



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

NUMBER 5 NOVEMBER 2026

From the editor

It was during the preliminary discussions about the NWEMF 50 celebrations that I had the idea of inviting members to write about their experiences of discovering early music and finding NWEMF. I have been delighted by the response – I think every member of the committee has contributed as well as several other members. Someone poked me and said that it was my turn, so for the last issue of this year I have put in my pennyworth. However, this need not be the end of the thread - do join in and add your experiences for newsletters in 2027.

It is always good to hear from our younger members. I enjoyed reading Bryan's account of his singing courses; it reminded me of the stimulation I had from attending summer schools as I was growing up.

Have you been watching the BBC Young Musician of the Year broadcasts? We were interested to see the young recorder player in the heats (I had had a little insider information that might be so!), pleased when she got through to the semi-finals but doubted that she would make it to the final – too niche an instrument we said, they'll want something more mainstream. It was good to be wrong and we are looking forward to see where her interesting programme planning will take her.

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 Lydia Bradley

WEBMASTER Kirsten Flores

COMMITTEE Peter Syrus, Tim Ganniccliffe,
Student representative: Bryan Au Yeung,

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 18th
ED.

Membership matters

A warm welcome to all the new members who have joined since the last newsletter, including a bumper crop of new student members: Patricia Hopkins, John R Lock, Judith Morgan, Claire Valentine, Janina Ainsworth, Steven Snape, Simon Davies, Winifred Ashmore, Pol Macip Porter, Caelyn Bell, Barny Buston,

Daniel Torres Diaz, Stephen Beale, Gabriella Kohler, Felix Shaw, Joel Perera, Jobert Leong, Logan Withington, Andrew Wightman, and Will Hadwen. We now have 214 members, including 2 life members and 27 students. Do take a look at the members' area of the website (<https://nwemf.org>) to find past issues of the newsletter and other useful information. If you need a reminder of the password for the members' area, just drop me a line. Do also get in touch if you're interested in setting up a standing order to pay your annual subscription.

Lydia Bradley, Membership
membership@nwemf.org

From the Chair

Looking back over 2026, this has been another successful year. As a result of various collaborations, we are reaching out to more people than ever before, and students in particular. Our first workshop in February was a joint venture with the University of Liverpool at the Tung Auditorium with 80 participants, half of whom were students. Then in September, for the second year running, we had a stand at Freshers' Fair at the Royal Northern College of Music, and gained 10 new student members. And next month, NWEMF is sponsoring the University of Manchester's free lunchtime concert at 1.10pm on Thursday 3 December with Clare Wilkinson and Jacob Heringman. Our sponsorship not only raises awareness about NWEMF and our workshops, but means that the post-concert masterclass will be open to the public, and to NWEMF members in particular – please do come along and support this event. Full details of the University's lunchtime concert series can be found here -

<https://www.martinharriscentre.manchester.ac.uk/whats-on/music/>

Once again there will be a stand at LIFEM Exhibition in London (11-14 November) on behalf of NEMA and all the forums – I'll be there for all three days, so if you're planning to come, do come and say hello (and a cup of tea wouldn't go amiss!)

We've also made some practical changes to streamline our processes and put NWEMF on a stronger footing going forward. This includes switching to a new bank account (see Anna's report for more information about this and what you need to do), and it will soon be possible to pay for workshop and membership fees online by debit and credit card. We are also exploring a new membership system which would enable renewals to be handled more efficiently and safely. These changes will take a bit of time to implement, and we'd appreciate your patience while we get to grip with things.

And as always, if you would like to help out with any aspect of NWEMF, we'd love to hear from you – see our [Get Involved](#) page. Our last workshop of the year takes place on 21 November led by Peter Syrus in Liverpool. It promises to be an excellent day, and a great way to look ahead to our 50th anniversary year in 2027. See you then!

Kirsten Flores, Chair
nwemf.chair@gmail.com



Venue
Cosmo Rodewald
Concert Hall

Time & Date 🕒
1.10pm, Thursday
3 December 2026

Price
FREE

Clare Wilkinson and Jacob Heringman
Clare Wilkinson and Jacob Heringman

Presented by the Department of Music and the North West Early Music Forum.

Jacob Heringman has been playing the lute since 1986 and has performed with a great many inspiring and excellent singers and ensembles, specialising in lute songs and ensemble music. Clare Wilkinson is an acclaimed English mezzo-soprano specialising in Baroque and Renaissance music.

Generously supported by NWEMF.

Followed at 2.30pm by a public masterclass in Baroque chamber music, led by the performers.

