



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

FEBRUARY 2026

From the editor

I was delighted to receive three contributions for my section on “How I came into early music and discovered NWEMF”. Thank you to all three members for sharing your journeys.

There is a slightly different look to the typeface this time. I had to have a new system installed on my laptop and am still getting used to a few differences from Windows, one being the founts available, spacing is another.

We have been enjoying a Gesualdo fest. We were inspired by a rave review from Kirsten of the performance by The Telling with the Mancunium Consort “Breaking the Rules” about the life of Gesualdo. So we went to a performance in Ulverston and were shocked by the lack of audience for such a fantastic show. We then discovered that the Gesualdo Six plus a company of actors were putting on their show “The Death of Gesualdo” in York. It also sounded amazing so although we blinked more than once at the price of the tickets we went along. This time we were not disappointed by the size of the audience and stopped blinking at the ticket price. Unfortunately their performances in this country are over and the next one is in New York! But I heard yesterday that they might be putting on the show again in this country next Autumn. We can strongly recommend it. Go on their website to see what it was all about and read some reviews.

Meanwhile, a happy new year to you all.

Elizabeth Dodd

THE COMMITTEE

PRESIDENTS

Roger Wilkes
David Allen

VICE-PRESIDENT Andrew Mayes

CHAIRMAN Kirsten Flores

SECRETARY John Huthnance

TREASURER Anna Wright

NEWSLETTER EDITOR Elizabeth Dodd

MEMBERSHIP SECRETARY Vacant

WEBMASTER Kirsten Flores

COMMITTEE Peter Syrus, Phil Parkinson, Peter Syrus and Tim Gannicliffe,
Student representatives: Bryan Au Yeung, Amber Moeller

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: **March 16th** . ED.

Membership Matters

a A hearty welcome to our new members:- Michael Billington, Lydia Bradley, Maureen Cain, Jim Cooke, Ann Cooper, Julie & Timothy Forsdick, Max Halls, Ian Milner, Eleanor Rosser, Marie Schwartz, Omara Silvester.

b Resignations:- Vivienne Davies, Norman Fry, Val Warren.

c We currently have 183 members, including two Life Members & 12 student members.

d A huge “thank you” to the 77% of members who have promptly paid their subscription (£10) for 2026, which fell due on 1 January. Several are still remitting at the older rate of £12.50 (or even £15), so “thank you” for your generous donations. If you intend to resign, please message me.

e More than half the members of NWEMF do not pay their annual subscription by standing order. It would ease the administration work for the officers if more people could move to this method, avoiding the need for reminders. If you use online banking, it is possible to set up the standing order yourself – the bank details are the same as those used for paying to attend workshops.

If you don't use online banking, please request a standing order mandate by sending an email to Bob or Anna

(treasurer@nwemf.org). If you are going to set up a standing order or already have one in place, please ensure that the reference is at least your surname name plus the word ‘Sub’

f If you have not noted the password for the Members area of the web-site, just message me.

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

From the Chair

I hope you all had a peaceful Christmas and are looking forward to the year ahead as much as I am. This year is all about working in collaboration with other organisations, and raising awareness of early music to continue building our membership base. Our first workshop of the year is a joint venture with the University of Liverpool Music Department, led by Lisa Colton and Louise Ellinson. Not only is this workshop a chance for students to learn about and perform early music, but we'll be doing so in [The Tung Auditorium](#), Liverpool's premier concert venue. April's workshop with Rory Wainwright Johnstone is another collaboration, this time with [The Harris](#) in Preston, the imposing 19th century neo-Classical museum, library and art gallery – the perfect venue to explore the wonderful *Missa Ave virgo sanctissima* by Géry de Ghersem. And at our AGM workshop on 21 March, we're delighted to welcome back David Allinson who will explore Victoria's music for Holy Week – his workshops are not to be missed!

Applications for all three workshops are now open on our website.

On the theme of raising awareness of early music, the [Cathedral Music Trust](#) has just launched a campaign to have “English Sacred Choral Music” added to the Government's national inventory of Intangible Cultural Heritage (living traditions that communities recognise as part of their cultural identity). I've long felt that the Government doesn't value cultural activities like music and art as much as it could or should (the fragile state of arts funding speaks to that), but this seems to be a step in the right direction in recognising how important creative pursuits are to our society as a whole. And although it's not yet clear what the benefits of being included in the inventory will be, the interest this campaign is generating can only be a good thing. For more information, and to sign their letter of support, visit the [CMT website](#).

This is such an exciting time for early music generally, and as NWEMF continues to grow, so does the need for extra help to keep the momentum going. So please send me an email if you want to play a part in what's ahead - your committee needs you!

Kirsten Flores

nwemf.chair@gmail.com

Forthcoming workshops

14 February 2026

Liverpool
VOICES &
INSTRUMENTS

Lisa Colton

Love Early Music!
English part-songs, Monteverdi madrigals
and G Gabrieli's Magnificat a 12

21 March 2026

Didsbury,
Manchester
VOICES

David Allinson

*From Despair to Joy: Holy Week with Tomás Luis
de Victoria*

Our AGM will be held over lunch

**18 April
2026**

Preston
VOICES

Rory Wainwright Johnston

Missa Ave Virgo Sanctissima by Gery de Ghersem, and
other pieces from 17th century Iberia

Workshop report – 8 November 2025

Our last workshop of 2025 was a most memorable one, where Gawain Glenton took us through five colossal motets in 3 and 4 choirs by Stadlmayr, Massaino and Zucchini as follows:

Nos vos me eligistis a15 (Tiburtio Massaino c1550 – c1608)

Kyrie from *Missa sine nomine* a16 (Gregorio Zucchini c1540 – c1615)

Dies sanctificatus a14 (Johann Stadlmayr c1580 – 1648)

Dum complerentur a12 (Johann Stadlmayr)

Deus qui glorificantes a12 (Johann Stadlmayr)

Over 40 people came along, with a good mix of singers and instrumentalists, including a modern trombone and bassoon which added a real richness to the instrumental choirs. We were

joined by a few MEMF members, including one who brought his rackets and alto curtal, much to the fascination of us all.

