NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XLII NUMBER 4 September 2018

FORTHCOMING NWEMF WORKSHOPS
(booking details at www.nwemf.org.uk)

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

!!New policy: please bring your own mug to workshops!!

22nd September: **In Nominees Domine**: Early Tudor sacred Music for singers (page 5)
Didsbury Baptist Church Tutor: **David Allinson**
https://nwemfdotorgdotuk.files.wordpress.com/2018/05/sepallinson.pdf

27th October: **Crequillon & Lambert** (page 5)
Bethesda Chapel Mold Tutor: **Deborah Catterall**

24th November: **Puer Natus in Bethlehem** for voices & instruments
Holy Ascension Church, Upton by Chester Tutor: **Alison Kinder**

16th February 2019: **Cardoso Requiem & other Portuguese composers** - for singers
St James's, Didsbury Tutor: **Rory Johnston**

9th March: **Hassler / 17 century German**
Morley Green Club Tutor: **Roger Wilkes**

22nd June: **The Gabrielis in Venice** for voices & instruments
(A=440; jointly with Cumbria Festival Chorus)
Carver United Reform Church, Windermere. Tutor: **Gawain Glenton**

14th September for voices and instruments
Didsbury Baptist Church Tutor: **John Bryan**

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Tim Gannicliffe, Peter Syrus, Jenny Walsh

NWEMF website: www.nwemf.org

THANKING TWO FORMER COMMITTEE MEMBERS

At the NWEMF AGM on 21 April the Committee bid a sad, but fond and grateful, farewell to two of its longest-serving and most distinguished members: Elizabeth Dodd and Clive Walkley. Elizabeth had served on the Committee since 1986, while Clive became a member as far back as 1979, barely two years after NWEMF came into existence. Both have left the Committee because, living in Cumbria, they each eventually found it impossible to attend meetings held in Liverpool.

As well as contributing positively to a wide range of Committee discussions, Elizabeth served as Newsletter Editor for some 20 years – a truly momentous achievement. She also joined the team of NWEMF Summer School tutors at a very early stage (1984 or 1985, the SS having started in 1982), serving (particular as a teacher of viol and of Renaissance dance) until the course ended at Trafford Hall in 2012. In the very early days Elizabeth also tutored a few NWEMF Dance courses, and was a dedicated advocate of activities which would encourage young people to become interested, and involved, in 'early music'. Elizabeth's overall contributions to NWEMF, its courses, and its general well-being, is huge indeed.

This is similarly true of Clive. His involvement with NWEMF goes back even further than Elizabeth's, dating from the late 1970s when he read, in the Newsletter, that we were interested in running a summer school. He contacted me (as the then Secretary) concerning the possibility of holding a course in Ambleside (at what was then called Charlotte Mason College, where Clive was a Senior Lecturer). When the Summer School was inaugurated in 1982 Clive became its first Director, remaining at the helm until 2002. Meanwhile, under his quiet and benign, yet very enlightened, leadership, the Summer School grew, indeed blossomed into one of the finest such courses on offer anywhere – as well as one of the happiest and friendliest. Clive continued as a Summer School tutor for a further four years before retiring in 2006.

Clive succeeded Joan Wess as NWEMF's Chairman during the mid-1980s, serving in that position for about four years. He will also be remembered for the many NWEMF workshops which he directed, mainly held in Natland, particularly ones devoted to his beloved Spanish repertoire (Boydell & Brewer published his excellent book on Juan Esquivel in 2010).

Both Elizabeth and Clive continue to be active members of NWEMF, and still play their part in organising and promoting NWEMF, and kindred, activities. Few, if any, of our members over the years have proved to be such loyal and dedicated servants of NWEMF, and we all owe both of them a huge debt of gratitude.

Roger Wilkes

From the Editor

Welcome to this September 2018 newsletter after a "real" summer. As you receive the weather (forecast) may encourage you to think of NWEMF workshops. I hope the following descriptions for September to November will do likewise (pages 5-6): David Allinson on early Tudor music (September 22nd), Deborah Catterall on French song, 1500 to 1620

(October 27th) and Alison Kinder with a Christmas/Advent theme (November 24th). This is the last newsletter prompt to register for the September and October workshops. Please see accompanying registration forms (or links on front page and NWEMF Web site).

Reports of the June workshop and the Higham Hall early music summer school are on pages 7-10. Other News items appear on pages 10-14 and the Diary of Events from page 14. I thank contributors to this Newsletter and would be grateful for items for the next by November 1st please.

John Huthnance

Mugs and workshops

You are probably aware of the current concerns over the use of plastic and in particular the use of non-recyclable mugs in coffee outlets. Although we tend not to use plastic/polystyrene cups at our workshops the crockery provided still has to be washed, dried and put away. This takes up time and uses hot water. Therefore we would urge folks to bring their own mugs (or preferred drinking vessel) to workshops. This would take care of one less job that needs doing on the day, and do our bit for the environment. In the rare event of us having to use plastic cups it would be appreciated if you could write your name on your cup and keep it for the day (if you have not brought your own).

Tim Gannicliffe

MEMBERSHIP MATTERS

a. No new members have joined since June.

b. No resignations have occurred since June.

c. A few members have recently proved difficult to contact by e-mail, possibly because they have changed their e-mail addresses without letting me know:- Louise Barzey, Ann Bond, Anne Clements, Rosemarie Darby, Peter Urquhart - if you are reading this, please get in touch.

d. We currently have 146 members, 3 of whom are Life Members.

e If any of the 36% of members who do not currently pay by standing order would like to complete a standing order mandate, which would make our administration so much easier (avoiding the need for repeated e-mail & 'phone reminders) just ask for a form (preferably by e-mail). The next easiest method of paying is to remit by BACS to NWEMF's bank using sort code 09-01-56 & account number 79658106, with your name as the reference. This method can be used for workshop fees as well as membership dues.