Treasurer's update

I am writing to let members know of some changes to our financial arrangements of which you need to be aware. Please read through and take note of the changes!

Bank account

For a number of years we have banked with Santander, but there are two issues which have precipitated a decision by the committee to move to a different bank. Firstly, and the more important point, is that payments from the account can be made on a single authorisation. This means that the Treasurer, and anyone else who has access to the bank account, can make payments without referral to anyone else. This is not good practice for a charity or its officers. The Charity Commission's advice on financial controls for banking includes the following:

- duties should be split to prevent any single person from being able to control charity funds exclusively.
- Online banking. You should use a dual-authorisation system for your bank or building society accounts.

The second reason is that in 2025 Santander introduced account charges of £4.99 per month. At that time we had two accounts, the main account and the Joan Wess fund, which made a total charge of £9.98 per month. To reduce costs we transferred the money from the Wess fund into the main account, but we are still paying the charge on the latter which amounts to £59.88 per annum. We investigated other options for an account which offers dual authorisation (and a lower or no charge) and the committee took the decision to open a Charity and Community (Business) account with the Co-operative Bank. We are beginning to use this account and you will find the details on forms for future workshops and membership subscriptions. We have already advertised this as the bank account for the 2027 anniversary weekend payments.

When the membership reminders are issued in a few weeks, you will be asked to pay your subscription into this account (or by card, see below). If you have a standing order set up, please would you delete the existing one and set up a new one using the Co-operative Bank account. We will not be closing the Santander account for a few months, and will give you warning when this is about to happen, but please would you take note of the new information, below, and use this when paying by bank transfer. If you pay by cheque, please note the change of account name.

Account name: North West Early Music Forum

Sort code: 08-92-99

Account number: 67560004

Online card payments

We have just registered to use an online payment processing system, Stripe, which means that we will now be able to accept payments by debit and credit card. We are in the process of setting it up and testing; as soon as we have it ready we will be offering payment by card as an option. The links to make the payment will be included in the online booking forms and renewal notices and should be straightforward to use. Stripe is one of the most-used card payment systems so it's likely that you are already paying for services and items through its system, although you may not be aware of it.

We are introducing this option to streamline some of our processes – you will automatically receive a receipt for any payments you make, which means that I won't have to send emails to acknowledge the payments which are made by this method. Workshop fees paid by bank transfer will still be acknowledged. We hope that you will find this a useful addition to the payment options.

Anna Wright, Treasurer
treasurer@nwemf.org

Workshop Reports

1. Our first workshop back after the summer break took place at All Saints Church in Hoole, Chester on **12 September 2026**. We were delighted to welcome back Stephanie Dyer for her third workshop for NWEF under the title “Renaissance Back to School”. Nearly 60 people attended from far and wide, and as well as over 40 singers, we also had instrumentalists playing violins, viola, cello, bassoon, recorders, curtals, sackbuts, cornetts, keyboard and a rackets. Over the course of the day, Stephanie took us through five pieces by Palestrina, Josquin, Calvisius, Alonso Lobo and Hassler, rehearsing each work in a way that helped us understand the various devices and structures employed by the composers.



This workshop also saw the launch of our new **Charity Bake Sale**, a new initiative which builds on the kind generosity of those who bring such delicious home-baking to our workshops. Donations are invited to raise money for the Joan Wess Educational Fund, which was set up by one of our founding members to help young people discover early music. The amazing sum of **£80** was raised for the fund, which has helped

many young people attend early music courses and other events they would not otherwise have been able to. Many thanks to all those who brought cakes and biscuits on Saturday, and to those who donated so generously. The Charity Bake Sale will run at all our workshops.

2. Music from the Odhecaton, 17 October 2026

Enjoyable and demanding in exactly the right proportion - our meeting of twenty or so under the guidance (some with a drum) of Lizzie Gutteridge on a sunny day at Bolton Parish Church Hall on 17th October 2026. Lizzie has put together an instrumental anthology of songs from the *Harmonice Musices Odhecaton*, published in Venice in 1501, and took us through a selection of these in a perfectly paced day which included tea/coffee (and homebake) breaks and a generous lunch hour in which to catch up - and in my case, as a new member, to meet people. We played a variety of wind and stringed instruments, and were invited to take any of the lines of music we wished, and even to swap about if we chose. Very refreshing, though not by any means lacking in rigour, and we produced some good if not polished performances. As an inveterate recorder player, I enjoyed both the flexibility, and the variety of sound and texture. The music included encouragingly straightforward pieces, a setting by Josquin which included a canon, and an anonymous piece from the Bayeux Manuscript which looked alarming but which, thanks to Lizzie's skilful help, we managed. I look forward to the next meeting.

