk/>, 01935 425383.

Easter Early Music Course for recorder & viol players.

admin@easterearlymusiccourse.org.uk easterearlymusiccourse.org.uk

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

EMFScotland, www.emfscotland.org.uk

Halsway Manor, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984

618274 office@halswaymanor.org.uk, www.halswaymanor.org.uk

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. Details from 017687 76276, admin@highamhall.com,

www.highamhall.com

HISS (Historically Informed Summer School),

<http://www.hiss.org.uk/welcome>,

hissenquiries@gmail.com 07942 264305

Historical Dance and Music Summer School;

<https://historicaldance.org.uk/summer-school>

Irish Recorder & Viol Course. An Grianán Adult Education College,

Termonfechin, Co. Louth, 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

Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01604

362 200

enquiries@knustonhall.org.uk, www.knustonhall.org.uk

Lacock, avdb@lacock.org, www.lacock.org

Leicester Early Music Festival. 0116 270 9984, Festival Office: 126

Shanklin Drive, Leicester, LE2 3QB, mail@earlymusicleicester.co.uk,

www.earlymusicleicester.co.uk

Lute Society, 01483 202159, 07510 254106, secretary@lutesociety.org,

lutesoc@aol.com, www.lutesoc.co.uk

Lyme Recorder Courses will no longer be at Victoria House, Lyme

Regis. 07711-307105,

www.recordercourseslyme.com enquiries@recordercourseslyme.com

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

MEMF, chairman@memf.org.uk, www.memf.org.uk

NCEM, National Centre for Early Music, St Margaret's Church,
Walmgate, Percy's Lane, York, YO1 9TL. 01904 632220,
boxoffice@ncem.co.uk, www.ncem.co.uk
NEEMF, secretary@neemf.org.uk, www.neemf.org.uk
NEMA, <http://www.earlymusic.info/>
NORVIS, Northumbrian Recorder & Viol Summer School,
<https://www.norvis.org.uk>
Orpheon Foundation, orpheon@gmx.at <https://orpheon.org/>
Recorders For All www.recordersforall.org.uk
Recorder Summer School, <http://recorderssummerschool.org.uk/>
Rondo Viol Academy. www.rondoviolacademy.co.uk
Run by Singers. www.runbysingers.org 01462 893972, Suite 2, Coach
House Cloisters, 10 Hitchin Street, Baldock, Herts, SG7 6AE.
Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com,
www.earlymusicshop.com
Schola Gregoriana, 47 Western Park Road, Leicester, LE3 6HQ,
www.scholagregoriana.org e-Mail: info@scholagregoriana.org
Scottish Recorder Course.
<https://scottishrecordercourse.wordpress.com/>
SEMF, www.semf.org.uk, secretary@semf.org.uk, or write to the Hon.
Secretary, SEMF, 31 Woodlands Avenue, Redhill, Surrey RH1 6EX
Sherborne Summer School of Music, Sherborne School, Sherborne,
Dorset, DT9 3AP.
<http://www.sherbornesummerschoolofmusic.org/courses.html>
Society of Recorder Players, Manchester branch normally meets 1st
Friday & 2nd Saturday of every month. manchester@srp.org.uk,
www.srp.org.uk/manchester/index.php
SWEMF, secretary@swemf.org.uk, www.swemf.org.uk
The Sixteen, <https://thesixteen.com/events>
The Telling, <https://www.thetelling.co.uk/diary>
TVEMF, www.tvemf.org, secretary@tvemf.org
VdGS (Viola de Gamba Society), www.vdgs.org.uk
West Dean College, Chichester, PO18 0QZ, 01243 811300,
bookingsoffice@westdean.ac.uk, www.westdean.ac.uk
William Byrd Singers. <https://www.williambyrdsingers.org.uk/>

On-line – due to lack of demand this section is no longer included except for a few items

PlayScore 2, currently for iPhone/iPad only (www.playscore.co) allows you to photograph your music and it will play it, or you can import a PDF to play. It allows you to play at any speed and you can set the instruments and transpose. It also exports MIDI if you want.