Our student representative, Bryan Au Yeung, made several video clips throughout the day which captured the remarkably high standard of our performance (and visit our **YouTube channel** to see a short POV clip too). Thanks to everyone who came along and made the day such a big success – a full review will follow. and in the meantime, this is what Sue Pamp wrote about the day:

“I am a new NWEMF member and today I attended the workshop with Gawain Glenton in Sale.

We played five pieces with multiple choirs. The combination of the voices and instruments was wonderful. The acoustic was perfect for this event. The repertoire was all new to me and this workshop opened a whole new era of music to me as a trombonist. I found it very moving and it did bring a tear or two to my eye.

Gawain is a wonderful musical director and knows how to explain and demonstrate concepts to get the phrasing and articulation that he wants. The whole day was engaging from start to finish, and it was nice to see how the modern trombone can be included early music repertoire.

The workshop was very well organised, and ran smoothly. I enjoyed seeing how the ensembles were organised learning about new (to me) instruments. I am looking forward to the next workshop!”



Gawain Glenton Workshop 8th November 2025
St Mary Magdalene Sale
“The Sound of Power” – Johann Stadlmayr’s Polychoral Music for
the Habsburg Courts

The appeal of NWEMF workshops has been rising steadily over the past couple of years with increasingly expert and interesting musical directors, and the news that the North West’s very own Gawain Glenton had agreed to run one of them was greeted with great excitement. Many of us have enormously enjoyed Gawain’s performances with groups as diverse as the English cornett and sackbut ensemble and I Fagiolini so expectations for his workshop were set pretty high.

In attendance are 28 voices and 12 instruments with the voices well distributed across the parts and a varied selection of instruments including cornetto, and several trombone, violins, violas and a selection of viols. More on the instruments later!

The subject of this workshop was music from the late 16th /early 17th century court of Innsbruck, a location and repertoire completely new to me, but intriguingly only a few years after the heyday of Byrd, Dowland and all that crowd in England. We also

explored some large-scale works by two little-known Italian whose works would have been right at home at Innsbruck. Gawain kicks off the workshop by setting the scene of the emerging Hapsburg dynasty with its regional capital in Innsbruck and its need to project an appropriate sense of wealth and power through artistic patronage. As the workshop starts it becomes evident that a huge effort of coordination has gone into allocating voices and instruments to the complex range of parts in these pieces. The first is *Nos vos me eligistis* by Tiburtio Massaino (before 1550-after 1608 – and no, I had never heard of him either) in 15 parts across three choirs, with each choir having a different composition. Someone must have spent hours balancing the voices and instruments across all those parts (and it is going to be different in each piece!) and then making sure we had enough copies of each choir or single parts for the instruments! And so we dive in with good clear conducting from Gawain and the three choirs joining in and dropping out by turns. This requires ferocious counting in the multiple bars of rest, which most of us singers don't usually have to contend with but our instrumentalist partners do all the time, so it is very helpful to have a trombone joining in the bass line with us. There then follows an interesting discussion of the 16th century direction that instruments should seek to emulate the sound of voices because the voice is closer to the divine. We return to a second run of the piece, this time Gawain conducts in 2 to a bar and the fluidity of the piece blossoms.

We then move on to Gregorio Zucchini's *Missa sine nomine* for 4 choirs, following the more standing SATB composition in each choir. Little is known about this Benedictine monk (c.1540-c.1615) who worked in Italy, and predominantly Rome. To round off the morning we are introduced to Johann Stadlmayr (c.1580-1648) who arrives 30 years later than Massaino and Zucchini. Again we are in 14 parts for the *Dies sanctificatus*, with one section being entirely instrumental of lower parts (TTBaBB). This provides the opportunity to introduce the amazing bass rackets, a

double reed wind instrument whose pipes* are wound inside a small barrel and played by covering the holes like a recorder. The effect is like a curtal but in a very low register and is a wonderful contribution.

* (Actually, not pipes but the bore. Ed)



After the lunch break we restart with the Stadlmayr *Dum complerentur*, which Gawain describes as “early 17th century rabble rousing”. By this time the counter reformation is in full swing and the catholic Austrians seek a confident statement of the grandeur of their faith. The music is appropriately grand but alleviated from pomposity by repeated switches from 2 to 3 beats in a bar and back, and by dramatic staccato for example on *et factus est* sweetened with a *legato de celo sonus*. This also provides an opportunity for Gawain to refine our tuning of the G minor key and he demonstrates the brightness of the E Flat. Whilst this is right at the edge of my understanding of musical theory, I can indeed hear it when he demonstrates by whistling, and when we sing again the difference is apparent. We end the day with the Stadlmayr *Deus qui glorificantes* and its name says

it all really. A glorious event enabled by a virtuoso tutor with the insight to bring us amateurs to a better understanding and ability in an area of music we hadn't seen before. Thank you Gawain.
Tom McLean