Bob Foster (Membership Secretary)

FORTHCOMING NWEMF WORKSHOPS

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

In nominees Domine: Early Tudor sacred Music, for singers
Saturday 22 September 2018
Didsbury Baptist Church, School Lane / Beaver Rd, Manchester M20 6SX
Tutor: **David Allinson**

English music in the first decades of the 16th century was in a state of transition, even without the momentous upheavals of the Reformation. For this workshop day it is hoped to focus on the music of John Taverner. Proposed repertoire includes Taverner's Quemadmodum, Mater Christi, Dum transsiset Sabbatum and the hypnotic section of the Missa Gloria tibi Trinitas that gave birth to the Elizabethan 'In nomine' instrumental tradition. As ever, final choices are dependent on sufficient numbers signing up; this music requires a strong Tenor section, so men are encouraged to sign up early!

David Allinson specialises in the history and performance of sacred choral polyphony and has directed numerous workshops in the UK and on the continent, including several for NWEMF. Since 2013 he has been Director of Music at Canterbury Christ Church University where he leads the teaching of performance, programmes public concerts and masterclasses and directs the Chamber Choir and Chorus; before that he was Teaching Fellow in Music at Bristol University and held lecturing posts at several Oxford colleges. He sustains a lively freelance career, conducting summer schools, workshops and choirs including the Renaissance Singers (London) and his own ensemble, Cantores.

Crequillon & Lambert: French song, 1500 to 1620
Saturday 27th October
Bethesda Chapel Mold Tutor: **Deborah Catterall**

The French repertoire of early song is rich. We will explore the development of style and romance from 1500 to 1630. The early French style is subtle, flowing and beautiful, intricately weaving strands of melody, in and out of the lines. We begin with Lassus (1532 - 1594) and Josquin des Prez (1450/55 - 1521) investigating two extremes of emotion; romantic flirtation and then deep grief. Thomas Crecquillion (c. 1505 - 1557) and his understanding of individual expression within a group takes us into the realms of more complex harmony and expanded melody. We end with later pieces by Michel Lambert (1610 - 1696); he is the

forerunner of early French opera and his pieces are passionate, longing and bold.

Deborah Catterall is a soloist, conductor and teacher. She sings and directs Company of Voices in early repertoire and early theatre and is a soloist with The York Waits. Most recent appearances include The York Early Music Festival, Medieval Music in the Dales and a celebration of Monteverdi in Rome and she has just recorded a CD of Dowland ayres and part songs. She is Musical Director of Liverpool Renaissance Singers and Voci.

Puer Natus in Bethlehem: for singers and instrumentalists (A=440)
Saturday 24 November 2018
Holy Ascension Church, Upton by Chester, CH2 1DJ
Tutor: **Alison Kinder**

Alison Kinder returns to NWEMF with an Advent- and Christmas-themed workshop for singers and instrumentalists (viols, recorders, cornetts, sackbuts and curtals; A440 pitch).

Beginning with a 6-part setting of the Advent prose *Rorate Coeli* by Jacob Handl, we will journey through the Christmas story from the announcement by the angels (settings of *Vom Himmel Hoch* by M. Praetorius, Ecard, Schein and Forster), the visit of the shepherds (*Angelus ad Pastores,* G. Gabrieli a12), the great mystery of Christ's birth (*O Magnum Mysterium,* G. Gabrieli a8), and the visits of various worshippers, animals, and kings (*Puer Natus in Bethlehem,* M. Praetorius).

Alison Kinder is a member of the Chelys Consort of Viols. She has a particular interest in Renaissance viols (early instruments with no soundpost) but another of her current projects is at the other end of the 'early' timescale and involves working with baroque dancers on repertoire for solo bass viol. She is also currently spearheading the Michael East project, which sees Chelys join forces with vocal consort Fieri to record and perform the music of Michael East, whose fourth set of books were published 400 years ago this year and include some marvellous verse anthems and a particularly fine setting of When David Heard. Alison is a keen teacher and can be found on various early music and viol playing courses, coaching the Warwickshire Youth Waits, and teaching consorts at Magdalen College Oxford.

Some of you will remember that Alison tutored a particularly joyful polychoral workshop with us in Chester in October 2016. The forthcoming workshop will also take place in Chester, this time at another popular NWEMF venue: the Parish Church in Upton by Chester.

WORKSHOP REPORTS

Ecce, Peter! Peter Syrus presents Peter Philips! 16th June

Somewhat preoccupied by a recent bereavement, I might easily not have gone to Didsbury on June 16th. Mercifully I did: it was a great day. Thirty singers came from all over the North-West and beyond and, once fledged, produced a warm, well-balanced sound. In the course of an action-packed day we explored nine pieces, seven by Peter Philips and two others for purposes of comparison.

In his early twenties, Philips left England for good ('pour la foy Catholique'), working first in Rome, then travelling around Europe for five years, serving a Catholic patron before settling in the Spanish Netherlands in prestigious employments, in Antwerp and, latterly, in Brussels. He was described by a contemporary as 'now one of the greatest masters in Europe. He has sent us over many excellent songs, as well as motets and madrigals.' His output for keyboard, for organ and for voices was formidable.

In an ideal world, I should hear every word Peter utters; as it is, of the coruscating waterfall of his delivery I am frustrated by missing a great deal. I know that my octogenarian ears (and macula-degenerating eyes, I might add) are not at their sharpest but I am not alone in finding difficulty. Our tutor is such an enthusiast, such an excellent scholar and practitioner that one strains to catch every illuminating observation; '*miserere nostri*' one cries internally, '*Lente, lente*!'

