



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XL1 NUMBER 5 November 2017

FORTHCOMING NWEMF WORKSHOPS

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

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

- 18th November: **Medieval & Early Russian Orthodox church music**
Alderley Edge Tutor: **Ivan Moody** (see page 4)
- 20th January 2018: **Cardoso Requiem & other Portuguese composers** - for singers (see page 5)
Stretford Tutor: **Rory Johnston**
- 24th February: **Schütz, pieces from Geistliche Chormusik (1648, Op 11) & Psalmen Davids (1619, Op 2)** for voices & instruments
Chester Tutor: **Andrew Griffiths** (page 6)
- 24th March: **Transition of music from the 14th to the 15th century**
Wilmslow Tutor: **Don Greig**
- 21st April: **The music of Giovanni Croce for voices & instruments**
Wilmslow Tutor: **Roger Wilkes**
- 26th May: **Franco Flemish music with movements from Brumel's 'Missa Et Ecce Terrae Motus'** for singers and instruments
Lancaster Tutor: **William Carslake**
- 16th June: **Peter Philips** Tutor: **Peter Syrus**
- 22nd September Tutor: **David Allinson**
- 27th October: **Crequillon & Lambert** Tutor: **Deborah Catterall**
- 24th November: **Christmas/Advent theme for voices and instruments**
Tutor: **Alison Kinder**

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Elizabeth Dodd, Peter Syrus, Clive Walkley.

NWEMF website: www.nwemf.org

From the Editor

The clocks have changed, darkness arrives early and there seems to be more time for music now that outdoor attractions are restricted. This is really too late to draw attention to the last NWEMF workshop of 2017 but the listings of workshops (pages 13-20) and concerts (pages 21-24) show much else going on. This newsletter is also now my last prompt for the January NWEMF workshop. Registration forms for January and February NWEMF workshops are now available and details for these are on pages 4-7.

Reports on the September and October workshops are on pages 7-8. News of future events and other opportunities is on pages 8-12. I thank the contributors of these items.

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

This is the last NWEMF newsletter of 2017 and I wish you a Happy Christmas and New Year with joyous seasonal music-making.

John Huthnance

MEMBERSHIP MATTERS

- a A hearty welcome to our new members:- Gabriel Chiu, Simon Davies and Roger & Sue Williams.
- b Resignations - Jim Redshaw.
- c We currently have 149 members, 3 of whom are Life Members.
- d Your Committee has asked me routinely to issue a reminder 1 week before the closing date for bookings of each Workshop.
- e If any of the 43% of members who do not currently pay by standing order would like to complete a standing order mandate, which would make the administration so much easier (avoiding the need for repeated e-mail & telephone reminders) just ask for a form (preferably by e-mail). The next easiest method is to remit by BACS to NWEMF's bank using sort code 09-01-56 & account number 79658106, with your name as the reference. This method can be used for workshop fees as well as membership dues.

Bob Foster

FORTHCOMING NWEFM WORKSHOPS

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

Explore the chant of the Slavic Orthodox world

Saturday 18th November

Chorley Village Hall, 86 Knutsford Road, Alderley Edge, SK9 7SF

Tutor: **Ivan Moody**

Building on the success of an earlier workshop Ivan gave for EEMF, this event is intended to be an introduction to the chant and early polyphony of the Slavic Orthodox world, which developed as a consequence of the expansion of Greek Byzantine culture in the Slav lands.

The workshop will cover repertoire both monophonic and polyphonic from Bulgaria, Serbia and Russia, with the aim of introducing participants to the riches of some extraordinarily interesting liturgical music very rarely heard in the British Isles. What we think of as the Middle Ages in the West lasted for a much longer time in the Orthodox world, owing to the fact that there was not what one could call a "renaissance"; consequently, monophonic chant developed in ways quite different from the Gregorian and other Latin-rite repertoires, and polyphony in Russia developed in parallel with it, before coming up against the challenge of the baroque, overheard on the borders of Ukraine and Poland.

These repertoires will be placed in the context of a running historical and practical commentary on the music, building towards a sing-through of the entire programme at the end of the day.

All the music will be sung in its original language, Church Slavonic, but all scores are fully provided with a transliteration into the Latin alphabet. Ivan Moody has years of experience teaching people to sing in Slavonic very quickly, and with the transliteration system employed this is an easy and enjoyable process.

The Very Rev. Dr Ivan Moody is a composer, conductor and musicologist, and a priest of the Orthodox Church. His music has been performed and broadcast all over the world, and may be heard on labels such as ECM, Hyperion, Telarc, Challenge, Naxos, Oehms Classics and Sony. His largest works to date are the oratorio *Passion and Resurrection* (commissioned by the Tampere Festival for Red Byrd and the Estonian Philharmonic Chamber Choir), *The Dormition of the Mother of God* (commissioned by the BBC Singers) and *Qohelet* (commissioned by De Labyrinto). Recent commissions include works for Stimmwerck, New York Polyphony, Singer Pur and the Regensburger Domspatzen and Suzie

Leblanc. He is currently working on a new choral work with solo trombone commissioned by Adam Woolf, and a song cycle for Mark Padmore.

Ivan Moody's musicological research has concentrated particularly on early and contemporary sacred music, and music of the Balkans and of the Iberian Peninsula. His book *Modernism and Orthodox Spirituality in Contemporary Music* was published in 2014. He is Chairman of the International Society for Orthodox Church Music, and a Researcher at the CESEM research institute at the Universidade Nova in Lisbon.