Win Ashmore

Summer Adventures – Bryan Au Yeung

Besides a family trip to Ōsaka, Japan I had longed for at least three years, I had a blast making music and learning with different people in the South during the summer holidays. I am very grateful to have received financial support from the Forum's Joan Wess Educational Fund, which has contributed

towards tuition and travel aspects for two incredible early music learning engagements which I would share in detail below. I am incredibly lucky to have NWEMF being a significant part of my time at the RNCM, and the unwavering support from fellow Committee Members for my early music ventures and engagements.

Stile Antico 2026 Youth Consort Program

29 – 31 August 2026

Venue: St Gabriel's, Pimlico (London)

Tutors: Helen Ashby, Kate Ashby, Rebecca Hickey, Cara Curran, Gareth Thomas, James Arthur, Nathan Harrison, Eleanor Harries (members and ex-members of Stile Antico), Will Dawes (Somerville College, Oxford), Tom Castle (Tallis Scholars)

This is my second time participating in the annual Stile Antico August Bank Holiday Weekend Tradition. I first joined this program last year (2025) under Amber Moeller's recommendation and absolutely loved it. The 2026 Youth Consort Program was evidently very contrasting from the previous year in terms of programming. Echoing the Ensemble's Polyphonic Postcards program of the 2026 Season, the teaching concept went way deeper than providing a formal introduction to early music.

The singers whom I met in this course came from all walks of life and very different music experiences: some are due to matriculate at Oxbridge as stellar organ/choral scholars, some recently finished their GCSEs and wanted to try a new genre of music ahead of Sixth Form, some even travelled from Europe to attend the course being diehard fans of Stile Antico.

Throughout the three days we had sessions covering the following:

Singing Early Music in a Large Choral Group

Repertoire covered

Moulu, Pierre: Mater florebat

Tallis, Thomas: Loquebantur variis linguis

Lobo, Alonso: O quam suavis est

Monteverdi, Claudio: Adoramus te, Christe

Senfl, Ludwig: Das Gelaut zu Speyer

Cardoso, Manuel: Vau – Et egressus est (excerpt from Lamentations)

Guerrero, Francisco: Surge propera a 6

L'Heritier, Jean – Surrexit pastor bonus

Lusitano, Vicente – Regina caeli

Daser, Ludwig – Fratres sobrii estote

Palestrina, Giovanni Pierluigi da – Ecce nunc benedicite a 12

These sessions were more or less the same as an EMF workshop where we explore pieces in depth before a sing/play-through. The Pierre Moulu piece was the most interesting where different voice parts are singing names of different composers; I trust most of us would agree Josquin is simply incomparable, as Moulu described!

The compline psalm *Ecce nunc benedicite* by Palestrina for triple choir was the most anticipated by many, it is one of the few pieces that are intentionally unconducted, and that singers must sort things out among ourselves. It was great to see all participants chipping in on tackling antiphonal textures between choirs, sustaining the intensity and quality of breaths. I was very impressed by the collective ensemble awareness, which made it even more enjoyable as more space were unlocked to experiment elements like phrasing, tempo and articulation.

Learning Mensural Notation

Repertoire covered

Soriano, Francesco: Missa Nos autem gloriari oportet (Kyrie, Agnus Dei)

Marenzio, Luca: O rex gloriae

Marenzio, Luca: O sacrum convivium

Members of Stile Antico did a music theory session teaching the basics of mensural notation and prolations, as well as recognising their patterns of occurrence and presentation through the two motets within Marenzio's Mottetorum pro festis totius anni. They also attempted to give a taster what it would have been like for church singers of the Renaissance period to sing from part books by blowing up the Soriano facsimile into A2 size and taped it on a large (orchestral) conductor's stand. It was a struggle for most people (I was in the minority and rather cheated my way round as I have programmed the same mass setting for Holy Week earlier this year at the Holy Name in Oxford Road, Manchester) but nonetheless an exciting experience for all.

Singing Early Music in One-to-a-part Small Consorts

The cohort is broken into several small consort groups based on choral singing experience and sight-reading skills. On each day, each consort group will be coached by a different member of Stile Antico.