How I came to Early Music and found NWEMF

My entry into the World of Early Music

My entry into the sound world of early music came fairly late in my life. I didn't begin piano lessons until about the age of 10 because my parents couldn't afford them. However, there was music in our home. My mother was a rather mediocre amateur pianist but my father was an excellent amateur tenor; his repertoire was mainly made up of Victorian ballads, arias from Handel's *Messiah* and Stainer's *Crucifixion*. When I went to secondary school, I began lessons on the cello and – in my teens – on the organ; by the time I left school I was acquainted with the Bach Cello Suites and many of Bach's easier organ works. I sang in the school choir and I can remember singing the Tudor anthem '*Lord, for thy tender mercy's sake*' and Wilbye's madrigal '*Adieu, sweet Amaryllis*'. I came across more madrigals when I attended a concert at Hull Chamber Music Club when Alfred Deller's Deller Consort visited. I was quite bowled over by this: the fact that four or five people could sit round a table and sing such beautiful music unaccompanied amazed me. About the age of 14, I found that our local library had a copy of *An Elizabethan Songbook* (edited by Noah Greenberg and published by Faber) and I can remember playing these songs on the piano. At school we had the Columbia History of Music records (vinyl on 78s) which may have had some influence on me. My teachers must have known of my awakening interest in music history because, on leaving school, I was awarded as a music prize Parrish and Ohl's *Masterpieces of Music before 1750*. I moved on to Trinity College of Music in London, and was introduced to counterpoint, through rather boring exercises! We had lectures on the history of music

of course, but early music really came alive in the sight singing class when we sang Tudor anthems; in the musical analysis classes, I can remember looking at the 'Agnus Dei' from Byrd's Mass for four voices and studying Palestrina's *Missa Aeterna Christi Munera*. I joined the optional plainsong class run by our aged but distinguished choral director, Charles Kennedy Scott; this introduction stood me in good stead for future years. At Trinity, we were encouraged in our final year to write a dissertation on some aspect of music pre-Bach and for some reason I chose to write about the music of Giovanni Gabrieli, although I have to confess that I had heard little if any of his music at this time; most of my knowledge came from looking at his music in old Dās Chorwerk editions and reading about Venetian music in text books like Reese's monumental tome, *Music in the Renaissance*. When I started teaching in Bradford, I had no contact with early music whatsoever and it wasn't until I moved to Cumbria, to take up a post as Lecturer in Music at the then Charlotte Mason College in Ambleside, I had a chance to get involved. Outside college. I was asked to direct a small madrigal group (which, much expanded, eventually became a chamber choir – the Pro Nobis Singers). We met weekly and sang through the Penguin Book of English Madrigals, and the above-mentioned masses of Palestrina and Byrd. This was the time when David Munrow first came into prominence. (Readers of a certain age may remember his 78 vinyl recording entitled *The Mediaeval Sound*). I bought a set of crumhorns for the college, built a spinet from a poorly designed kit (a disaster!); with students and friends, early music became a major part of my music making at this time. Not having had any introduction to palaeography as a student, I set about self-directed study using Willi Apel's *The Notation of Polyphonic Music 900-1600* as a textbook and enjoyed the challenge of turning the notation of mediaeval and renaissance music into modern notation. In 1974, I was working at Reading University on an educational research project just a year before Anthony Rooley set up the Early Music Centre in London. When I heard about this, I took Mondays off to attend the centre. Tony suggested I might like to produce an

edition of Walter Porter's Madrigals and Ayres of 1632 which I did; later I provided liner notes for his recording of some of Porter's madrigals. At that time, the university choral society was preparing for a performance of Monteverdi's *Vespers of 1610* and I was one of the cellists. It would not now pass as a 'period performance' but we string players were encouraged by the conductor to play without vibrato and with light bow strokes, to be achieved by holding the bow away from the heel. I also began lessons on the viol in Reading and can remember attending a course on *In Nomines* run by Francis Baines and, after only a fortnight, proudly holding my own on the *In Nomine* line! Returning to Cumbria again in 1977, I discovered that NWEMF was interested in starting a summer school. I had long thought that the college in Ambleside would be a good centre for an early music course and hearing of NWEMF's interest, I contacted Roger Wilkes and, together with Peter Syrus, Joan Wess and Ef Segerman, we established the summer school which, of course, ran in Ambleside for many years.

About this time, I discovered *Mapa Mundi* editions of Spanish music and made contact with the founder, Bruno Turner. That was a light bulb moment for me! I remember spending a day with Bruno at his home in London when, with enormous enthusiasm, he told me about his discoveries in Spanish music and the editions he produced; at the end of the day he sent me away with six microfilms of music by Guerrero, Lobo and Esquivel, pointing out that little work had been done on Esquivel. That set me off on a journey, exploring his life and music, which eventually resulted in the publication of editions of Esquivel's works and my book on the composer, published in 2010. Bruno's generosity and helpful advice is something I have treasured over a period of many years. Early music has been at the heart of my music making now for many years: it forms part of the core repertoire of the Pro Nobis Singers and, of course, it has been a delight to share my enthusiasm with so many members of NWEMF.

Clive Walkley

How I came to Early Music

How did I come to Early Music? Gradually. When I was a child, on the rare occasions when a piece of what I now know as Early Music was played on the wireless my parents switched it off, leaving me thinking "I should have liked to listen to that". When I was in my teens my father built a record player from a kit and a neighbour lent me a recording of one of Bach's suites. I enjoyed it and when I took it back to her she said I could keep it, so I became familiar with it.

In the late 1960s a friend suggested we should go to a concert at the University of Manchester; it was given by a viol consort. Then I taught myself to play the treble recorder and went to Forsyth's music shop in Manchester to buy some music for it. The piece I bought was a solo sonata by Telemann. A few years later I discovered that other people played recorders and I started going to the Manchester branch of the SRP. Much of the music we played was by people like Byrd, Holborne and Gabrieli. About the same time I began to go to recorder courses, where a lot of Early Music was played.

Having taken grade VI recorder I joined a recorder class at the College of Education; in the course of the year the teacher (Colin Touchin) helped me with my grade VIII exam and the following year I joined a Baroque Chamber Music evening class. Through my connection with the College I heard about the meeting to discuss the formation of NWEMF, so I went to that and became a founder member. Going to workshops extended my knowledge of Early Music repertoire.

So, how did I come to Early Music? Gradually.