After limbering up with the Simple-tone *Alma Redemptoris* and the more elaborate 'Solemn' version, we moved on to the Philips' 5-voiced polyphony. In retrospect I wonder where the first sopranos' problem lay but at this point we were tinny, tentative and rhythmically wild until Anna (as charmingly capable in her singing as in her ministration of refreshments) joined us, stiffening our collective sinews, stopping the rot. Thereafter we flew, with occasional arguments between D and Db! The *Alma* is thoughtful and lyrical in its initial invocation but at the nub of the sentence – the imperatives *succurre* and *surgere* – it mutates into momentary, urgent triple-measure. Then I loved the way the composer insouciantly tosses from part to part that most delicious of Ablative Absolutes, *natura mirante* ("all nature agog", at the wonder of the Incarnation) before the calmer, more reflective coda '*Virgo prius . . .*'.

My knowledge of Peter Philips had hitherto been slight: I think I'd only ever sung *Ascendit Deus*. But what struck me about this programme was his prevailing confidence: he writes with flair and authority, whether setting a lush passage from *The Song of Songs* – as in *Ecce, Tu Pulchra es*, which we tried next, or in the more directly sacred texts or Marian antiphons.

Media Vita was a fittingly solemn and expansive 5-part setting of this sobering '*memento mori*'; it has great presence and a most telling use of accidentals to highlight the urgency of the plea for forgiveness.

It was interesting to compare Philips' setting of the classic Eucharistic meditation *Ave Verum* with that of Richard Dering, a next-generation Catholic convert, for the two are often associated in people's minds: each is for five voices but whereas Philips has two Cantus lines Dering has two Tenors.

The 8-part *Ecce Vicit Leo* begins with explosive éclat and proceeds to trumpet the attributes of the Lamb 'worthy to be slain', climaxing in a triumphant blaze of Alleluias. In tandem with this we had looked at Ruggiero's *Jubilate Deo*, a similarly extrovert and celebratory piece for double choir, by which Philips may well have been influenced.

The remaining pieces were two settings – one for five voices, one for double choir – of *Salve Regina*, that much-loved text which has inspired innumerable composers across the centuries. There are three clear stages here: the five-titled address to the Virgin; the description of our needful human state; and the urgent plea for her advocacy. Peter pointed out what a lovely winding-down, a sweet casting-off of voices, Philips contrives at the last description of her as '*spes nostra*', our hope. Then comes the body of the prayer and there is a wistfulness (of the Catholic exile?) in the reiterated '*exsules filii Hevae*'. The piece gradually builds up the voices as they implore the Mother-Advocate to action on our behalf. There are gorgeous cadences here, telling introductions of A natural and D flat to be relished!

The glorious 8-part realisation makes full use of the dialogue opportunity, one choir reinforcing, embellishing the other's utterance with exhilarating and dramatic effect.

It had been a joy to sing this beautiful, wonderfully accomplished music and we are as indebted to Peter as ever for his thoroughness in the provision of splendid handout material, his infectious delight, and not least for the delectable cake he provided for tea – the "icing", indeed, on a superlative workshop. My synapses buzzed for hours afterwards!

Jill Mitchell

Higham Hall – 5th (and 6th) Early Music Summer School

Higham Hall (near Cockermouth, Cumbria) was again the setting for a happy and rewarding Early Music Summer School from 5 to 11 August, when the whole College was full. This is what three newcomers wrote about their experiences:

Lesley Butcher (singer, Matlock). Not having done this type of holiday before, I was not sure what to expect. It was apparent early on that many

attendees knew each other from having attended in previous years, but I was impressed by the welcoming atmosphere for new participants and I was soon put at ease. Clearly, a lot of work had been put into the development of the programme, to allow participants opportunities to focus on their area(s) of interest as well as try out others. The tutors were very supportive and at no time did I feel under pressure. I could be involved as much as I wanted to be and, I have to admit, I took time out on a couple of afternoons to walk on the fells.

I have been introduced to early and renaissance music, many composers of which I had not previously heard. I have been able to participate in it with people who know how it should sound - quite an experience. You leave a course like this realising how much you don't know and wanting to learn more. I hope to return next year, having improved my knowledge in the interim.

Jackie Gresham (singer, Chester). Singing a four-part polyphonic Grace before dinner encapsulated this course for me: it's a marvellous opportunity to immerse yourself in early music for five and a half days. From post-breakfast warm-up to post-dinner 12-part *Gloria*, music surrounds you.

As a first-timer, I was slightly apprehensive before arrival but the friendliness of the tutors and the other course participants quickly dispelled any anxieties. With Skiddaw in the background, Bassenthwaite lake just down the road and a huge number of local walks available, any moments when the need to take a break from music occurred were well provided for.

The sheer variety of the course programme is impressive. In addition to the choral singing which formed my main choice, I loved having the chance to try the lute, the viols and the recorder. And where else could I learn to dance the *Gelosia* and have the enormous pleasure of singing with expert lute accompaniment? I was grateful for the patience of the tutors and their willingness to let beginners pick up an instrument and work out a simple tune. I liked the fact that at any time little groups of people could be heard practising, or just singing or playing for pleasure, in various rooms in the comfortable building that houses the course. And I loved the sessions where we heard what other groups had been working on, as well as having the opportunity to show what we had been learning in our own groups. My main option was also a delight, offering the chance to sing a range of music including madrigals, plainchant and polyphony by both well- and lesser-known composers.