(Examples of repertoire covered)

Monteverdi, Claudio: Ecco mormorar l'onde

Cardoso, Manuel: Turbe quae praecedebant

Lobo, Alonso: Missa Simile est regnum caelorum (Agnus Dei)

Guerrero, Francisco: Missa Congratulamini mihi (Agnus Dei)

Victoria, Tomás Luis de: O magnum mysterium

Victoria, Tomás Luis de: Amicus meus – Infelix praetermisit praetium (excerpt from Tenebrae Responsories)

I was allocated to a SSATB group of talented and versatile singers, having the most challenging set of music, which was the Monteverdi madrigal *Ecco mormorar l'onde* and the Cardoso Palm Sunday motet *Turbe quae praecedebant*. The Italian It was an immense pleasure for our group to be coached by Tom Castle from the Tallis Scholars who maintains very close ties with Stile Antico as a regular deputy. He was very encouraging and helped me to hone my qualities and strengths of my voices as a baritone through his casual Come and Sing during breacktime tackling William Byrd's *Ad Dominum cum tribularer*. Moving forward, it would only get easier for me to sing a Quintus/Sextus lower tenor parts. Fingers crossed!

Overall, reprising this course was certainly encouraging. Almost all scores we sang from were produced by two in-house editors of Stile Antico, Andrew Griffiths and Gareth Thomas. Singing from them was convenient and requires little effort, helping me understand my personal editorial practices align with professional expectations. Most importantly, knowing I am not alone and there are many young people out there wanting to discover this wonder craft that we all practice.

My reflection from this years' experience on the course was: "You can take away early music from the church, but you can't take away the church from early music". Early music has contributed to church life over the course of history and it is still making an impact on congregants across churches through musical offering of cathedral and parish choirs. There is always a personal feeling that the religious context of early music is rather over-generalised, and avenues of its liturgical application are blurred. The text from the Songs of Songs was a recurring theme during this year's program and I had a nice chat with Will

Dawes (who frequents EMFs in the South) about connections between the Songs of Songs and church feasts of saints who were traditionally venerated as virgins and nuns. This is something I hope to bring back to my routine work with the Ignatius Singers at the Holy Name, continuing to develop the liturgical awareness of church seasons and time within programming, aiming for an authentic application of pieces through the correct use of Propers.

Enrolment for 2027 Program will open very soon and spaces for sopranos are always taken very quickly! Tuition rates very friendly and bursaries available.

Cambridge Choral Liturgy Course 2026

4 – 6 September 2026

Tutor: David Allinson

Venue: St Catharine's College, Cambridge

This was a very humbling experience where I got to meet singers of a much older age group which ensemble skills, sight-singing and standard of singing technique vary to a rather large degree. Led by David Allinson (who led our March 2026 Workshop on Music for Holy Week by Tomás Luis de Victoria), the weekend course covered rehearsing challenging unfamiliar music for a Sunday Anglican Eucharist service in an intense timeframe:

Byrd, William: Domine, salva nos

Spontone, Bartholomeo: Missa Ultimi miei sospiri (omitting Credo)

Ceballos, Rodrigo de: O pretiosum et admirabile sacramentum

In a historic Cantabrigian collegiate chapel setting like Catz, as members of the University affectionately call it, the acoustics can be described as strange, or even, in an extreme, possesses a special ability to frustrate rehearsal efforts. The misalignment of tuning was consistently a problem, though it did not stop people's enthusiasm in understanding the musical language of

Bartholomeo Spontone (d.1592), Italian composer and singer who held posts as maestro di capella in Bergamo, Verona and Treviso. The mass setting is a parody of the same titled madrigal by Phillipe Verdelot (d. before 1552). Verdelot certainly inspired many of his contemporaries through his works, Philippe de Monte also had a parody mass of the very same madrigal. Church music leaders frown upon mass settings that parodied madrigals and exclude them from music lists because of its degree of secular element (I was one of them). It was very inspiring to see David doing what most directors of church choir don't dare to do: the key takeaway is parody mass settings of madrigals can be very effective when we transfer the emotional context of the madrigal and 'install' it upon the sacred element: the text. The Mass Ordinary is often overlooked because of its formulaic properties: it is stable, if not too predictable that singers mumble it through without expressing the essence of its theology through musical ideas. The piece *O pretiosum et admirabile sacramentum* by Spanish composer Rodrigo de Ceballos (d.1591) was also interesting. The challenge here was to find variety within imitative writing and contrary motions, as well as tackling the text. A collective difficulty was making the lt;gn and gt; palatal nasal consonant (as of the word dignitatem) clear yet keeping subtle which contributes to the piece's calamity.