Cardoso Requiem & other Portuguese composers - for singers

Saturday 20th January 2018

St. Matthew's Community Hall, Chapel Lane, Stretford M32 9AJ

Tutor: **Rory Johnston**

<i>Missa pro defunctis (selection)</i>	Manuel Cardoso
<i>Tulerunt lapides</i>	Manuel Cardoso
<i>Pater peccavi</i>	Duarte Lobo
<i>De profundis</i>	Estêvão Lopes Morago
<i>Circumdederunt me</i>	Estêvão de Brito
<i>Commissa mea</i>	Filipe de Magalhães

At the end of the 16th century, Portugal was under Spanish rule. After the death of King Sebastian I in 1578 the country was left in a state of crisis, Philip II of Spain took advantage of this and claimed the throne of Portugal for himself. Though they did not lose their formal independence, this began a period of Spanish sovereignty that lasted for 60 years, during which the Portuguese were essentially cut off from the rest of Europe as the joining of the two crowns left them without an independent foreign policy and the Spanish had made enemies throughout the continent.

With less interaction with the outside world many believe this led Portuguese musicians to look inward and keep developing the styles in which they were already accustomed – the high polyphony of the Renaissance and the Counter Reformation. The pieces that we look at in this workshop come from composers who either worked or studied in and around the Royal Palace and Cathedral of Évora in southern Portugal, with a focus on the *Missa pro Defunctis* by Manuel Cardoso. This music has a lot in common with Spanish music of the 16th century, by composers such as Victoria and Guerrero, but with a greater indulgence in unprepared dissonances and harmonic movements.

Rory Wainwright Johnston (b.1993) is a conductor, composer, tenor and pianist from Bradford-on-Avon near Bath. Rory read Music at the

University of Manchester, graduating with a first class honours degree. He is currently working towards a MusM Masters degree in Instrumental and Vocal Composition with Camden Reeves.

Rory was a boy treble and later tenor at Bath Abbey under the direction of Dr. Peter King, singing in live broadcasts on BBC Radio 3 and 4, as well as on the choirs CD recordings. He also studied piano with internationally renowned harpsichordist Sophie Yates, with whom he worked towards his dipABRSM Piano Diploma. Under her tutelage Rory twice participated in piano masterclasses with Joanna MacGregor. Whilst at University, Rory studied piano for two years with Richard Casey, before focussing on conducting under the mentorship of Justin Doyle (RIAS Kammerchor) and Mark Heron (RNCM).

Currently, Rory is the musical director of Cantores Olicanae, The Brixi Singers, The A Capella Singers, Wigan Choral Society and The Oratory at St Chad's, as well as working as a conductor for the Halle's corporate choirs scheme. He is also the founder and Musical Director of the Manchester Renaissance Ensemble, a choir and pool of instrumentalists focused on the performance of early music.

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

Saturday 24th February 2018

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

Tutor: **Andrew Griffiths**

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

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

Voices are invited in all ranges, and players of the following: cornetts, sackbuts, curtals, recorders (altos downward), and strings (viols and violin

family). * All Saints Church is on the A56, approximately one mile north-east of Chester city centre. There is a small car park adjacent to the church, and plenty of on-street parking close by.

REPORTS

Rogier, Sally Dunkley, Didsbury Baptist Church, 16th September

An early music forum workshop should bring together experienced performers, directors and leaders, score-scholars, and aficionados of well-travelled and less-travelled paths. NWEMF on 16th September included all these overlapping categories, but director Sally Dunkley ticked all the boxes. She led the session with charm and authority gained from her performing and recording career in The Sixteen, the Tallis Scholars and Magnificat, and shared her knowledge and insights lightly and assuredly.

Her programme centred on the Franco-Flemish composer Philippe Rogier (1561-1596) who made his regrettably short career in the Spain of Philip II. His music was framed in the context of his Flemish predecessors Gombert (b 1495) and Clemens Non Papa (b 1510), as well as the Spanish tradition of Guerrero (b 1527/8). Clemens' setting of the Song of Songs motet *Ego flos campi* and Guerrero's equally well-known *Ave virgo sanctissima* set the scene for Rogier's 5-part *Cantantibus Organis* and 6-part *Laboravi in gemitu meo*. Our journey then moved from Gombert's wonderfully complex motet *Ego sum qui sum* to Rogier's parody mass based on it, from which we sang the Gloria and Sanctus. This was music of the highest invention, rooted in the renaissance tradition, but pointing towards the next century.

Many of Rogier's scores were destroyed in the 1755 Lisbon earthquake. Sally Dunkley's extensive work on the surviving documents has been a key step in restoring awareness of this remarkable innovator. We read from her user-friendly scores and enjoyed her lightly offered insights into the dilemmas in interpreting and adapting the vocal range for contemporary performances, and judgements about facta. She invited us to focus on Rogier's melodic sequences and harmonic invention including "key changes" (avant la lettre!). Her plea for more performances of Rogier's music fell on convinced and appreciative ears.

The meeting had started with Sally's apology for bringing too much music, some of which might have to receive minimal attention. However, it became clear early in the proceedings that the NWEMF members did not lack the skill nor energy to address all the delights on offer. A well-balanced choir (11: 8: 6: 7) quickly adapted to Didsbury Baptist Church,

and we were encouraged to move between singing in choral blocks to random positions, in order to enhance our enjoyment and involvement in the threads of polyphony; this was maintained through most of the final run of the programme.

It was, in short, an incomparable musical journey, and a great day out!

Roger Williams

J.S. Bach and the chorus, Philip Duffy, Liverpool, 14th October.

Early music ? Bach? Really? We have been fortunate in the past to have had Philip Duffy tutoring us in the earliest of early music with workshops on plainsong. But in October, about thirty singers and instrumentalists met for a workshop dedicated to Philip's other speciality - Bach's church cantatas - especially as they involve the chorus.