I'm already looking forward to next year's course.

Roxana Gundry (lutenist, Ashburton, Devon). I have just returned from a wonderful week in Cumbria. A week of music which felt more like a warm and friendly house party than a traditional summer school. It took place at Higham

Hall near Cockermouth, a striking mansion originally built in 1828 for the railway pioneer Thomas Hoskins.

The tutors on the course were Roger Wilkes, who was in charge of the vocal groups and the mass choir evenings. Elizabeth Dodd taught viol by day and renaissance dance on some evenings. Philip Gruar took the recorder group and Hugh Cherry was the lute tutor. Deborah Catterall, the singing tutor, started us off every day with a great relaxation session with breathing technique, which left us relaxed and set up for the day.

This summer school is a bit different from many more formal ones I have attended. The participants have mostly been attending for some years and know each other well. Newcomers like myself are drawn in and made welcome and the tutors are more than happy to be available whenever needed.

If you are looking for a summer school with plenty of singing and playing in a beautiful setting, wonderful food and very comfortable surroundings, then look no further.

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The best recommendations for an activity such as this always come from participants, not from advertisements! If *you* haven't joined us so far, please try to do so; details of the 2019 event are available from me or will shortly become available on the Higham Hall website: www.highamhall.com/course/EMSS (details of the 2018 course which still appear there will prove helpful to prospective participants). The 6th Early Music Summer School will take place from 4 to 10 August; please come and join us if you can! [If you play recorder well, or are a proficient tenor or bass singer, you will be even more welcome!]

Roger Wilkes

NEWS ITEMS

Conference on Vocal Sound and Style 1450 to 1650, Brighton, 20/21 October 2018. The National Early Music Association and the Brighton Early Music Festival are joining together for this event. Papers will be given by a number of distinguished contributors on topics such as style, ornamentation, vibrato, pronunciation and rhetoric. There will be live vocal illustrations, a masterclass with young professional singers, round-table discussions and a singing workshop led by Deborah Roberts. There are links to the booking form and programme at www.earlymusic.info.

Choral Singing Course, Whalley Abbey Retreat and Conference Centre, The Sands, Whalley, Clitheroe, BB7 9SS, 2-4 November. Tutor: Roger Wilkes, Accompanist: Richard Brocklehurst.

Proficient singers of all voice types are warmly invited to take part. We intend to cover a broad range of sacred and secular music, from 'early' to music of the present day.

Whalley Abbey, set in stunning grounds on the banks of the River Calder in the Ribble Valley, was one of the last Cistercian monasteries

to be built in England in 1296. The remains of the abbey, occupying a substantial area, lie next to the Retreat and Conference Centre.

The event is open to residents and to non-residents, and there is a Saturday-only option. Contact by Tel. 01606 75738, Email: mostlymusic@btinternet.com or see NWEMF Web site.

Higham Hall courses for Viol and Recorder Players, March 22-24, 2019. Higham Hall will again be the setting for two parallel courses, running from Friday 22 to Sunday 24 March 2019. A Viol Consort Weekend, the third such course, will be tutored by Elizabeth Dodd, while the second Recorder Consort Weekend will be led by Philip Gruar. Information is already available on Higham's website – see www.highamhall.com/courses and look under March 2019 for details. If you do not have internet access, then the College may be contacted on 017687 76276. The College Principal, with his staff, is very supportive of early music in the College; and you may have read elsewhere here (if you have previously attended Higham you will already know) that the College is set in a glorious part of the northern Lake District, that all staff are very friendly and welcoming, and the food is wonderful.

Roger Wilkes

Offered for Sale:

1. ***Moulder Tenor Curtal*** *in white maple with brass fittings, almost new, immaculate condition*, £1800 ono

A stunningly beautiful instrument in white maple with brass fittings, this tenor curtal has been hand-crafted by Eric Moulder, and has a rich and sonorous tone. I have owned it for three months from new, and have absolutely loved playing it. Very sadly for me, the embouchure required for the curtal is not really compatible with that required for the flute, and, since my flute-playing already makes up a large part of my musical life and I'm preparing for an advanced flute exam later this year, it is with an extremely heavy heart that I am offering this curtal for sale. I have played it for only a short time each day (not every day) for the first six weeks of ownership, and it is still of course in pristine condition. It will make a very fine instrument for someone who will appreciate its beauty.

Includes: Specially designed lockable hard case, two reeds, fingering chart

2. ***Moeck Rottenburgh Tenor****, Palisander, as new, plus thumb rest fitted, hardly played*, £799 ono
Modern pitch, baroque fingering. Improved sturdy keywork for low c/c#. Thumb rest. Palisander (Brazilian rosewood) – A naturally oily wood of even density. Specific density 0.88. Excellent warm, round tone, rich in overtones. *Includes*: Hard case, cleaning rod and cloth, cork grease, certificate, fingering chart and maintenance set (almond oil, anti-condensant, coarse and soft brushes, maintenance manual). Early Music Shop warranty valid until 16/5/19

3. **Moeck Rottenburgh Soprano** *(Descant), rosewood, a beautiful and well-loved instrument in excellent condition,* £340 ono.
Modern pitch, baroque fingering. Rosewood (Honduras) – Hard, heavy attractive grain. Specific density approx 1.05. Rich in overtones.

Includes: Hard case, cleaning rod and cloth, cork grease, certificate, fingering chart and maintenance set (almond oil, anti-condensant, coarse and soft brushes, maintenance manual).

4. ***Mollenhauer hard case*** *for four recorders, brand new, not used*, £155 ono
Sturdy lockable hard case for Tenor, Alto (Treble), Soprano (Descant) and Sopranino recorders, moulded interior, plush-lined, compartment for music.