Janet Evans

My introduction to Early music

I began to appreciate early music without realising it, as I always loved hymns and carols from a young age singing in choirs and in church services. I always preferred the 'older' carols such as

In dulce júbilo, albeit in the R.L. Pearsall arrangement, and *Es in ein Ros Entsprungen*. The composer Praetorius then meant nothing to me then, but I always had a liking for hymns based on Lutheran and Bach chorales. Although I have always sung in choirs and played in various ensembles, I rarely played or sang Early music. Although I do recall singing some Christmas music by Schutz, which I liked. Some years ago in the days of cassettes I heard a recording on Classic FM of a realisation of a Lutheran Christmas Mass by Paul McCreesh using the music of Praetorius and Schein. The performance was in Roskilde Cathedral in Denmark with a congregational choir, large band and an organ making a big sound. I was absolutely bowled over by this. The cassette was worn out by playing, so replaced by a CD. I did not perform early music until I had to give the tuba in my mid 30s and took up the bass recorder instead. I was forced to drop the tuba with a great regret as I developed a neurological condition that affected my lips and tongue so that I was unable to form an embouchure. The only early music composer from those days that I do remember and liked was a set of dances by Tylman Susato arranged for brass ensemble. So over the years I attended recorder and then early music workshops, gradually becoming acquainted with this period of music. I play the recorder in a group based in Ellesmere Port, where we do play a large range of music. I joined the committee of NWEMF, with a brief spell as Chair. Recently I have joined the council of BMEMF, and enjoy organising workshop and liaising with tutors, although it can have its frustrations.

Tm Gannicliffe

DIARY OF EVENTS

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

NWEMF Workshops

February 2026

14 Lisa Colton, Love Early Music – madrigals, Tung Auditorium, Liverpool, voices and instruments

March 2026

21 David Allinson, From Despair to Joy: Holy Week with Tomás Luis de Victoria , Didsbury Baptist church, A Cappella

April 2026

18 Rory Johnston, Missa Ave Virgo Sanctissima, Gery de Ghersom+Iberia 17c, Preston (Harris Museum), A Cappella

May 2026

16 Ben England, Vivaldi's Gloria, voices and instruments, Wilmslow URC

June 2026

13 Peter Wendland, German and Italian multi choir music including Schutz, Praetorius and Kerll, voices and instruments, St. Martin's Chapel, Lancaster

September 2026

12 Stephanie Dyer, voices and instruments, All Saints, Hoole, Chester (to be confirmed)

October 2026

17 Lizzie Gutteridge, Music from the Odhecaton, instruments, Bolton Parish Church Hall

November 2026

21 Peter Syrus, 1535 - a year in the life of Pierre Attaignant, voices and instruments, Bramhall Parish Church

February 2027

27/28 David Allinson & Gawain Glenton, 50th anniversary weekend event, Voices & instruments, NCEM, York & St Lawrence's Community Hall.

March 2027

6 or 20 Elizabeth Dodd, Baroque Dance

13 Peter Barnard & Kate Billmore of de Mowbray's Musicke,
Playing for Dance - Dances Through the Ages, Instruments

September 2027

11 Rory McCleery, Salford Cathedral.

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/>.

February 2026

6-8 Jackdaws, The City Musick with William Lyons and Richard Thomas (sold out). <https://www.jackdaws.org.uk/events/3718/>

6-8 Halsway. Recorder Orchestra Weekend.

<https://www.halswaymanor.org.uk/event/recorder-orchestra-weekend-2025-1>

7 Obrecht Scaramella Mass & Mater patris with Binchois Consort. 7'30pm, Elgar Concert Hall, Bramall, Birmingham University. <https://barber.org.uk>

7 MEMF. William Byrd and his Circle with Sally Dunkley. For Voices, Knowle Village Hall St John's Close, Knowle, Solihull. <https://form.jotform.com/253604183968365>

7 Come & Sing Handel's Messiah with Nantwich Choral Society, St Mary's Church, Nantwich, Cheshire.

<https://earlymusicdiary.org.uk/event/4936/>

7 NEEMF. Zelenka at the Dresden Court, for singers, oboes, sackbuts, bassoon, strings & continuo (A=415) with Chris Roberts. Thirsk & Sowerby Town Hall, Westgate, Thirsk YO7 1QR.

<https://www.cognitofirms.com/NEEMF2/>

OnlineWorkshopApplication

9-12 Rondo Viol Academy. Pre-formed Consorts. St. Katharine's Parmoor. www.rondoviolaacademy.co.uk

14-15 Dorset Bach Cantata Club, with Philip Walsh, D'Urberville Centre, Wool. <https://info073404.wixsite.com/dbcc>

15 The Sun King's Favourite: music by Lalande and Corelli; Ex Cathedra Choir and Baroque Orchestra. 4pm, Birmingham Town Hall. <https://excathedra.co.uk/>

17-21 Cambridge Woodwind Makers, Recorder Making with Tim Cranmore. <https://www.cambridgemakers.org/home/> Also 13-17 April, 26-30 October. 20-23 PIVA – Real Roots! Halsway. <https://www.halswaymanor.org.uk/event/piva-2026>

22-26 Run by Singers. More Mournful Music with Rory Mc Cleery. Fully Booked. <https://www.runbysingers.org/salisbury-mournful-music>

23-26 Benslow. Springtime Recorders with Alyson Lewin, Caroline Jones. <https://benslowmusic.org/index.asp?PageID=2966>

26 – 1 Mar. West Dean. English Art Song 1600–2000 (Intermediate/Advanced) , with Evelyn Tubb, Michael Fields. <https://www.westdean.ac.uk/short-courses/slw37789-english-art-song-16002000>

27 – 1 Mar Jackdaws, Viol Consorts with members of Fretwork. <https://www.jackdaws.org.uk/events/3721/>

27 – 1 Mar. Higham. 17th & 18th century chamber music, with Katharine May and Michael Sanderson. 017687 76276. <https://highamhall.com/course/17th-18th-century-chamber-music-workshop/>

28 5 from 500 choral day with Martin Lightowler, working on Josquin: In te Domine Speravi, Lassus: Ave Maria, Carissimi's Plorate filii Israel, Rachmainov Vespers - Bogoroditse and Sarah McDonald's Crux Fidelis. <https://5from500.co.uk/>

<https://www.facebook.com/5from500> "5 from 500": rehearse and perform 5 of the best choral pieces from the last 500 years. Singers arrive on the day having already practised at home, or able to confidently sight read. Finish the day with an informal performance; St Mark's Church, Sheffield.