We sang the opening movements from three cantatas: nos.9 (*Es ist das Heil*), 30 (*Freue dich, erlöste Schar*) and 80 (*Ein feste Burg*). These are technically quite a challenge for singers used to the smooth lines of earlier polyphony, but I think we made a reasonable attempt. Counterbalancing their complexity, and providing some relief as well as helping to demonstrate how Bach used his material, were the simple chorale settings from the same cantatas, as well as the final movement from cantata 22 (*Jesus nahm zu sich die Zwölfe*). We were ably accompanied by a well-balanced group of instrumentalists, held together by excellent continuo playing on the Bach Collective's own chamber organ. Special mention should go to the single oboist, who barely stopped at all - as Philip explained to us, he'd get a rest during the arias, only we weren't doing those.

Philip has been enriching the musical life of Liverpool over the past few years with his Liverpool Bach Collective performances of a Bach cantata every month in a different church in the area. Those of us who heard their fine performance of *Ein feste Burg* will have had a special appreciation of that first chorus as a result of our work on it!

Jean Hill

NEWS ITEMS

Handel's Water Music Exhibition, to 2 January 2018, Foundling Museum, 40 Brunswick Square, London WC1N 1AZ, presents the story of Handel's Water Music, commemorating the 300th anniversary of its first performance (17 July 1717).

From Ink to Sound, *Decoding Musical Manuscripts* started again on 6th November. If you would like to refresh your knowledge and deepen your understanding of the history of musical notation and medieval music manuscripts, you can enrol on the course.

<https://www.futurelearn.com/courses/from-ink-to-sound>

When the course first ran in 2015, more than 4000 learners participated worldwide.

The Ink to Sound team, University of Basel

A NWEMF committee member followed the course first time around and says that it was well put together.

The Remedy of Fortune - Reflections on the music of Guillaume de Machaut, concert, Saturday 18th November, 7:30pm, St Anns Church, Manchester, M2 7LF

Guillaume de Machaut is regarded by many as one of the fathers of western classical music. He was a prolific writer in both the poetic and compositional spheres and was part of the *ars nova* movement in 14th century France, breaking free from the previous styles of rhythmic modes and forging the path into isorhythmic music and compositions of more expressiveness.

This concert reflects on the music of Machaut, taking a selection of songs from his *Le Remede de Fortune* - a master work of both poetry and song - alongside his *Hoquetus David* and *Mon fin est mon commencement*, and concluding with his *Messe de Nostre Dame* here performed by male voices. To complement these are new commissions by Manchester composers James Keirle, Aidan Maier and Pierre Flasse, responding to the music written almost seven-hundred years ago. Manchester Renaissance Ensemble is directed by Rory Wainwright Johnston.

The secret life of Lutheran chorales, concert, 1 pm, November 22, Blackburn Cathedral: Leah Stuttard – bray harp, voice; Agnethe Christensen – Nordic lyres, voice, bells. We will explore the origins of Luther's chorales; Latin plainsongs and polyphony by composers like Guillaume Dufay. Then we will perform Luther's own hymns, in versions printed for use by amateurs in the home. Finally you will be able to hear Scandinavian folk hymns which significantly develop Luther's originals, enriching the melodies with beautiful and unexpected chromatics.

Dorset Bach Cantata Club meets on three weekends a year. The next two are: 10-11 February 2018, JS Bach Cantatas BWV 109 *Ich glaube*,

lieber Herr, hilf meinem Unglauben and BWV 27 *Wer weiss, wie nahe mir mein Ende* with Chris Brown; 13-14 May 2018, JS Bach Cantatas BWV 208 *Was mir behagt* (Hunt Cantata) and BWV 112 *Der Herr ist mein getreuer Hirt* with Tim Brown. 01935 425 383 (singers), 01722 780 538 (orchestra), <http://www.dorsetbach.org.uk/>

Viol and Recorder Course, 16-18 March 2018, Higham Hall, Cumbria CA13 9SH. Tutors: Elizabeth Dodd and Philip Gruar. Participants can choose either viol or recorder or do a mixture of both. 017687 76276 (during office hours). email: admin@highamhall.com

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

5th Annual Early Music Summer School, 5-11 August 2018, Higham Hall, Cumbria CA13 9SH. [Sunday afternoon tea to Saturday breakfast]. For competent singers, viol and recorder players, covering music c1450-c1650. Instruction in choral/solo singing, viol and recorder playing, lute, plus vocal technique and various consorts. Plenary music-making sessions, lectures and opportunities to try something new (instrument or voice). A marvellously rich musical cocktail! With Roger Wilkes (Vocal), Deborah Catterall (Vocal), Elizabeth Dodd (Viol, Renaissance Dance), Philip Gruar (Recorder), Hugh Cherry (Lute). Residential: £599 Non-residential: £399. admin@highamhall.com

In Echo, www.inecho.co.uk, a new early music venture, is seeking support in order to produce their first CD, via www.crowdfunder.co.uk/inechocdappeal/backers/

Musical Instruments Resource Network (MIRN). MIRN (formerly MISSN) is a Subject Specialist Network for musical instrument collectors and collections in the UK. MIRN offers workshops, seminars and advice

surgeries on topics that have an impact on the care, maintenance, display and use of musical instruments, especially those with a heritage interest.

At <https://mirn.org.uk/about/> there are links to:

- the latest MIRN activities and upcoming events,
- guidance sheets on pertinent issues concerning musical instruments,
- related organisations and sources of further specialist information
- a Forum for contributing to discussions and asking questions.

Join to get full access to news, activities, events and the MIRN Forum.