Overall, it was a very informative experience singing on this course whilst actively seeking understanding through the lens of David Allinson in terms of how to manage expectations on singers and building musical unity and blending. An immediate thought when I walked past the ticket barriers at the train station was, we all want to sing as long as we can! Changing voices among young teenage women and older age groups are sadly ignored: it is totally a myth that changes of singing voice only affect young men. I am certain David's thorough and detailed vocal warm up sessions were greatly appreciated. His openness towards discussing vocal health and technique

building within community choral settings called for more personal reflections on being encouraging and forgiving towards others whilst maintaining high expectations, as well as how to share the joy of early music with all age groups.

Now to the holidaying bit: next time when you're doing a music course in the city of Cambridge, do remember to pay a visit to Jack's Gelato next to the famous Eagle Pub (where the discovery of the science of DNA was announced) for some exceptional artisan gelati. I had the opportunity to taste the King's College Lavender flavour, very refreshing and smooth indeed. You will be blown away by their culinary innovation: flavours are different every day, with vegan options available.

Bryan AU YEUNG
Student Representative

How I came to early music and discovered NWEMF

I didn't have to come to early music – I was already in it without knowing that's what it was.

It all started with my father (Gordon Dodd) wanting to play Bach on the proper instrument. He set about finding someone to advise on how to make a harpsichord (actually he made a clavichord first), this person introduced him and my mother to recorders. I remember my sister and I receiving one each for Christmas when I was about 9. The same friend went on to viols so that was next for us. Gordon couldn't afford to buy four viols for the family so set about making them – functional rather than authentic or beautiful, with (horrors!) metal strings and machine heads but as instruments they worked and we all learned by attending summer schools run by Nathalie Dolmetsch and Layton Ring, playing regularly in our family consort and attending Viola da Gamba Society meetings. Though looking back with clear eyes (or ears!) I think we may have sounded dreadful.

We all needed proper tuition on our technique, the lack of which I addressed for myself by taking lessons later on.

There was very little published viol music to play so next Gordon set about haunting the British Library, Bodleian Library and Cambridge University Library where he copied from manuscripts of composers such as Ferrabosco, Mico, Lawes, Jenkins and the rest and producing cottage-industry style publications for the Viola da Gamba Society in their Supplementary Publications range. We played through all the pieces ourselves during the editing and checking process. Later, when I began to take an interest in lyra viol music he furnished me with many of the pieces which are part of my repertoire today. He also had a number of pieces published by Faber.

During those early days I was excited by news that Nathalie Dolmetsch and her daughter Marie-Louise were to run an early dance summer school alongside the Lute Society summer school in York. I instantly enrolled and there met Joan Wess who was to have such a good impact on my musical life later on.

Fast forward many years, I was working as a music librarian at London University, playing with Peter Holman's first group plus many other performing experiences, and part of the group who set up the Early Music Centre under the direction of Anthony Rooley. I decided to become a student for a second time. I got a place (and a good grant from the GLC) at the Guildhall School of Music and Drama on the Early Music post-graduate course. Part of the course was early dance and that is where I really worked at it, alongside the viol. A new Licentiate for the teaching of early dance was set up and I became the first person to pass the exam. This led to joining an early dance group, performing in England, Italy and Belgium.

I had heard vaguely of NWEMF when Clive Walkley asked me to teach at the Ambleside summer school in 1985 and when in 1986 we moved up to Cumbria I joined and was instantly invited to join the committee. My first time around of editing the newsletter came at a committee meeting when the necessity of finding a new editor was flagged up at the same time as the need for a new chairman. Someone looked at me and to my horror asked if I could become the chairman. Fortunately no-one else heard her so I quickly opted for editor as the lesser of the two evils. I resigned some years later under pressure of other work but volunteered again at a Zoom meeting during Lockdown when it seemed as if NWEMF was going to struggle for lack of officers.

Elizabeth Dodd

DIARY OF EVENTS

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

NWEMF Workshops

November 2026

21 Peter Syrus, 1535 - a year in the life of Pierre Attaignant, Voices, viols, recorders (tenors downwards), sackbuts and curtals, St. Agnes' Church, Liverpool.

February 2027

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

March 2027

13 Peter Barnard & Kate Billmore of de Mowbray's Musicke, Playing for Dance - Dances Through the Ages, Instruments and dancers, All Saints church hall, Hoole, Chester.

April 2027

24 Philip Thorby, Voices and instruments, Didsbury Baptist Church

May 2027

22 Angus Smith, Consumed with Sorrow, development of compositional styles 1450s to 1550s, with Robert White Lamentations; Voices, Wesley Church Centre, Chester.