28 BMEMF. El Parnasso Hyspano, indigenous Latin American music workshop for singers and continuo with John Sloboda and

Rafael Montero. Belmont Abbey, Ruckhall Ln, Hereford HR2 9RZ. <https://www.bmemf.org.uk/>
28 Go4B'rque, instrumental Workshop, 10:00am - 1:00pm, Reid Memorial Church Hall, West Savile Terrace, Edinburgh EH9 3HY. <https://www.emfscotland.org.uk/dbpage.php?pg=evlist>

March 2026

5-8 Rondo Viol Academy. Advanced, Heritage Grange, Bury St Edmunds. <http://www.rondoviolacademy.co.uk/advanced.html>

5/6-8 Benslow. Lute Fest in association with the Lute Society, with Bor Zuljan, Peter Croton, Jacob Herringman, Lynda Sayce, Matthew Spring, Sara Stowe.

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

7 MEMF. Schutz: Psalmen Davids with Bill Carslake; Coton Centre, Tamworth Church, Comberford Road, Tamworth, United Kingdom. For voices and instruments (A=440).

<http://memf.org.uk/events/>

8-13 Lacock. Cádiz Lamentations, based on the Lamentations by Alonso Lobo and the Requiem for 8 voices by Duarte Lobo, with Bruno Campelo Muñíz. <https://www.lacock.org/courses/cadiz-lamentations-2026>

13-15 Recorders at Rydal Hall, Cumbria; Foundation.

<https://www.marytyers.co.uk/>

14 NEEMF. Mary, Mary, quite contrary, for singers and players (A=440) with Patrick Craig. Summerhill Bowling Club, Winchester Ter, Newcastle upon Tyne, NE4 6EH.

<https://www.neemf.org.uk/neemf-workshop-diary.html>

14 Come & Sing Bite-sized Bach & Friends, St Mary's Church, Whitkirk, Leeds. <https://earlymusicdiary.org.uk/event/4961/>

20-22 West Dean. Recorder consort weekend (Intermediate) with Sophie Middleditch.

<https://www.westdean.ac.uk/short-courses/swe37791-recorder-consort-weekend>

20-22 Higham Hall: Recorder Ensembles: grades 1-3, with Annemarie Klein.

<https://highamhall.com/course/recorder-ensembles-grades-1-3/>

21 EMF Scotland Workshop with Laurie Stras for upper voices (Glasgow venue TBC).

<https://www.emfscotland.org.uk/dbpage.php?pg=evlist>

27-29 Recorders at Rydal Hall, Cumbria; Intermediate.

<https://www.martytyers.co.uk/>

28 – 3 Apr. Easter Early Music Course at Monmouth.

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

31 – 9 Apr. West Dean. Musical instrument making.

<https://www.westdean.ac.uk/short-courses/music>

April 2026

1-8 Recorders For All Easter Course, Moulton College, Northampton, NN3 7RR.

<https://www.martytyers.co.uk/courses-workshops--playing-days.html>

6-12 Benslow. Baroque Opera Project: Rameau's Pygmalion with Caterina Costa e Silva, Fernando Miguel Jalôto, Judy Tarling, Gail Hennessy, Josh Salter. <https://benslowmusic.org/index.asp?PageID=2529>

7-10 Cambridge Woodwind Makers, Cornetto making with Sam Goble,

<https://www.cambridgemakers.org/home/other-cambridge-makers-events/>

7-12 Casterbridge Music: Malta. Singing and sightseeing in Malta, aimed at keen singers who enjoy a challenge, with David Greenwood. casterbridge.music.uk@gmail.com. Palestrina Missa Aeterna Christi Munera, Byrd Ave Verum, Redford Rejoice in the Lord, Parry My Soul, there is a Country, Bairstow Jesu, the very thought of Thee. <https://earlymusicdiary.org.uk/event/4856/>

9-12 Benslow. Baroque Choruses with Nicholas Shaw and guests.

11 BMEMF. Très Éléphant, The music of Marc-Antoine Charpentier for instrumentalists with Ali Kinder. St John's Church, 32 Poyner Rd, Ludlow SY8 1QT.

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

12-19 Run by Singers. Return to Ljubljana with David Ogden.

<https://www.runbysingers.org/ljubljana>

13-16 Benslow. Revelry and Refinement: Medieval Band Camp with Emily Baines, Arngeir Hauksson.

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

13-17 Cambridge Woodwind Makers, Recorder Making with Tim Cranmore. <https://www.cambridgemakers.org/home/>

13-18 Lacock. Swanage Music Party. Pierre de La Rue, Mouton, Lheritier, Richafort: for invited singers, exploring the music of Josquin's younger contemporaries, with Patrick Craig.

<https://www.lacock.org/courses/swanage-music-party-2026>

May 2026

1-3 Benslow. Baroque Solo Sonatas: Melody and Continuo, with Naomi Burrell, Gavin Kibble, Satoko Doi-Luck.