Tuition in harpsichord, voice, baroque violin

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

www.edenvalleymusic.co.uk and e-mail info@edenvalleymusic.co.uk

Katharine May

Branwell Bronte's Flute Book

Branwell Bronte, who lived from 1817 to 1848, was the brother of the three famous sisters from Haworth in West Yorkshire. He was a writer, artist, musician and for a time a railway worker but he never discovered his true vocation in a life marred by drugs and alcohol. Branwell played the flute for a while and between 1831 and 1832 made a handwritten collection of tunes. His notebook is an interesting snapshot of contemporary taste. As might be expected of the son of a parson the collection contains a number of hymn tunes and there are transcriptions of arias from popular operas of the day. Scottish songs and marches feature prominently and it is interesting to note a number of tunes still familiar today; 'Home, Sweet Home', 'Ye Banks and Braes', 'Auld Lang Syne' and 'Men of Harlech' among others.

For those who would like to listen to Branwell's tunes I have recorded a selection on YouTube which can be accessed at:

<https://youtu.be/YhVwUIEaXoU> or facebook.com/concertroyal

Peter Harrison

(Director of Concert Royal: www.classical-artists.com/concertroyal)

Anne Boleyn Music Book facsimile is now published.

<http://www.oxforduniversitystores.co.uk/product-catalogue/music-faculty-diamm/music-faculty-diamm-publications/anne-boleyn-music-book>

The Joan Wess Bequest consort of recorders

Amongst the instruments that NWEMF has in its collection is a set of four recorders ATTB made by Carl Hanson. These are Praetorius style instruments made to be played as set. They use a period fingering system rather than modern recorder fingering and are tuned in meantone. They are at modern pitch i.e. A=440.



They have in the past been used at NWEMF summer schools and very occasionally in workshops but never in my memory as a whole consort which is when they do come in to their own.

Part of the problem is that they are instruments that need a little time to learn. The different fingerings, the different articulation and breath control often mean that they are picked up and set to one side in preference to players' own more familiar instruments.

My own quartet does use them when we have the opportunity to play together. The sound is big and rich. We have performed with them as a quartet and together with a quartet of renaissance viols to play two-choir music on a few occasions. Although the tenors and bass have a big hand stretch we have found that with practice any member of our quartet (myself, Ellen O'Gorman, Margaret Rome and John Hurst) can play any instrument.

If you play as part of a quartet and would like to have the opportunity to work as a consort with these instruments do let me know.

David Allen

Bursaries from the Joan Wess Educational Fund

NWEMF will consider applications from students in full time education and residents of North-West England and North Wales, to help finance taking part in a non-NWEMF U.K. early music event. Priority will be given to events within the region, and according to their educational value. Bursary amounts will normally be up to £100. Application is by letter giving the details, to Martin Steward (see Committee page 2).

DIARY OF EVENTS

Non-NWEMF WORKSHOPS

Please send information to: jmh@noc.ac.uk. I actively research the workshops of our contiguous EMFs (**BMEMF**, **EMFScotland**, **MEMF**, **NEEMF**), **Benslow**, **Jackdaws**, **Lacock**, **Rondo & West Dean**. Summer Schools & other workshops will only be included in the **Contacts** section, unless I am sent specific information by members or the organisers.

November

- 17 **EMFS** Patronage and Processionals: Courtly ritual in the reign of James VI. Riddle's Court, 322 Lawnmarket, Edinburgh, EH1 2PG, 09.30 - 16.00
- 17-19 Scottish Recorder Course, Tulliallan Castle, **EMFS**.
- 17-19/20 **Benslow**. Consorting Viols with Alison Crum, Roy Marks, John Bryan, Peter Wendland
- 18 Society of Recorder Players Wales Group playing day, Trecastle Village Hall, with Petrina Lodge. www.srp-wales.co.uk
- 19 **NEEMF**. 'Into the (moral and spiritual) woods' with Monteverdi – sacred music from the 1641 collection, for singers and instrumentalists with Robert Hollingworth. Priory Street Centre, York.
- 19 Early Music workshop, Elgar School of Music, Worcester, with Hetti Price and Penelope Appleyard. www.elgarschoolofmusic.org.uk .
- 24-26 **Hawkwood**. Recorder weekend for experienced players (Piers Adams)
- 25 **BMEMF**. Tallis: *Missa Puer Natus est Nobis*; workshop for singers with Patrick Craig. Grange Court, Leominster.

December

- 2 **MEMF**. Christmas Music. Dale Street Methodist Church, Leamington Spa. Workshop for Voices and Instruments (A=440) with Alison Kinder.
- 5-7 **Rondo**. High Leigh. Pre-formed Consorts.
- 9 **EMFS** Music making day for Advent and Christmas (for instruments and voices)
- 9 **NCEM**. Workshop on Charpentier's *Messe de Minuit* with Alexander Kyle, York.
- 10 **NEEMF**. A medieval Cristemas, Armstrong Building, Newcastle University, Queen Victoria Road, Newcastle NE1 7RU, for singers and instrumentalists, with Magnus Williamson.

28-2 **Lacock.** Gombert, Clemens, Lassus, Palestrina; Ambleside, with Will Carslake.