June 2027

19 Patrick Allies, Sulpitia Cesis and her contemporaries in Modena (eg Orazio Vecchi), voices and instruments, Wilmslow URC.

July 2027

3 Elizabeth Dodd, Baroque Dance, Strings and dancers, Quaker Meeting House, Lancaster.

September 2027

11 Rory McCleery, Salford Cathedral, voices and invited instruments.

October 2027

16 Greg Skidmore, Veni, dilecte mi: Intertwining the secular and sacred in music from the Song of Songs, voices, St Agnes, Liverpool.

November 2027 – to be confirmed

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/>.

November 2026

2-6 Halsway, Recorders for all.

<https://www.halswaymanor.org.uk/event/recorders-for-all-2026>

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

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

7 NEEMF. Heavenly Harmonies, exploring the Magnificat and Nunc Dimittis from William Byrd's Great Service, along with motets by Byrd, Blitheman, Tomkins and Philips; for singers with Alex

Woodrow. Summerhill Bowling Club, Winchester Ter, Newcastle NE4 6EH; 10.00 for 10:30 - 16:30 (A=440).

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

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

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

14 MEMF; Francesco Stivori (C16th) Missa Audite Me a 16 for voices and instruments with Philip Thorby; St Nicholas Church, Warwick CV34 4JD.

<https://form.jotform.com/262772476476370>

14 EMFS. Renaissance Italian canzonas for bowed strings, soft winds and other instruments, with Alison Kinder. Inverleith St Serf's Church, Edinburgh.

<https://earlymusicdiary.org.uk/event/5692/>

15-17 Higham Hall. Viol Consort Playing in the Lakes with Elizabeth Dodd. This friendly course is for all levels except beginners. Depending on numbers we could play music from three to six parts. The music will be carefully chosen to suit the participants when known, so early booking would be appreciated. www.highamhall.com

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>

20-22 Jackdaws, Recorder Weekend with Anna Stegmann.

<https://www.jackdaws.org.uk/events/3764/>

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>

27-29 Recorders (Intermediate) at Higham Hall.

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

28 NEEMF, with David Hatcher; based on Hieronymous Praetorius' response to the Gabrielis of Venice, and some works by similar composers. Calcutt & Forest Moor Village Hall, Calcutt, Knaresborough HG5 8JF. 10.30 for 11am.

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

December 2026

4-6 Parcevall Hall Recorder Players' Workshop with Mary Tyers. Parcevall Hall, Skipton, North Yorkshire, BD23 6DG.

admin@parcevallhall.org.uk

5 MEMF; for voices and instruments with Ali Kinder; Dorridge Village Hall, Grange Road, Dorridge.

11-13 Halsway. Renaissance Festive Music; for players of renaissance wind, brass and strings, including music by Gabrieli, Hassler, Praetorius and smaller-scale repertoire from the British Isles, France, and Spain, with William Lyons and Richard Thomas from The City Musick.

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

19 EMFS. Music for the Salamander King - Francois I of France, for singers with Andrew Kirkman. 10:00 - 14:00, 12 Bellevue Cres, Edinburgh EH3 6NE.

<https://earlymusicdiary.org.uk/event/5698/>

January 2027

8-10 West Dean. Viol Consort Music (Intermediate/Advanced) with Alison Crum.

<https://www.westdean.ac.uk/short-courses/swe41761-viol-consort-music>

11-14 Benslow. Purcell for Singers & Continuo with Satoko Doi-Luck, Emily Owen.

<https://www.benslowmusic.org/courses/purcell-for-singers-continuo/>

16 NEEMF, Voices & Viols English Jacobean, for singers and viol players (A=415) with Elizabeth Dodd. Northallerton Methodist Church, 73 High Street, Northallerton, DL7 8EG, 10 for 10.30 -

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

16 MEMF. Female Composers of 17th Century Italy with Emily White. Claines Parish Hall, Worcester.

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

25-28 Benslow. Consorting Viols with Alison Crum, Peter Wendland.

<https://www.benslowmusic.org/courses/consorting-viols-2/>

28/29 – 31 Benslow. Baroque Chamber Music with Rachel Beckett, Theresa Caudle, Mark Caudle, Oliver John Ruthven, Claire Williams.

<https://www.benslowmusic.org/courses/baroque-chamber-music-3-nights/>

February 2027

8-11 Rondo Viol Academy. Elementary; also pre-formed consorts. St Katharine's Parmoor, RG9 6NN.