<https://benslowmusic.org/index.asp?PageID=3650>

1-3 Benslow. Gregorian Chant: The Joys of Singing with John Rowlands-Pritchard. <https://benslowmusic.org/index.asp?PageID=2544>

2 MEMF. !A la Batalla! with Greg Skidmore and Sue Addison. Swallowbeck Church, Lincoln <http://memf.org.uk/events/>

3-8 Lacock. Stirling Music Party. Works of Vincente Lusitano with Rory McCleery.

<https://www.lacock.org/courses/stirling-music-party-2026>

8-10 Choral workshop with Rory Wainwright Johnston, for upper voices (SSA/SSAA), High Trenhouse, a retreat on Malham Moor; www.countrychoral.co.uk

8-10 Lute Songs from England, France and Germany; Hawkwood College, Stroud.

<https://earlymusicdiary.org.uk/event/5204/>

8-10 Halsway; Playford Assembly;

<https://www.halswaymanor.org.uk/event/playford-assembly-2026>

9-10 Dorset Bach Cantata Club, with Philip Walsh, D'Urberville Centre, Wool. <https://info073404.wixsite.com/dbcc>

11-14 Rondo Viol Academy. Intermediate and Upper Intermediate with Jacqui Robertson-Wade and Alison Kinder, Shepherd's Dene. <http://www.rondoviolacademy.co.uk/int--upper-may-26.html>

24-29 Halsway. Voices, Viols & Recorders Association, for experienced singers and players of early instruments.

<https://www.halswaymanor.org.uk/event/voices-violos-recorders-association-1>

27-29 Recorder ensemble playing, Parcevall Hall, Skipton, North Yorkshire, BD23 6DG.

<https://www.parcevallhall.org.uk/event/recorder-players-workshop-ii-6/>

30 BMEMF; Faith as Treason for singers with Emma Gibbons, Clytha House near Abergavenny.

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

31 – 6 June Lacock. Monteconero Music Party, for invited singers; music of some successors of Josquin: Willaert, Gombert, Certon and Phinot, with Rory Wainwright Johnston.

<https://www.lacock.org/courses/monteconero-music-party-2026>

June 2026

1-4 Benslow. Renaissance Polyphony with Jeremy West, Gareth Wilson. <https://benslowmusic.org/index.asp?PageID=2552>

7-13 Lacock. Music at Monteconero; music of Venetian composers who preceded Monteverdi: Claudio Merulo, Andrea Gabrieli, Cipriano de Rore, Giaches de Wert, with Eamonn Dougan.

<https://www.lacock.org/courses/music-at-monteconero-2026>

15-18 Benslow. Baroque Orchestra with Theresa Caudle, Mark Caudle, Claire Williams. <https://benslowmusic.org/index.asp?PageID=3619>

18/19-22 Benslow. Summer Viols with Alison Kinder, Alison Crum and friends. <https://benslowmusic.org/index.asp?PageID=3641>

20 MEMF. The Colossal Baroque with Stephen Bullamore; St Mary Magdalene Church, Newark-on-Trent. For voices and instruments. <http://memf.org.uk/events/>

July 2026

1-5 Run by Singers. The Glory of Venice, music by Adrianus Willaert, with David Skinner.

<https://www.runbysingers.org/venice-singing-holiday>

4 BMEMF; Misery with David Hatcher, for singers and instrumentalists; also AGM. Bishopswood Village Hall,

Bishopswood, HR9 5QT. <https://www.bmemf.org.uk/future-workshops.html>

5-10 Lacock. Ludlow Summer School; music of Victoria, Rogier, Esquivel, Alonso Lobo and Morales, with Bill Carslake.

10-12 Choral workshop with Rory Wainwright Johnston, for SATB, High Trenhouse, a retreat on Malham Moor;
www.countrychoral.co.uk

19-26 Cambridge Early Music, Renaissance course, Voices and Viols: The voice of my beloved. The Song of Songs: sacred love songs by Palestrina, Lassus, L'Héritier, Gombert and others.

<https://www.cambridgeearlymusic.org/renaissance-week/>

26 – 2 Aug. Cambridge Early Music, Baroque course, Purcell's Dioclesian, with Laurence Cummings and Academy of Ancient Music. <https://www.cambridgeearlymusic.org/baroque-summer-school/>

August 2026

1-8 Norvis Early Music Summer School, Barnard Castle.

<https://norvis.org.uk/take-part-in-norvis-application/>

2-9 Run by Singers. Assisi Summer School with Patrick Craig.

<https://www.runbysingers.org/assisi>

3-10 Recorder Summer School, Bishop Burton College, near Beverley applications from February,

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

7-10 Benslow. Baroque Buffet with Julia Bishop, Sophie Middleditch, David Pollock.

<https://www.benslowmusic.org/courses/baroque-buffet/>

10-14 Cambridge Woodwind Makers, Recorder Making with Jacqueline Sorel.

<https://www.cambridgemakers.org/home/>

11-12 Run by Singers. Lincoln Summer Schools with Rory McCleery & Matt Finch. <https://www.runbysingers.org/lincoln>

15-22 The Irish Recorder and Viol Course at Termonfechin, County Louth <https://irishrecorderandviolcourse.org/>

16-23 Residential Baroque Music Summer School, Queen Anne's School, Caversham, Berkshire. <https://www.baroqueweek.uk/>

17-21 HISS 2026 provisional dates, booking to open in January,
<https://www.hiss.org.uk/>

30 – 4 Sept. Lacock. Gourdon en Quercy Music Party for invited singers: large-scale music by Byrd and Tallis and of Clemens, Lassus, Phinot and Crecquillon, with Eamonn Dougan.

<https://www.lacock.org/courses/gourdon-en-quercy-music-party>

September 2026

8-13 Cambridge Woodwind Makers, Baroque Oboe Making with Paul van der Linden. <https://www.cambridgemakers.org/home/>

10-13 Benslow. Madrigals and Partsongs with James Oldfield.