January 2018

- 5-7 **West Dean.** Viol consort music with Alison Crum and Roy Marks. 17th century English; for intermediate or advanced players of treble, tenor or bass viols who are confident in sight reading and playing one-to-a-part.
- 8-10 **Benslow.** From Piano to Harpsichord with Penelope Cave.
- 13 **MEMF.** A Renaissance Epiphany: workshop for voice and instruments, Selly Oak Methodist Church, with Robert Hollingworth.
- 13 **NEEMF.** Victoria Requiem, St Benedict's Church Hall, Garforth, with John Dunford.
- 18/19-21 **Benslow.** Baroque Chamber music (A=415; upper intermediate / advanced) with Theresa Caudle, Mark Caudle, Robin Bigwood, Stephen Preston, Kate Latham.
- 22-25 **Benslow.** Consorting Viols (upper intermediate / advanced) with Alison Crum, Roy Marks, Peter Wendland
- 28-2 Feb **Lacock.** Singing Tallis, Hassler and Will Todd in Castara, a small fishing village in Tobago, with Justin Doyle

February 2018

- 10 **MEMF.** Ceremony and Devotion: Sacred Music of the Tudors (Tallis, Parsons, Sheppard & White) – workshop for voices with Sally Dunkley. St.Faith and St.Laurence Church, Harborne.
- 10 **NEEMF.** Bach, for singers and instrumentalists (A=415), St Paul's Church, Whitley Bay, with Prof. Eric Cross.
- 10-11 **Dorset Bach Cantata Club**
- 16-18 **Jackdaws.** The City Musick: Renaissance Wind Band Music for Court & City with William Lyons & Richard Thomas. Intermediate.
- 23-25 **Rondo.** Elementary and pre-formed groups. The Hayes
- 23-26 **West Dean.** English Art Song 1600–2000, with Evelyn Tubb and Michael Fields, for performers to sing in an authentic and personal way, focussing on English 'Art' Songs from the Renaissance to the present. Accompaniment by lute, guitar or piano; players of these instruments are also welcome.
- 24 **BMEMF.** Music for Lent from the New World, for singers and instrumentalists with David Hatcher. Bartestree Village Hall, nr Hereford. marna.gowan@btinternet.com

March 2018

- 9-11 **West Dean.** Recorder consort weekend with Helen Hooker, for players of intermediate ability who can play confidently on C and F recorders. Repertoire from the Renaissance to the present day
- 9-11 **Benslow.** Madsongs and Particles: madrigals from the Renaissance by Morley, Tomkins and Monteverdi and part-songs and opera choruses by Mozart, Brahms, Verdi, Sullivan and Rutter. With Peter Broadbent.
- 10 **MEMF.** Handel: Dixit Dominus – for voices and instruments with David Hatcher. St Nicholas' Church, Warwick
- 10 **BMEMF.** Workshop for recorder players with Grace Barton. Lion Ballroom, Leominster. fjohnstone@btinternet.com
- 15/16-18 **Benslow** LuteFest with Alex McCartney, Andrew Maginley, Roy Marks, Stewart McCoy, Jeni Melia.
- 16-18 **Higham Hall** Viol weekend
- 23-25 **Rondo.** Advanced. The Beeches
- 29 – 5 April. **Recorders for All.** Easter Recorder Course, The Hayes Conference Centre, Derbyshire. www.recordersforall.org.uk
- 31 – 1 April. **Knuston Hall.** Renaissance Music at Easter for voices and wind.

April 2018

- 4-9 Easter Early Music Course at Ascot.
www.easterearlymusiccourse.org.uk
- 4-9 **Chalemie** Easter School, Headington School, Oxford. Early music, dance, commedia, costume etc.
- 9-15 **Benslow** Baroque Opera: Rameau's *Les Indes Galantes* (A= 415; Upper Intermediate / Advanced) with Dionysios Kyropoulos, Julian Perkins, Judy Tarling, Henrik Persson, Andrew Radley
- 13-15 **Knuston Hall.** Recorder course.
- 15-21 **Lacock** Willaert, Manchicourt, Ramsey, Lauridsen and MacMillan, in Gargonza, a fortified hilltop village in Tuscany, with Patrick Craig.
- 20-22 **Rondo.** Intermediate and Upper Intermediate. The Beeches
- 28 **MEMF.** Dominique Phinot: Pater Peccavi, Missa si bona suscepimus and the Lamentations – workshop for voices with Paul Spicer. Dorridge Village Hall.

May 2018

- 4-6 **Benslow.** Harpsichord playing with a French accent (Upper Intermediate/Advanced) with Penelope Cave.
- 4-6 **Jackdaws.** Singing Handel with Rosa Mannion.

- 11-13 **Benslow**. The Seventeenth-Century String Band (A = 415; Upper Intermediate / Advanced) with Judy Tarling, Annette Isserlis
- 12 **BEMMF**. The Anne Boleyn Songbook with David Skinner.
- 13-14 **Dorset Bach Cantata Club**
- 14-16 **Benslow**. Advanced Harpsichord Accompaniment with Robin Bigwood
- 14-17 **Benslow**. Gregorian Chant For All with John Rowlands-Pritchard
- 14-19 **Lacock**. Victoria Requiem, Venice church on the Grand Canal, with Carlos Aransay
- 19 **MEMF**. Workshop for Voices and instruments with Jamie Savan.
- 21-23 Dillington House recorder course with Helen Hooker. Upper intermediate level, playing as a large conducted ensemble, Music from 16th to 21st century. Students need ability to play in F and C fingerings. www.dillington.com 01460 258648
- 21-24 **Benslow**. Heinrich Schütz and his Contemporaries (Upper Intermediate / Advanced) with Peter Bassano, Jeremy West
- 25-27 **Benslow**. Voices and Viols (A = 415; Upper Intermediate / Advanced) with Alison Crum, Peter Syrus
- 27 – 1 June. Renaissance flute course (A = 440), Moulin de Cajarc, Cordes, Southern France, with Clare Beesley.
www.moulindecajarc