Some on-line lessons are being offered by

Elizabeth Dodd, viols, elizabethdoddviol@gmail.com

Alison Kinder, viols, www.alisonkinder.co.uk

Oonagh Lee, historical oboes and recorders, www.oonaghlee.com

Richard MacKenzie, lutes and guitars,

http://magnatune.com/artists/richard_mackenzie/

Concerts

NB. listing is no guarantee that the concert will take place. Please check

Please send information to: jmh@noc.ac.uk. I do not actively research concerts, relying on members or organisers to submit details for inclusion.

October 2024

21 The Gesualdo Six, Secret Byrd, Lutyens Crypt, Metropolitan Cathedral, 6pm & 9pm.

<https://www.thegesualdosix.co.uk/concerts/>

22 The Gesualdo Six, Secret Byrd, Temple Newsam, Leeds, 6.30pm & 9pm. <https://www.thegesualdosix.co.uk/concerts/>

26 Manchester Baroque: Intimate Notes - The French Flute; St. Ann's Church, St Ann St, Manchester M2 7LF, 6:30pm.

<https://www.ticketsource.co.uk/manchester-baroque/t-qjqpmdv>

26 The Gonzaga Band: Songs and Duets from the Age of Monteverdi; St Cecilia's Hall, 50 Niddry Street, Edinburgh, EH1 1LG, 4.30pm.

<https://www.thequeenshall.net/whats-on/gonzaga-band-0>

27 Leeds Baroque Choir and Orchestra, A celebration of Henry Purcell. Venue tbc. Hail, bright Cecilia, Ode for St Cecilia's Day, 1692; Welcome, glorious morn, Birthday ode for Queen Mary, 1691.

<https://leedsbaroque.co.uk/concerts>

November 2024

3 Liverpool Bach Collective, Cantata 77: Du sollt Gott, deinen Herren, lieben (You shall love God, with all your heart), Church of St Michael and All Angels, New Hey Road, Woodchurch, Wirral,

CH49, 6:30pm. <https://www.liverpoolbach.com/future-events>

7 Istante Collective & Hilary Cronin: Bach BWV84 & Telemann Suites; Martin Harris Centre for Music, University of Manchester, Bridgeford St, Manchester M13 9PL, 1:10pm, Free.

<https://events.manchester.ac.uk/event/event:ukz-m0dx01zf-lve4mf/wclc-istante-collective>

9 Voces Pulchrae: Tracing a thread: A Franco-Flemish Requiem, with Lutenist Roger Child. 7.30pm. St Alban's Church, Offerton, SK2 5AG. Tickets available at the door.

9 Trials and Triumphs of Oriana, Fair Oriana, Richmond School, 7.30pm. <https://www.continuoconnect.com/events/fair-oriana-trials-and-triumphs-of-oriana-2024>

12 In Echo: Music in a Cold Climate – sounds of Hansa Europe, Elvet Methodist Church, 8 Old Elvet, Durham, DH1 3HL, 7.30pm.

<https://www.durham.ac.uk/departments/academic/music/musicon/events/in-echo-music-in-a-cold-climate-sounds-of-hansa-europe/>

13-16 London International Festival of Early Music, Blackheath Concert Halls 23 Lee Road, London SE3 9RQ.

<https://earlymusicdiary.org.uk/event/3642/>

20 Katarzyna Kowalik; Inventions: the Harpsichord across Time and Borders; Harpsichord Recital with new commissions and historical works; Durham University Music School, Palace Green, Durham, DH1 3RL, 7:30pm. <https://www.musicdurham.co.uk/events/inventions-the-harpsichord-across-time-and-borders>

21 7 pm, Ring out your bells! Concert of popular Tudor music performed by Peter Bull on wheel fiddle (hurdy-gurdy), hammered dulcimer, recorders; songs accompanied by lute and cittern. Heart

Arts and Community Centre, Bennett Road, Leeds. Tickets at the door, £4.