[https://www.benslowmusic.org/courses/madrigals-and-artsongs/](https://www.benslowmusic.org/courses/madrigals-and-artsongs/#book-now)
#book-now

11-13 Recorders at Rydal Hall, Cumbria; Intermediate.

<https://www.marytyers.co.uk/>

11-13 Choral workshop with Rory Wainwright Johnston, for upper voices (SSA/SSAA), High Trenhouse, a retreat on Malham Moor;

www.countrychoral.co.uk

20-23 Rondo Viol Academy. Intermediate and Upper Intermediate, St. Katharine's Parmoor.

www.rondoviolacademy.co.uk

20-25 Lacock. Music of the Netherlands in Tenby; Josquin's successors Manchicourt, Crequillon, Brumel and De La Rue, with Patrick Allies. <https://www.lacock.org/courses/music-of-the-netherlands-in-tenby-2026>

26 BMEMF; Saints and Angels, for singers, with Simon Harper, music by composers such as Victoria, Sweelinck, Weelkes and Philips. The Bishop's Palace, Hereford.

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

October 2026

9-11 Benslow. Cornett and Sackbutt Ensemble with Jeremy West.

<https://www.benslowmusic.org/courses/cornett-and-sackbutt-ensemble/>

18-23 Lacock. Ferrara Music Party. Palestrina, Victoria and Lassus; for invited singers, with Patrick Craig.

<https://www.lacock.org/courses/ferrara-music-party-2026>

20-22 Recorders at Rydal Hall, Cumbria; Advanced.

<https://www.marytyers.co.uk/>

23-26 Benslow. Baroque Trios with ZAREKTrio: Rebecca Harris, Oliver John Ruthven, Jan Zahourek.

<https://www.benslowmusic.org/courses/baroque-trios-with-zarektrio/>

26-30 Cambridge Woodwind Makers, Recorder Making with Tim Cranmore. <https://www.cambridgemakers.org/home/>

29 – 1 Nov. Rondo Viol Academy. Preformed Consorts at Foxhill. WA6 6XB

<http://www.rondoviolacademy.co.uk/pre-formed-consorts.html>

November 2026

2-8 Cambridge Woodwind Makers, Chalumeau Making with Guy Cowley and Daniel Bangham.

<https://www.cambridgemakers.org/home/>

9-12 Benslow. Seventeenth-century Strings with Oliver Webber.

<https://www.benslowmusic.org/courses/seventeenth-century-strings/#book-now>

19-21/22 Benslow. Consorted Viols with Alison Crum and members of the Rose Consort of Viols.

<https://www.benslowmusic.org/courses/consorted-viols-3-night-option/#book-now>

23-25 Benslow. Recorder Festival with Caroline Jones, Alyson Lewin.

<https://www.benslowmusic.org/courses/recorder-festival-2/#book-now>

23-27 Halsway. Page to Performance: Medieval Music with Mary Mohan, Jude Rees and Leah Stuttard.

<https://www.halswaymanor.org.uk/event/medieval-music-2026>

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, jjrothery1@gmail.com
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/>
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
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
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.rondoviolaacademy.co.uk

Run by Singers. www.runbysingers.org01462 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-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/>

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.

1 February 2026 3 pm, La Tirana & Friends, An Evening at El Capricho. Boccherini, cello concerto; Musica Notturna Della Strada di Madrid and lesser-known Spanish Baroque music.

Otley Bridge Church, LS21 1RW.

<https://otleybaroque.wordpress.com/whats-on/>

7 Manchester Baroque: Celebration, Hallé St Peter's, Manchester M4 6BF, 7.30pm. Vocal and instrumental works. Soprano Jane Burnell sings Bach's Cantata Jauchzet Gott in allen Landen and music by Handel and A. Scarlatti. Instrumental music includes Telemann's Concerto for 3 violins and Vivaldi's Concerto alla Rustica.

<https://www.manchesterbaroque.co.uk/whats-on>

7 Obrecht Scaramella Mass & Mater patris, Binchois Consort, 7.30 in Elgar Concert Hall, Bramall, Birmingham University.

<https://barber.org.uk>

14 Manchester Baroque: David Francis Harpsichord Recital - The Nightingale in Love, music by JS Bach, Domenico Scarlatti, Couperin. St Ann's Church, Saint Ann Street, Manchester M2 7LF,

7.30pm. <https://www.manchesterbaroque.co.uk/whats-on>

14 7.30pm, The Time Traveller's Pilgrimage, New Radnor Community Hall, Hall Lane, New Radnor LD8 2SW. "A magnificent musical journey from 850 AD to 1640 told in song".

Ticket prices TBA. Box office 01544 350746 / 07493 940683.

Deborah Catterall – mezzo, Gareth Glyn Roberts – tenor, Richard MacKenzie – lute and baroque guitar.

14 2pm - 8.30pm. Selly Oak Methodist Church, Langleys Road Birmingham B29 6HT; Echoes: Mini Music Festival: 2pm Tatar Di Corde Arngeir Hauksson (50min) - free concert (donations welcome); 4.30 pm Ancient Instruments - Meet and Greet with Arngeir Hauksson & Blondel (45min) - free demonstration and Q

& A session (donations welcome); 6.30pm Cover Story Blondel - ticketed performance (2 hours), <https://www.richmond-park-reeds.com/products/concert-tickets-blondel-cover-story-october-14th-february-6-30pm>

15 Liverpool Bach Collective. The Church of Our Lady of Compassion, School Lane, Formby, L37 3LW, 6:30pm. Cantata 146: Wir müssen durch viel Trübsal in das Reich Gottes eingehen (We must go through many hardships to enter the kingdom of God). <https://www.liverpoolbach.com/future-events>

15 7:30pm, Musica D'Outroira, Still Life: Early Baroque Fantasy, National Centre for Early Music, York. The programme traces the stylus phantasticus across Europe, with music by Castello, Stradella, Albertini, Buxtehude and Strozzi.