June 2018

- 10-16 **Lacock**. Weelkes, Ward, Tomkins, Deering and Ramsey, at Monteconero, a former mediaeval monastery on the Adriatic, with Gabriel Crouch.
- 10-17 *Das Hohelied Salomonis* by Leonhard Lechner 1606 and other works, with Martin Schmidt and Frank Leenen. Residential, Venice. Contact Eberhard Dehne-Niemann, dehneniemanne@web.de
- 18-21 **Benslow**. Baroque String Orchestra: the Italian Concerto (A = 415; Upper Intermediate / Advanced) with Theresa Caudle, Mark Caudle, Robin Bigwood

July 2018

- 14 **MEMF**. String workshop with Teresa Caudle. Dale Street Methodist Church, Leamington
- 15-20 **Benslow**. The International Viol Summer School (Advanced) with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
- 16-18 **Benslow**. Trio Sonatas (A = 415; Upper Intermediate / Advanced) with Da Camera (Emma Murphy, Susanna Pell, Steven Devine)
- 22-28 **Beauchamp Early Music Course**. Wotton House, Gloucester.
- 28 – 4 August. **NORVIS XLVIII**, Durham

August 2018

27 – 2 Sept. Venice-connected composers (Willaert, de Rore, the Gabriellis, Cavalli, Legrenzi etc.) with Edzard Burchards and Kai-Schulze Forster. Residential, Venice. Contact schufo@gmx.de

September 2018

7-9 **Jackdaws**. Stylish Baroque with Theresa Caudle & Alastair Ross. Baroque chamber music (A415) primarily for pre-formed groups, but applications from individuals “are welcome”; they “do our best to put together coherent ensembles. Level: Advanced”

7-9 **Discoed** weekend

22 **MEMF**. Angels (Dering, Guerrero, Sweelinck, Hassler, etc) – workshop for Singers with Patrick Craig

28-30 **Rondo**. Intermediate and Upper Intermediate. Hothorpe Hall

October 2018

13 **MEMF**. Italian Renaissance: workshop for voices and instruments, with Philip Thorby.

November 2018

2-4 **Rondo**. Elementary and pre-formed groups. High Leigh

Contacts for workshops

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

Baroque Week. Queen Anne's School, Caversham, Berks. 01883
344031, info@baroque-week.org.uk, www.baroque-week.org.uk

Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin,
Hertfordshire, SG4 9RB. 01462 459446, info@benslow.org,
www.benslow.org

Beauchamp Early Music Course, c/o Gloucester Academy of Music,
Barbican House, Gloucester, GL1 2JF. 01452 688592,
earlymusic@gamusic.co.uk, www.gamusic.co.uk

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

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

Cambridge Early Music Summer Schools, 0844 808 2412,
info@cemss.org, www.cambridgeearlymusic.org

Canford Summer School of Music, Sherborne School, Sherborne, Dorset,
DT9 3AP. 020 8660 4766, canfordsummersch@aol.com,
www.canfordsummerschool.co.uk

Chalemie Summer School, Headington School, Headington Road, Headington, Oxford, OX3. Barbara Segal 020 7700 4293, chalemie@thorn.demon.co.uk, www.chalemie.co.uk

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

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

Dillington House Recorder Course. 01460 258648, dillington@somerset.gov.uk, www.dillington.com

Discoed Upper House, Discoed, nr Presteigne, LD8 2NW. 01547 560369, DiscoedEarlyMusic@BTConnect.com

Dolmetsch Summer School, Frensham Heights nr. Farnham, 01428 643235, brian@dolmetsch.com, www.dolmetsch.com

Dorset Bach Cantata Club, Sturminster Newton High School, Bath road, Sturminster Newton, Dorset, DT10 1DT. <http://www.dorsetbach.org.uk/>, 01933 425 383.

Easter Early Music Course for recorder & viol players. St George's School, Wells Lane, Ascot, SL5 7DZ. info@easterearlymusiccourse.org.uk, easterearlymusiccourse.org.uk

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

EMFScotland, events@emfscotland.org.uk, www.emfscotland.org.uk

Farncombe Estate, Adult Learning Centre, Broadway, WR12 7LJ. 01386 854100, enquiries@FarncombeEstate.co.uk, www.farncombecourses.co.uk

Fiori Musicali, 01327 360931, www.fiori-musicali.com

Halsway Manor, Halsway Lane, Crowcombe, Somerset, TA4 4BD 01984 618274 office@halswaymanor.org.uk , www.halswaymanor.org.uk
For Whitsun event contact 01353 778939, QuadQuotes@waitrose.com .

Hawkwood College, Painswick Old Road, Stroud, GL6 7QW. 01453 759034, info@hawkwoodcollege.co.uk, www.hawkwoodcollege.co.uk

Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH Early Music Summer Course. Details from 017687 76276, info@highamhall.com, www.highamhall.com

HISS (Historically Informed Summer School), www.hiss.org.uk
Historical Dance and Music Summer School; <http://historicaldance.org.uk/summerschool/year2017>

IoM, Ballacottier School, Douglas, Isle of Man. 01624 695777, Helen.Kneale@liverpool.ac.uk, www.eileensilcocks.co.uk

Irish Recorder & Viol Course. Termonfechin, Ireland. 00 353 85 288 0389, info@irishrecorderandviolcourse.org, www.irishrecorderandviolcourse.org

Jackdaws Music Education Trust, Great Elm, Frome, Somerset BA11 3NY. 01373 812 383, music@jackdaws.org, www.jackdaws.org.uk

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ, 01300 320684, kingcombe@hotmail.co.uk, www.kingcombe.org

Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01933 312104, enquiries@knustonhall.org.uk, www.knustonhall.org.uk

Lacock, Andrew van der Beek, 01249 730468, avdb@cantax.freeserve.co.uk, www.lacock.org