5. ***Medieval style dress****, perfect condition*, £50 ono
Designed and hand-made by specialist company Dornbluth in Germany, the style is Johanna in black/bordeaux, fits sizes 12-18 adjustable via lacing at both front and back, length approx 146cm, 64% cotton, 36% polyester, machine washable at 40°. I've worn it around a dozen times, it's still in perfect condition, and has been freshly laundered.

Please contact Sheena Cummins [sheena.cummins@uwclub.net] *if you are interested in any of the above items.*

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.

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** Early Music in the Marches workshop weekend.

8 Sacred and Profane; choral workshop with Eamon Dougan, Sally Dunkley; George Watson Memorial Hall, Tewkesbury. www.thesixteen.com .

10-13 **Benslow**. Dowland and his peers (in association with the Lute Society; Upper Intermediate / Advanced) with Dame Emma Kirkby, Jacob Heringman. Especially four-part airs and lute-songs.

17-20 **Benslow**. The Lübeck Concerts: a celebration of Buxtehude (Advanced; strong sight-readers) with William Carslake, Joe Crouch. For singers and baroque instruments (A=415)

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

22 **BMEMF**. *Princely Splendour II: Sacred Music in Enlightenment Rome under Pope Pius VI*. For singers, with Peter Leech; Lydbury North village hall, SY7 8AU.

22 Historical Dance Society, First Steps into Historical Dancing - dance and music workshop for beginners, St Kenelm's Church Hall, Bromsgrove Road, Romsley, Worcestershire, B62 0NT. Renaissance dance with Ann Hinchliffe and its music with Andy Casserley and Ian Pittaway. 12.30 for 1–5 p.m. £10.Contact Andy, tel.: 01527 880030, or email casserley@btinternet.com; https://historicaldance.org.uk/events

23-30 **Run by Singers**; Sherry and southern Spain with Jeremy Jackman.

28-30 **Rondo**. Intermediate and Upper Intermediate. Hothorpe Hall
28-30 **West Dean**. Handel – music appreciation, with Roy Stratford.
28-30 Early Music for the Curious; Medieval (Sat.) and Renaissance (Sun.) music for singers and instrumentalists, with Ian Pittaway; Spalding; www.earlymusicmuse.com
29 **NEEMF**. Workshop for voices and viols, Clements Hall, York.

October 2018

5-7 **Jackdaws**. Recorder Weekend with Anna Stegmann
6 Wales Early Music Forum Cymru first workshop. Tudor Music for singers and instrumentalists with David Hatcher. Maescar Community Hall, Sennybridge, LD3 8RR. https://form.jotformeu.com/81274411484354
6 Historical Dance Society, *Working with the sources* workshop, St Barbara's Scout Hut, Rochester Road, Earlsdon, Coventry, CV5 6AG. *Steps into Playford* with Anne Daye. exploring significant changes in dance culture circa 1700. Contact Jen Morgan (01926 810415 or jen@folkdancing.co.uk), https://historicaldance.org.uk/events
10-14 **Run by Singers**; The Glory of Venice (David Ogden).
13 **MEMF**. Laetatus Sum – Music of the Italian Renaissance: workshop for voices and instruments (A=440), with Philip Thorby. St.Faith & St.Laurence Church, Court Oak / Croftdown Road, Harborne, Birmingham, B17 8RD.
14-19 **Lacock**. Singing in Seville. Guerrero, Morales and Lobo in a baroque church in the historic centre of Seville, with Gabriel Díaz.
14-20 **Accord**. Recorder Course.
19-21 **Benslow**. Choral Evensong with Jeremy Jackman.
20 **BMEMF**. *Musica et Animalia: animals in Tudor Music*. For singers and string players. Tutor: Emma Gibbins. Venue: Church of St Michael and All Angels, Oldwood, Tenbury Wells.
20-21 Conference on *Vocal Sound and Style 1450 to 1650*, Brighton. Vocal illustrations, masterclass with young professional singers, singing workshop with Deborah Roberts. www.earlymusic.info
22-25 **Benslow**. Purcell's Extraordinary Tallent (sic): for singers and continuo players ((Lower/Upper Intermediate, Advanced) with Andrew Radley, Oliver-John Ruthven
26-28 **Benslow**. HarmonieMusik with Boxwood and Brass (Upper Intermediate / Advanced) with Emily Worthington, Robert Percival, Anneke Scott
27 **NEEMF** AGM and workshop: *A Briton in Brussels* (Peter Phillips) with John Bryan.
27 **MEMF**. Sue Peters Recorder Day (A=440), Selly Oak Methodist Church, Langleys Road, Birmingham B29 6HT.

November 2018

1-5 **Run by Singers**; Tribute tour of Flanders, Ghent, with Peter North.

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

3 **MEMF**. Music from the Royal Court of Francis 1 – Workshop for voices, with Andrew Kirkman. Bramall Dome, Birmingham University.

9-11 **Benslow**. Nuns and Roses: Medieval Style! For all instruments and singers with Belinda Sykes and Joglaresa.

10 **NEEMF**. Workshop for singers and instrumentalists with Peter Syrus. *Seven* - Lassus, Tallis, Sheppard, Wert, Pipelare, Sutton, Pevernage - seven composers, all represented by 7-part music. St Bartholomew's Church Hall, Station Road, Benton, Newcastle upon Tyne NE12 8YY

12-15 **Benslow**. Harpsichord Accompaniment: Figuring it out (Upper Intermediate / Advanced) with Robin Bigwood.

12–15 **Halsway.** Recorders for all.