<https://www.rondoviolacademy.co.uk/elementary.html>

13 NEEMF. Paratum cor meum – My heart is ready...to sing! for singers and players [bowed strings (viols and baroque strings), recorders, sackbuts, cornetts, curtal, continuo players - particularly

plucked instruments; A=440] with Philip Redfern. Summerhill Bowling Club, Winchester Ter, Newcastle upon Tyne, NE4 6EH, 10.00 for 10:30–16:30. <https://www.neemf.org.uk/neemf-workshop-diary.html>

15-19 Cambridge Woodwind Makers, Recorder Making with Tim Cranmore. <https://www.cambridgemakers.org/home/>

19-21 Higham; 17th & 18th Century chamber music workshop. <https://highamhall.com/course/17th-18th-century-chamber-music-workshop/>

20 MEMF. Music to Die For with Will Dawes and Katie Bank. Dorridge Village Hall, Grange Road, Dorridge. <https://memf.org.uk/events/>

26 – 1 Mar. Halsway. PIVA Real Roots!

<https://www.halswaymanor.org.uk/event/piva-february-2027>

March 2027

1-3 Recorders (Foundation) at Rydal Hall.

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

4/5-7 Benslow. Lute Fest (3/2 Nights) with Sami Brown, Jacob Heringman, Lynda Sayce, Matthew Spring, Sara Stowe, Kristiina Watt. <https://www.benslowmusic.org/courses/lute-fest-in-association-with-the-lute-society-2-nights-2/>

7-12 Lacock. Cádiz 2027: La Música de Andalucía with Rory McCleery.

<https://www.lacock.org/courses/cadiz-2027-la-musica-de-andalucia>

12-15 Rondo Viol Academy. Advanced, Heritage Grange, Bury St Edmunds. <https://www.rondoviolacademy.co.uk/advanced.html>

13 BMEMF. Instrumental workshop with Lizzie Gutteridge, St John's Church, Ludlow. <https://www.bmemf.org.uk/future-workshops.html>

19-21 West Dean. Recorder Consort Weekend (Intermediate) with Sophie Middleditch. <https://www.westdean.ac.uk/short-courses/swe42457-recorder-consort-weekend>

30 – 3 Apr. Cambridge Woodwind Makers, Recorder Making with Jacqueline Sorel.

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

31 – 7 Apr. Recorders For All Easter Course, Moulton College, Northampton, NN3 7RR.

https://www.recordersforall.org.uk/?page_id=836

April 2027

5-10 Lacock. Music for the Lyme Tapestry 2027, Lyme Regis, with Patrick Craig.

<https://www.lacock.org/courses/music-for-the-lyme-tapestry>

5-8 Cambridge Woodwind Makers, Cornetto making with Sam Goble. <https://www.cambridgemakers.org/home/>

6-11 Benslow. Baroque Oratorio Project: Odes to St Cecilia, with Naomi Burrell, Gail Hennessy, Fernando Miguel Jalôto, Gavin Kibble, Nicholas Shaw.

<https://www.benslowmusic.org/courses/baroque-oratorio-project-odes-to-st-cecilia/>

9-11 Jackdaws, Viol Consorts with members of Fretwork.

<https://www.jackdaws.org.uk/events/3781/>

16-18 Recorders (Intermediate) at Rydal Hall.

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

19-22 Benslow. Revelry & Refinement: Medieval Band Camp, with Emily Baines, Arngeir Hauksson.

<https://www.benslowmusic.org/courses/revelry-refinement-medieval-band-camp/>

24 BMEMF. Workshop for voices with tutor Katy Silverman. Belmont Abbey nr. Hereford.

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

30 – 2 May Benslow. Baroque Solo Sonatas: Melody & Continuo, with Naomi Burrell, Satoko Doi-Luck, Gavin Kibble.

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

30 – 2 May Benslow. Gregorian Chant: The Joys of Singing, with John Rowlands-Pritchard.

<https://www.benslowmusic.org/courses/gregorian-chant-the-joys-of-singing-2/>

May 2027

9-14 Lacock. Lassus in Stirling 2027 with Eamonn Dougan.

<https://www.lacock.org/courses/lassus-in-stirling-2027>

10-13 Rondo Viol Academy. Intermediate and Upper

Intermediate, Shepherd's Dene. www.rondoviolacademy.co.uk

23-29 Lacock. Monteconero Music Party with Harry Bradford.

<https://www.lacock.org/courses/monteconero-music-party-2027>

24-27 Benslow. Renaissance Polyphony with Jeremy West, Gareth Wilson.