15 The Sun King's Favourite: music by Lalande and Corelli – Ex Cathedra Choir and Baroque Orchestra. 4pm, Birmingham Town Hall. www.excathedra.co.uk

21 7.30pm. Yorkshire Bach Choir In the midst of life – music by Charpentier, Blow & Purcell; St Lawrence Parish Church, York, YO10 3WP.

<https://www.yorkshirebachchoir.org.uk/inthemidstoflife>

24-28 Keble Early Music Festival, Keble College, University of Oxford, Oxford OX1 3P. <https://www.keble.ox.ac.uk/events/kemf-2026/> <https://www.continuoconnect.com/festivals/keble-early-music-festival>

28 2.30pm, Eversley Choir, Handel's Messiah, Soloists: Eleanor McIntosh, Lorna Day, Nicholas Hurdall Smith, Terence Ayebare; Orchestra led by Pam Redman, MD Ian Jones. Capernwray Hall, Capernwray, Carnforth LA6 1AG. <https://www.eversleychoir.org/>

March 2026

1 3pm, The Cryer Auditorium, The Grammar School at Leeds, LS17 8GS. Leeds Baroque Choir and Orchestra, director Peter Holman, Music for the Sun King.

7 Aires and Symphonies: Early eighteenth century operatic arias sung at the Haymarket Theatre arranged for solo viola da gamba by one of the players in the opera company, plus some tuneful dance pieces – allemandes, sarabandes and a minuet.

Performed by Elizabeth Dodd at the Priory Church Lancaster, Priory Close, Lancaster, LA1 1YZ. 10.30, coffee served at 10.00

7 University of York Baroque+ day: Ensemble Hesperii A Gift for Your Garden, music by Telemann and friends, 12 noon;

University of York Baroque Ensemble & Ensemble Hesperii, Welcome to the Devil's Tavern; 7.30pm;

<https://ncem.co.uk/whats-on/>

7 7.30pm Voces Pulchrae Mapping Madrigals: A journey through the European Renaissance, exploring songs and chansons, St Michael and All Angels Parish Church, St Michaels Avenue, Bramhall, Stockport SK7 2PG.

<https://www.vocespulchraestockport.org/dbpage.php?pg=view&dbase=events&id=201079>

14 William Byrd Singers. Shine Through The Darkness: music by Poulenc, Dove, Tallis, Purcell, Briggs, Britten; Christ Church West Didsbury, Darley Ave, Manchester M20 2ZD, 7:00pm

<https://www.williambyrdsingers.com/dbpage.php?pg=view&dbase=events&id=198974>

14 Drop, Drop Slow Tears: motets (Byrd, Gesualdo, Tallis, Victoria, etc) and readings; Birmingham Bach Choir with Archbishop Bernard Langley. 7pm, St Chad's Cathedral, Birmingham.

www.birminghambachchoir.com or bbchoir.tickets@gmail.com .

21 Liverpool Bach Collective. St Matthew Passion, Church of Our Lady & St Nicholas (Liverpool Parish Church), L2 8TZ,

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

22 Liverpool Renaissance Singers, In the midst of life: Music of Reflection: Parsons, William Mundy, John Taverner, Tallis, Sheppard and Howells. Liverpool Parish Church (Our Lady and St Nicholas), L2 8GW, 7.30 pm.

<https://www.liverpoolrenaissancesingers.org/concert-details/9/>

April 2026

3 J.S. Bach - St Matthew Passion BWV 244, Manchester Cathedral, 4.30-5.45pm and 7.30-9.15pm. Manchester Cathedral Choir. <https://www.manchesterbaroque.co.uk/whats-on/js-bach-st-matthew-passion-bwv-244>

17 7.30 pm The Sixteen, Choral Pilgrimage 2026, Derby Cathedral. Music from the Spanish Renaissance alongside works from James MacMillan and Kerensa Briggs.

<https://thesixteen.com/event/the-choral-pilgrimage-2026-derby/>

24 7.30 pm The Sixteen, Choral Pilgrimage 2026, Liverpool Metropolitan Cathedral. Music from the Spanish Renaissance alongside works from James MacMillan and Kerensa Briggs.

<https://thesixteen.com/event/the-choral-pilgrimage-2026-liverpool/>

25 7.30 pm The Sixteen, Choral Pilgrimage 2026, Blackburn Cathedral. Music from the Spanish Renaissance alongside works from James MacMillan and Kerensa Briggs.

<https://thesixteen.com/event/the-choral-pilgrimage-2026-blackburn/>

26 Liverpool Bach Collective. Church of St Agnes & St Pancras, Ullet Road / Buckingham Avenue, Liverpool, L17 3BA, 6:30pm; Cantata 104: Du Hurte, Israel, Höre (O Shepherd of Israel, hear us). <https://www.liverpoolbach.com/future-events>

May 2026

8-10 Bristol Early Music Festival, with concerts, exhibits, workshops, and more... <https://www.bristolearlymusicfestival.uk/>
22-24 Beverley Early Music Festival. <https://ncem.co.uk/>

July 2026

3-11 York Early Music Festival.

<https://ncem.co.uk/whats-on/yemf/>

4 7.30 pm The Sixteen, Choral Pilgrimage 2026, York Minster. Music from the Spanish Renaissance alongside works from James MacMillan and Kerensa Briggs.

<https://thesixteen.com/event/the-choral-pilgrimage-2026-york/>

October 2026

9-25 Brighton Early Music Festival. <https://www.bremf.org.uk/>

Contacts for concerts

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

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

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

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

BREMFB 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](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,
Walmsgate, 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](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>