16–18 **Hawkwood**. Italian Madrigal weekend.

18–21 **Halsway.** Playing music for dancing

22/23-25 **Benslow**. Consorting Viols with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.

23-27 Diploma level Recorder course, Lyme Regis. www.recordercourseslyme.com

24 **BMEMF**. String workshop with Julia Bishop for Baroque and modern strings. Grange Court, Leominster HR6 8NL.

December 2018

1 **MEMF**. Workshop for Voices and Instruments (A=415) with Steven Devine. Seasonal Music, West Orchard United Reformed Church, 83 Baginton Road, Styvechale, Coventry, CV3 6FP

2-5 **Run by Singers**. Mozart Requiem in Vienna (Jeremy Jackman).

8 **NEEMF**. Before Hymns Ancient and Modern: West Gallery Music for voices and instruments (A=440) with Paul Guppy. St Andrew's Church Hall, Newmarket Street, Skipton

28 – Jan 2. **Lacock.** Winter school, Corsham (Cotswolds). Eccard, Philips, Lassus and James Macmillan with Aidan Oliver.

January 2019

4-6 **West Dean**. Viol consort music (Intermediate/Advanced) with Alison Crum.

5 **MEMF**. Workshop for voices (music to be announced) with David Allinson. Solihull Methodist Church, Bossomfield Road, Solihull, B91 1LD.

12 **NEEMF.** Purcell at A=415 (voices and instruments) with George Kennaway; St. Benedict's RC Church, Garforth. LS25 1PX.

14-17 **Benslow**. Consorting Viols with Alison Crum, Roy Marks, Peter Wendland.

19 Zelenka Mass, JS Bach Ascension Oratorio; Come and sing/play workshop with Richard Roddis; Bramcote Church, Nottingham NG9 3HD. 0115 981 0874, www.sinfoniachorale.uk .

31/1Feb – 3 Feb **Benslow**. Baroque chamber music (A=415) with Theresa Caudle, Mark Caudle, Robin Bigwood, Stephen Preston, Kate Latham.

February 2019

10-15 **Lacock**. Singing in Castara (a small fishing village in Tobago). Padilla, Palestrina, Clemens, Saint Saëns, Pearsall and Delius, with JanJoost van Elburg.

15-17 **Jackdaws**. The City Musick with William Lyons and Richard Thomas

22-25 **West Dean**. English Art Song 1600–2000, with Evelyn Tubb and Michael Fields

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

23 **MEMF.** The Lambeth Choirbook. Music for voices with Patrick Allies

March 2019

8-10 **Benslow**. From Piano to Harpsichord, with Penelope Cave

8-10 **Benslow**. West Gallery music, with Francis Roads.

21/22-24 **Benslow**. LuteFest with Gian Luca Lastraioli, Jacob Heringman, Roy Marks, Lynda Sayce, Jeni Melia

22-24 **West Dean**. Recorder consort weekend (Intermediate) with Helen Hooker.

22-24 **Higham Hall**. Viol consort weekend with Elizabeth Dodd.

22-24 **Higham Hall**. Recorder consort weekend with Philip Gruar.

29 - 5 April Easter Recorder Course, The Hayes Conference Centre, Swanwick, Derbyshire. https://www.recordersforall.org.uk

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

April 2019

6-12 Easter Early Music Course, Haberdashers' Monmouth School for Girls, with Chris Hartland, David Hatcher, Alison Kinder, Asako Morikawa, Emma Murphy, Philip Thorby, Joris Van Goethem. http://easterearlymusiccourse.org.uk/

7 The Benslow Baroque Oratorio: Handel and Thomas Linley, the "English Mozart" with Julian Perkins, Judy Tarling, Henrik Persson, Nicholas Shaw

May 2019

6-8 **Benslow**. Advanced Harpsichord Accompaniment, with Robin Bigwood

10-12 **Benslow**. The Harpsichord and the Hispanic, with Penelope Cave

10-12 **Jackdaws**. Singing Handel (Advanced) with Rosa Mannion

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

13-16 **Benslow**. Lassus' Vinum Bonum and Music by Di Lasso, the Gabrielis and Hassler, with Jeremy West and friends
17-19 **Benslow**. Voices and Viols, with Alison Crum, Peter Syrus
20-23 **Benslow**. Gregorian Chant for All, with John Rowlands-Pritchard

June
10-13 **Benslow**. Baroque Orchestra: Bach, Telemann and Fasch, with Theresa Caudle, Mark Caudle, Oliver-John Ruthven

July
8-10 **Benslow**. Baroque Trio Sonatas with Da Camera: Emma Murphy, Susanna Pell, Steven Devine
14-19 **Benslow**. The International Viol Summer School, with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
27 - 3 Aug. NORVIS XLIX – early music summer school. https://norvis.org.uk/

September
6-8 **Jackdaws**. Stylish Baroque (Advanced) with Theresa Caudle and Alastair Ross

CONTACTS FOR WORKSHOPS

Accord. www.moulindecajarc.com.
Baroque Dance Workshop. Lis Talbott 01587 829072, edavies@edavies.co.uk
Baroque Week. Queen Anne's School, Caversham, Berks. 01747 830625, info@baroque-week.org.uk, www.baroque-week.org.uk
Benslow Music Trust, Little Benslow Hills, Ibberson Way, Hitchin, Hertfordshire, SG4 9RB. 01462 459446, info@benslow.org, www.benslow.org
Beauchamp Early Music Course, c/o Gloucester Academy of Music, Barbican House, Gloucester, GL1 2JF. 01452 688592, earlymusic@gamusic.co.uk, www.gamusic.co.uk
BMEMF, Sue Russell, 01568 780559, peterandsuerussell@btinternet.com, www.bmemf.org.uk
Brighton Early Music Festival, www.bremf.org.uk
Cambridge Early Music Summer Schools, 0844 808 2412, info@cemss.org, www.cambridgeearlymusic.org
Canford Summer School of Music, Sherborne School, Sherborne, Dorset, DT9 3AP. 020 8660 4766, canfordsummersch@aol.com, www.canfordsummerschool.co.uk
Chalemie Summer School, Headington School, Headington Road, Headington, Oxford, OX3. Barbara Segal 020 7700 4293, chalemie@thorn.demon.co.uk, www.chalemie.co.uk