22 Dunedin Consort: Hail! Bright Cecilia; Greyfriars Kirk, 26A Candlemaker Row, Edinburgh EH1 2QQ, 7.30pm.

<https://www.thequeenshall.net/whats-on/hail-bright-cecilia>

23 Musica Gloria: O Haupt - Music by JS Bach, CPE Bach, Telemann and Janitsch. New Town Church, 13 George Street, Edinburgh, EH2 2PA, 7.30pm. <https://www.thequeenshall.net/whats-on/musica-gloria>

29 Fair Oriana ... Under the Moon. Blackburn Cathedral, Cathedral Close, Blackburn BB1 5AA, 6.30pm.

<https://www.eventbrite.co.uk/e/fair-oriana-under-the-moon-tickets-949879293537>

30 Let all the world in every corner sing! The William Byrd Singers; Christ Church West Didsbury, Darley Ave, Manchester M20 2ZD. 7pm.

<https://www.williambyrdsingers.com/events2024rejoice>

30 Victorian Christmas, Gawthorpe Hall near Padiham, Lancashire. Seasonal music with Peter Bull (hurdy-gurdy, dulcimer), carols and songs accompanied by banjo.

30 Manchester Baroque: Handel – Messiah. Manchester Cathedral, Victoria St, Manchester M3 1SX, 7pm.

<https://www.ticketsource.co.uk/manchester-baroque/t-noeqjtz>

December 2024

4 Solomon's Knot: Bach Motets, Stoller Hall, Hunts Bank, Manchester M3 1DA, 6.30pm. £20 (adult), £5 (student), free for children. 10% discount using code 'singbach' for members of NWEMF and Manchester-based choirs. www.solomonsknot.co.uk/manchester

6-15 York Early Music Christmas Festival. https://ncem.co.uk/yemcf-brochure-2024/?mc_cid=314b49fcdc&mc_eid=fb7cb7f4ba

7 4.00 pm, Leodis Consort, Handel's Messiah, Moravian Church, 38 Fulneck, Pudsey, Leeds, LS28 8NT. Lee Ward, organ and Joe Tilling, director. Tickets: Full £12 / Concession £9 / Under 16 free.

www.leodisconsort.co.uk

7 Liverpool Renaissance Singers, St. Nicholas (Liverpool Parish) Church, Pier Head, Liverpool, 7.30pm.

8 3 pm, York Waits with Deborah Cattterall, Christmas Concert at Holy Trinity, Wentworth, near Rotherham.

<https://www.wentworthchurch.com/news>,

<http://www.theyorkwaits.org.uk/>

12 Stile Antico: December 2024. This Joyful Birth (York Early Music Festival), A musical retelling of the Christmas story, National Centre for Early Music, York, 6:30 pm. <https://www.stileantico.co.uk/events>

13 The Telling, Carols Through Time. Candlelit concert of traditional & medieval carols from around Europe featuring a potent mix of all-time favourites and magical unknown gems, as featured on The Telling's 'Secret Life of Carols' CD. Clare Norburn & Patricia Hammond (singers), Jean Kelly (harp). 7pm, Portico Library, 57 Mosley St, Manchester M2 3HY, <https://www.thetelling.co.uk/events/carols-mcr>

14 Christmas with Chester Bach Singers, St Werburgh's Church Grosvenor Park Road, Chester, 3:00 pm - 4:15 pm. Traditional and modern carols with organist, Tom Coxhead. Ticket price £16 (students £5) includes light refreshments.

<https://chesterbachsingers.org.uk/event/christmas-with-chester-bach-singers/>

15 Liverpool Bach Collective, Cantata 62: Nun komm der heiden Heiland (Come now, God's chosen Saviour), St Joseph's Church, Warren Road, Blundellsands, L23 6UA, 6:30pm.