Leicester Early Music Festival. 0116 270 9984, mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk

Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com, www.lutesoc.co.uk

Lythe, www.lythechambermusic.wordpress.com

Maison Verte Music, <http://www.lamaisonverte.co.uk/courses/>

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

Meeting Musicale des Monts Dore, <http://www.meeting-musical-des-monts-dore.fr/>

MEMF, Mike Ashley (MEMF Chair), chairman@memf.org.uk, www.memf.org.uk

Mostly Music, Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, www.mostlymusic.co.uk

Musica Donum Dei, Wendy Hancock, wendy@philidors.co.uk, www.musicadonumdei.org

NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, boxoffice@ncem.co.uk, www.ncem.co.uk

NEEMF, secretary@neemf.org.uk, www.neemf.org.uk

NEMA, jane.beeson@btopenworld.com, www.nema-uk.org

NORVIS, Northumbrian Recorder & Viol Summer School, Durham, 07736 108771, enquiries@norvis.org.uk, www.norvis.org.uk

NWEMF viol weekend, <https://nwemf.org/violweekend/>

Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com

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

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

Pro Cantione Antiqua, 01943 874649

Recorders For All Easter Recorder Course. The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire, DE55 1AU. Jan Epps, 01752 481193, jan.epps57@gmail.com, www.recordersforall.org.uk

Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK

Recorder Summer School, <http://recorderssummerschool.org.uk/>
Roger Wilkes, 01565 872650, mostlymusic@btinternet.com

Rondo Viol Academy. 07949 511619, www.rondoviolacademy.co.uk

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

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

Schola Gregoriana of Cambridge, 01223 263063,
scholacambridge@aol.com, www.scholagregoriana.org

Scottish Recorder Course.
<https://scottishrecordercourse.wordpress.com/>

SEMF, richard.j.whitehouse@btinternet.com, www.semf.org.uk

Sherborne Early Music. Sherborne Girls School, Bradford Rd, Sherborne, Dorset, DT9 3QN, info@sherborneearlymusic.com,
www.sherborneearlymusic.com

Singers of Note, 01204 692797, martin.westthorp@ntlworld.com,
www.singersofnote.com

Singing Days, 01943 874649, pca@singingdays.co.uk,
www.singingdays.co.uk

Society of Recorder Players, Manchester branch normally meets 1st Friday & 2nd Saturday of every month. Ros Flinn, 01772 335801,
manchester@srp.org.uk, www.srp.org.uk/manchester/index.php

SWEMF, secretary@swemf.org.uk, www.swemf.org.uk

Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281,
helen.poole@tsss.uk.com, www.tsss.uk.com

Tewkesbury Viol workshop: Jill Davies 01684 850112
oldchapelcourt@btinternet.com

Triora Musica, Deborah Roberts, 01273 823788, deborah@musicasecretata.com,
www.trioramusica.com

TVEMF, www.tvemf.org, secretary@tvemf.org, tamesis@tvemf.org

VdGS (Viola de Gamba Society), 01904 706959, admin@vdgs.org.co.uk,
www.vdgs.org.uk

West Dean College, Chichester, PO18 0QZ, 01243 811301,
short.courses@westdean.org.uk, www.westdean.org.uk

CONCERTS

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

November

- 15 VOCES8 Choral Dances, madrigals, jazz classics (Britten, JS Bach, Byrd), Keele University Chapel, www.keele.ac.uk/artskeele
- 18 Bach B minor Mass, English Touring Opera, 7.30, Lichfield Cathedral.
- 18 *Gloria*: music by Rutter, Bruckner, Schutz, Parry, Gabrieli, Monteverdi; Derby Bach Choir & Derventio Brass. Derby Cathedral, 7.30. www.derbybachchoir.com.
- 18 The Remedy of Fortune - Reflections on the music of Guillaume de Machaut. 7:30pm, St Ann's Church, Manchester, M2 7LF. Manchester Renaissance Ensemble.
- 20, 23 The Secret life of Lutheran Chorales, Bishop Grosseteste University Chapel, Lincoln LN1 3DY (20th), NCEM York (23rd). Leah Stuttard - gothic harp, voice, bell & Agnethe Christensen - voice, Nordic lyres, bell. leahstuttard.com, agnethechristensen.org.
- 30 Bach B minor Mass, Birmingham Town Hall. Birmingham Bach Choir.
- 30 York Waits, Early English Music for Christmas, with Deborah Catterall, Hartlepool Town Hall, 7.30pm.

December

- 2 Music for Advent and Christmas, St Olave's Church, Marygate, York. Herschel Trio: Cantatas and Chamber Music by Georg Philipp Telemann & Johann Sebastian Bach.
- 2 Christmas music by candlelight, St. Peter's Ch. Wolverhampton. www.excathedra.co.uk
- 2 Handel's Fireworks Music and Dettingen Te Deum – Armonico, Malvern Theatre. www.malvern-theatres.co.uk
- 3 Monteverdi Vespers of 1610. Birmingham Town Hall, 4pm. Ex Cathedra Consort and His Majestys Sagbtt's & Cornetts. www.excathedra.co.uk
- 6 Baroque flautist Nancy Hadden and lutenist-guitarist Taro Takeuchi: music from 18th century London by Balicourt (new edition by Emeritus Professor Michael Talbot), Handel, Loeillet, Oswald. 1300, Victoria Building, University of Liverpool.
- 7 Handel's Messiah, Warwick Arts Centre, Coventry; Armonico Consort & soloists. www.warwickartscentre.co.uk