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

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

Dillington House, Ilminster, Somerset, TA19 9DT 01460 258615 dillington@somerset.gov.uk

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

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

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

HISS (Historically Informed Summer School), www.hiss.org.uk

Historical Dance and Music Summer School; http://historicaldance.org.uk/summerschool/

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

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

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

The Kingcombe Centre, Toller Porcorum, Dorchester, Dorset, DT2 0BQ, 01300 320684, kingcombe@hotmail.co.uk, www.kingcombe.org
Knuston Hall, Irchester, Wellingborough, Northants, NN29 7EU. 01933 312104, enquiries@knustonhall.org.uk, www.knustonhall.org.uk
Lacock, Andrew van der Beek, 01249 730468, avdb@cantax.freeserve.co.uk, www.lacock.org
Leicester Early Music Festival. 0116 270 9984, mail@earlymusicleicester.co.uk, www.earlymusicleicester.co.uk
Lute Society, Christopher Goodwin, 01483 202159, lutesoc@aol.com, www.lutesoc.co.uk
Lythe, www.lythechambermusic.wordpress.com
Maison Verte Music, http://www.lamaisonverte.co.uk/courses/
Medieval Music in the Dales, www.medievalmusicinthedales.co.uk
Meeting Musicale des Monts Dore, http://www.meeting-musical-des-monts-dore.fr/
MEMF, Mike Ashley (MEMF Chair), chairman@memf.org.uk, www.memf.org.uk
Mostly Music, Roger Wilkes, 01565 872650, mostlymusic@btinternet.com, www.mostlymusic.co.uk
Musica Donum Dei, Wendy Hancock, wendy@philidors.co.uk, www.musicadonumdei.org
NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, boxoffice@ncem.co.uk, www.ncem.co.uk
NEEMF, secretary@neemf.org.uk, www.neemf.org.uk
NEMA, jane.beeson@btopenworld.com, www.nema-uk.org
NORVIS, Northumbrian Recorder & Viol Summer School, Durham, 07736 108771, enquiries@norvis.org.uk, www.norvis.org.uk
NWEMF viol weekend, https://nwemf.org/violweekend/
Opus Anglicanum, 01749 675131, info@opus-a.co.uk, www.opus-anglicanum.com
Orpheon Foundation, orpheon@gmx.at
Osiris. http://osirisbrass.com/summer%20academy/index.html
Oxford Baroque Week. Headington School, Oxford. 0161 281 2502, p.b.collier@googlemail.com, www.baroque-week.org.uk
Pro Cantione Antiqua, 01943 874649
Recorder Courses Lyme. enquiries@recordercourseslyme.com
Recorders For All wwwrecordersforall.org.uk
Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK
Recorder Summer School, http://recordersummerschool.org.uk/
Roger Wilkes, 01565 872650, mostlymusic@btinternet.com
Rondo Viol Academy. 07949 511619, www.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.westhorp@ntlworld.com, www.singersofnote.com
Singing Days, 01943 874649, pca@singingdays.co.uk, www.singingdays.co.uk
Society of Recorder Players, Manchester branch normally meets 1st Friday & 2nd Saturday of every month. Ros Flinn, 01772 335801, manchester@srp.org.uk, www.srp.org.uk/manchester/index.php
SWEMF, secretary@swemf.org.uk, www.swemf.org.uk
Tallis Scholars Summer School, Oakham School, Rutland, 01223 693281, helen.poole@tsss.uk.com, www.tsss.uk.com
Tewkesbury Viol workshop: Jill Davies 01684 850112 oldchapelcourt@btinternet.com
Triora Musica, Deborah Roberts, 01273 823788, deborah@musica-secreta.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.

September

1 *Chansons d'amour* (French love songs, 1500-1625) with Company of Voices, director Deborah Catterall, and Hugh Cherry (lute); Cilcain village hall, 7.30pm

7 Duo Dorado, Baroque by Candlelight (Vivaldi, Bach, Handel); Hazel Brooks - violin & viola d'amore, David Pollock - harpsichord, St John's Church, Sharow, 7.30. http://www.riponinternationalfestival.com

8 The Gesualdo Six, 'Passion and Polyphony', Owain Park conductor: Tallis, Gibbons, White, Whitacre, Poulenc, folksongs from the British Isles; Holy Trinity Church, Ripon, 7.30 pm. http://www.riponinternationalfestival.com

9, 16 Daytime, **Leeds Waits**, Music for the Mystery Plays, York. Alan Radford

12 Evening, **Leeds Waits**, Music for the Mystery Plays, York. Alan Radford

14 Lute Songs in the Manor; Dowland. Tristram Cooke, countertenor; Peter Martin, lute. 7 pm, Ilkley Manor House, By ticket, 01943 602521. www.ilkleymanorhouse.org

15 Daytime, **Leeds Waits**, Music for the Queen's Regiment at Oakwell Hall, Birstall.

23 Elizabeth Kenny - Extending from the Inside: music for theorbo from the 17th to the 21st centuries. 1530, Old Chapel Court Concert, Old Baptist Chapel, Church Street, Tewkesbury, GL20 5RZ.