<https://www.liverpoolbach.com/future-events>

20 The Telling Unchained at Christmas, Ullet Road Church Hall, 57 Ullet Rd, Liverpool L17 2AA, 7.30 pm.

<https://www.thetelling.co.uk/events/the-telling-unchained-liverpool>

20 The York Waits: When Icicles hang by the wall... National Centre for Early Music, St Margaret's Church, Walmgate, York YO1 9TL

<https://ncem.co.uk/events/the-york-waits/>

21 6pm. The York Waits, Yule Riding, Mickelgate Bar, York. Annual procession through the streets of York, welcoming visitors for the feast of Yule.

March 2025

22 Chester Bach Singers: Bach Mass in B minor, St Johns Church Vicars Lane, Chester, 7pm. Ticket price £22 includes refreshments.

<https://chesterbachsingers.org.uk/event/bach-mass-in-b-minor/>

Contacts for concerts

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

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

Birmingham Town Hall. www.thsh.co.uk 0121 289 6333.

The Bridgewater Hall, Manchester. 0161 907 9000, www.bridgewater-hall.co.uk

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

Buxton Festival. 01298 72190, www.buxtonfestival.co.uk

Buxton Opera House 01298 72190, boxoffice@boh.org.uk,

www.buxtonoperahouse.org.uk & www.buxtonfestival.co.uk

Chandos Choir. www.solihullchandoschoir.org

Chetham's School of Music, www.chethams.com, Stoller hall 0333 130 0967

Early Dance Circle Festival, <http://www.earlydancecircle.co.uk/>

Ex Cathedra. www.excathedra.co.uk

Fiori Musicali www.fiori-musicali.com

<https://www.thegesualdosix.co.uk/concerts/>

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

76276, admin@highamhall.com, www.highamhall.com

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

kempleyvillagehall@gmail.com

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

Leeds Waits. <http://www.leedswaits.org.uk/waits.htm>,

alan.radford@btinternet.com

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

Lichfield Festival. www.lichfieldfestival.org

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

Liverpool Renaissance Singers.

<https://www.liverpoolrenaissancesingers.org/calendar/>

London Festival of Baroque Music, www.lfbm.org.uk
The Magic of Medieval Music
<https://www.ipmusic.org.uk/medievalmusic>
Manchester Baroque <https://www.manchesterbaroque.co.uk/whatson>
NCEM, National Centre for Early Music, St Margaret's Church,
Walmgate, Percy's Lane, York, YO1 9TI.
01904 632220, boxoffice@ncem.co.uk, www.ncem.co.uk
Newcastle University <https://www.ncl.ac.uk/events/live-music/>
Opus Anglicanum. <https://www.opusanglicanum.org/>
Ripon. 01765 605508, www.riponinternationalfestival.com
Royal Northern College of Music (RNCM), info@rncm.ac.uk,
www.rncm.ac.uk
Edinburgh, Queen's Hall, <https://www.thequeenshall.net/your-visit/booking-tickets>, 0131-668 2019
St. George's Singers. www.st-georges-singers.org.uk, 01663 764012.
St Martin's Church, Worcester. www.stmartinsworcester.org.uk
Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com,
www.earlymusicshop.com
Stile Antico, <https://www.stileantico.co.uk/concerts>
Stratford, <http://www.stratford-upon-avon.org/soundbites>
The Sixteen, www.thesixteen.com
The Telling, <https://www.thetelling.co.uk/diary>
William Byrd Singers.
<http://www.williambyrdsingers.org.uk/concerts.shtml>
Worcester Cathedral. https://www.worcestercathedral.co.uk/whats-on#filter=*
Worcester Huntingdon Hall / Concert Club,
<https://www.worcserenade.co.uk/> 01905 611427
Worcester Early Music Festival. www.earlymusicworcs.org
Wordsworth Singers www.wordsworthsingers.org.uk.
York, Sir Jack Lyons Concert Hall, www.york.ac.uk/concerts
York Waits, <http://theyorkwaits.org.uk>