- 8 Handel's Messiah, Symphony Hall, Birmingham; Birmingham City Choir & CBSO. www.citychoir.org.uk or www.thsh.co.uk
- 8-16 York Early Music Christmas Festival. <http://www.ncem.co.uk/>
- 9 York Waits, Early English Music for Christmas, with Deborah Catterall, Square Chapel, Halifax, 1200.
- 11 The Sixteen at Christmas, Symphony Hall, Birmingham, www.thesixteen.com or www.thsh.co.uk
- 12 York Waits: Early English Music for Christmas, with Deborah Catterall, St. Mary's Ch. Warwick. 7.30pm. <http://leamingtonmusic.org>
- 13 York Waits, Early English Music for Christmas, with Deborah Catterall, NCEM, York, 7.30pm.
- 13 Passacaglia (early music ensemble): Telemann *Paris Quartet No 2*, Corelli *Christmas Concerto*, de Lalande *Noels en Trio*, Balbastre *2nd Suite de Noël's*, St Mary's Creative Space, Chester.
- 15 Viv McLean – piano, including JS Bach *The Goldberg Variations*, Glossop Parish Church, Church Street South, SK13 7RU. www.glossopmusicfestival.org.uk
- 17 The Edinburgh Renaissance Band Christmas concert 2017, St Cecilia's Hall, Niddry Street, Edinburgh, 15:00. The best of medieval and renaissance Christmas music.
- 20 York Waits, Early English Music for Christmas, with Deborah Catterall, St. Mary's Church Beverley, 7.30pm.
- 21 York Waits, Early English Music for Christmas, with Deborah Catterall, Emmanuel Church Loughborough, 12.45pm.
- 21 York Waits, Micklegate Bar, York, 6pm. Yule Riding, annual procession through the Medieval city to the sound of shawms and sackbuts.
- 22 York Waits, Early English Music for Christmas, with Deborah Catterall, Wentworth Church near Rotherham, 7.30pm.

January 2018

- 13 Handel Messiah, **St George's Singers**, Norbury Church, London Road, Hazel Grove
- 23 The Gesualdo Six: *The Flower of the Italian Madrigal*, St. Mary's Ch. Warwick. <http://leamingtonmusic.org>
- 24 K'Antu Ensemble "explores the less-trodden territories of early music." New Vic Theatre, Etruria Road, Newcastle Under Lyme ST5 0JG. www.keele.ac.uk/artskeele
- 31 I Fagloni: Musical science in the time of Monteverdi. Sir Jack Lyons Concert Hall, University of York, YO10 5DD. www.york.ac.uk/concerts

February

- 20 Jonglaresa: *The Enchantress of Seville*, St. Mary's Ch. Warwick.
<http://leamingtonmusic.org>

March

- 2 Fretwork - *The World Encompassed*, Sir Francis Drake's Circumnavigation of the Globe. Asako Morikawa, Reiko Ichnise, Sam Stadlen, Emily Ashton, Richard Boothby - viols - with a Narrator. Square Chapel Arts Centre, Halifax, 7.30 pm. Box Office: 01422 349422, <https://www.squarechapel.co.uk>
- 10 Marian Consort and Levens Choir: Music of Thomas Tallis. St. George's Church, Castle Street, Kendal LA9 7AS.
www.levenschoir.net
- 12 Herschel Trio (recorder/flute, viola da gamba, harpsichord): music by JS Bach, Handel, Telemann. Ripon Cathedral HG4 1QT.
www.riponconcerts.co.uk
- 17 Music for Passiontide, **St George's Singers**: St George's Church, London Road, Poynton; Gibbons, Gjeilo, Lotti, Purcell, Tomkins, Stainer, Vittoria.

April

- 2 St Matthew Passion (Bach), Glossop Festival Orchestra & chamber choir. Glossop Parish church, Church Street South, SK137RU. www.glossopmusicfestival.org.uk

May

- 13 St Matthew Passion (Bach), Eversley Choir. Capernwray Hall, Carnforth LA6 1AG. www.eversleychoir.org

Contacts for concerts

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

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

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

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

The **Bridgewater** Hall, Manchester. 0161 907 9000, 0161 950 0015,
www.bridgewater-hall.co.uk

Buxton Festival. 0845 1272190, www.buxtonfestival.co.uk

Buxton Opera House 0845 1272190,

boxoffice@buxtonoperahouse.org.uk,

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

Chandos Choir. www.solihullchandoschoir.org

Chetham's School of Music, Long Millgate, Manchester, M3 1SB,
www.chethams.com, 0161 838 7200

Early Dance Circle Festival, Ann Kent tel. 01484 663842, email
 paulkent4@btinternet.com <http://www.earlydancecircle.co.uk/>

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

Gregynog Festival. www.gregynogfestival.org

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

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

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

Leeds Waits. alan.radford@btinternet.com

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

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

Lichfield Festival. www.lichfieldfestival.org

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

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

Music in New Radnor. Box office 01544 350268.

NCEM, National Centre for Early Music, St Margaret's Church, Walmgate,
 Percy's Lane, York, YO1 9TI. 01904 632220,
boxoffice@ncem.co.uk, www.ncem.co.uk

Recorders Scotland, Lynne Hope at Recorder Players, 19 West
 Burnside, Dollar, FK14 7DP, Scotland, UK

Ripon. 01765 605508, www.riponinternationalfestival.com

Royal Northern College of Music (**RNCM**), Manchester Box Office, 0161
 907 5555, box.office@rncm.ac.uk, www.rncm.ac.uk

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

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

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

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

Tewkesbury. www.johnmooremuseum.org/events

Worcester Cathedral. Worcester Live Box Office, 01905 611427

Worcester Huntingdon Hall. Worcester Concert Club, 01905 611427

Worcester Early Music Festival. www.earlymusicworcs.org

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

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

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