<https://www.benslowmusic.org/courses/renaissance-polyphony-2/>

30 – 4 June. Halsway. Voices, Viols & Recorders Association; untutored course for experienced singers and players of early instruments (A=440).

<https://www.halswaymanor.org.uk/event/voices-viols-recorders-association-2027>

30 – 5 June Lacock. Music at Monteconero with Patrick Craig.

<https://www.lacock.org/courses/music-at-monteconero-2027>

June 2027

4 BMEMF. Schütz workshop for voices and instruments with George Parris (+AGM). Possibly at Bishopswood Village Hall (tbc). <https://www.bmemf.org.uk/future-workshops.html>

7-10 Benslow. Baroque Orchestra with Theresa Caudle, Mark Caudle, Claire Williams.

<https://www.benslowmusic.org/courses/baroque-orchestra-2/>
11-13 Recorders at Higham Hall.

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

17/18 – 21 Benslow. Summer Viols Fest with Ibi Aziz, Alison Crum, Alison Kinder, Peter Wendland.

<https://www.benslowmusic.org/courses/summer-viols-fest-4-nights/>

July 2027

4-9 Lacock. Woodbridge Summer School with Rory Wainwright Johnston. <https://www.lacock.org/courses/woodbridge-summer-school-2027>

31 – 7 Aug. NORVIS, Barnard Castle School.

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

August 2027

2-9 Recorder Summer School, Bishop Burton College, Bishop Burton, Near Beverley, with Helen Hooker and Tom Beets.

<https://recordersummerschool.org.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, jjrothery1@gmail.com

BREMF Brighton Early Music Festival, www.bremf.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.comwww.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.com07942 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
200enquiries@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 - Mail: info@scholagregoriana.org
Scottish Recorder Course.
<http://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.

November 2026

1, 18 Concert Royal: Music for a Georgian Drawing Room; Peter Harrison, flute, Rachel Gray, violoncello, John Treherne, harpsichord. 1st, 3 pm, The Wesley Centre, Saville Street, Malton YO17 7LL www.maltonwesleycentre.org , 01653 918910. 18th Pocklington Arts Society, Burnby Hall, Pocklington YO42 2QF. www.artssocpock.chessck.co.uk 01759 371429

6 Lute music of John Dowland and JS Bach; Lachrimae and Samrat Majumder (classical guitar).

1pm, Elgar Concert Hall, Bramall, Birmingham University. Free.
<https://barber.org.uk>

11 1.00pm, Elizabeth Dodd, solo viola da gamba Aires and Symphonies; Tung Auditorium, Liverpool University, 60 Oxford St, Liverpool L7 3NY

11-14 The London International Festival of Early Music, Blackheath Concert Halls 23 Lee Road, London.

<https://earlymusicdiary.org.uk/event/5503/>

14 William Byrd Singers, Singet! Music predominantly for double choir: Schutz's Singet dem Herrn ein neues Lied, Brahms' Fest und Gedenksprüche, Frank Martin's Mass for Double Choir, also music by JS Bach, Mendelssohn and Ethel Smyth; Christ Church, Darley Ave, West Didsbury, Manchester M20 2ZD, 7:00pm.

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

15 3:00pm, Clothworkers Centenary Concert Hall, University of Leeds LS2 9JT, Leeds Baroque Choir & Orchestra, Director Peter Holman, Music for State Occasions: Locke, Blow, Purcell, Croft, Boyce and Handel <https://leedsbaroque.co.uk/>

21 Music for choir and cello: Bach, Monteverdi, Scarlatti. The Derwent Singers. 7.30 in St Matthew's Church, Darley Abbey, Derby. <https://www.derwentsingers.org.uk/>

29 Liverpool Bach Collective. Christ the King Church, Queen's Drive, Liverpool L15 6YQ, 6:30pm. Cantata 36: Schwingt freudig euch empor (Soar joyfully upwards to the exalted stars).

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

December 2026

4-13 York Early Music Christmas Festival.

[https://ncem.co.uk/yemcf/?](https://ncem.co.uk/yemcf/?mc_cid=59eb175bf8&mc_eid=fb7cb7f4ba)

[mc_cid=59eb175bf8&mc_eid=fb7cb7f4ba](https://ncem.co.uk/yemcf/?mc_cid=59eb175bf8&mc_eid=fb7cb7f4ba)

5 Liverpool Renaissance Singers, Christmas concert, 19:30, Liverpool Parish Church (Our Lady and St Nicholas), L2 8GW.

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

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 Cathedral. www.excathedral.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

Musich <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>