29 Evening, **Leeds Waits**, Music for Henry VII, Amnesty concert, Rawdon. Alan Radford

29 Music from the Golden Age of Sixteenth Century England. The York Waits with Deborah Catterall perform songs, dances and instrumental fantasies from the Courts of Henry VIII and Elizabeth I. 7.30pm, St Columba's United Reformed Church, Priory Street, York. www.stcolumbaswithnewlendal.yolasite.com

October

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

21 *In 40 Parts*: Tallis, Striggio, Jackson, Roth; Ex Cathedra, 1600, Birmingham Town Hall. www.excathedra.co.uk .

26-28 35th Annual Early Dance Festival, Norwich. www.earlydancecircle.co.uk

28 3.00 pm, Music of the Enlightenment, Leeds Baroque Choir and Orchestra, conductor Peter Holman; The Venue, Leeds College of Music. https://www.leedsbaroque.org/

29 Bach St. Matthew Passion; English Touring Opera; 1930, Grand Theatre, Wolverhampton. www.englishtouringopera.org.uk .

November

8-10 London International Festival of Early Music, Blackheath, 23 Lee Road, SE3 9RQ. http://www.earlymusicshop.com/More/London_International_Exhibition_of_Early_Music.aspx

17 Antiphon and invited orchestra perform Ola Gjeilo's Sunrise Mass plus works by Buxtehude, Pedersøn and Grieg. 7.45pm, St Andrew's Church, Corbridge. Tickets from Forum Books Corbridge, or https://www.wegottickets.com/Antiphon See www.antiphonchoir.co.uk

December

5 Goday, my Lord Sir Christemas, The York Waits with Deborah Catterall. 7.30pm, Grassington Town Hall, Main Street, Grassington BD23 5AA https://blog.yorkshiredales.org.uk/event/goday-my-lord-sir-christemas-the-york-waits/

8 Make we Joye in this Fest: Old English and European music and song for the festive season, York Waits with Deborah Catterall. 12 noon Square Chapel, Square Road, Halifax, West Yorkshire HX1 1QG. 01422 349 422. www.squarechapel.co.uk

8 Pepys Christmas with Ad Hoc Baroque at Ilkley Manor House, 4.00 pm.

8 – 15 York Early Music Christmas Festival. http://www.ncem.co.uk

16 The Leeds Waits, "Entertaining Mr. Batt", a seventeenth century Christmas entertainment, Oakwell Hall, Birstall, 2.00 pm. Tickets from Oakwell Hall. leeds.waits@btinternet.com

19 Evening, Leeds Waits, St. Austin's Choir Christmas Concert, The Chantry Chapel, Wakefield

21 York Waits, Yule Riding. 6pm, Micklegate Bar, York. http://www.theyorkwaits.org.uk

21 Malvern Theatres, 1930. Armonico Consort and Orchestra. *The Advent of Christmas*. Bach: Advent Cantata and Brandenberg Concerto no 4; Charpentier: Messe de Minuit pour Noël. www.malvern-theatres.co.uk

22 Make we Joye in this Fest: Old English and European music and song for the festive season. York Waits with Deborah Catterall. 7.30pm Wentworth Church, Wentworth, near Rotherham. www.wentworthchurch.com

CONTACTS FOR CONCERTS

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

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

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

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

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

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

Buxton Opera House 0845 1272190, boxoffice@buxtonoperahouse.org.uk, www.buxtonoperahouse.org.uk & www.buxtonfestival.co.uk

Chandos Choir. www.solihullchandoschoir.org

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

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

Fiori Musicali http://fiori-musicali.com

Gregynog Festival. www.gregynogfestival.org
Higham Hall Bassenthwaite Lake, Cockermouth, CA13 9HS, 017687 76276, admin@highamhall.com
Kempley Village Hall, http://www.kempleyvillagehall.org.uk/, 07891 254372.
Leeds University, http://concerts.leeds.ac.uk
Leeds Waits. alan.radford@btinternet.com
Leicester, Castle House. www.earlymusicleicester.co.uk
Leominster. Tourist Information Centre, reception@leominstertourism.co.uk 01568 616460.
Lichfield Festival. www.lichfieldfestival.org
Liverpool Bach Collective, https://www.liverpoolbach.com/future-events
Liverpool Renaissance Singers. www.liverpoolrenaissancesingers.org
London Festival of Baroque Music, www.lfbm.org.uk
The Magic of Medieval Music https://www.ipmusic.org.uk/medievalmusic
Music in New Radnor. Box office 01544 350268.
NCEM, National Centre for Early Music, St Margaret's Church, Walmgate, Percy's Lane, York, YO1 9TI. 01904 632220, boxoffice@ncem.co.uk, www.ncem.co.uk
Recorders Scotland, Lynne Hope at Recorder Players, 19 West Burnside, Dollar, FK14 7DP, Scotland, UK
Ripon. 01765 605508, www.riponinternationalfestival.com
Royal Northern College of Music (**RNCM**), Manchester Box Office, 0161 907 5555, box.office@rncm.ac.uk, www.rncm.ac.uk
St Andrew's & West Church, Edinburgh. Queen's Hall Box Office, http://www.thequeenshall.net/elsewhere/shows/, 0131-668 2019
St. George's Singers. www.st-georges-singers.org.uk, 01663 764012.
St Martin's Church, Worcester. www.stmartinsworcester.org.uk
Salts Mill, Saltaire, 01274 288100, sales@earlymusicshop.com, www.earlymusicshop.com
Stratford, http://www.stratford-upon-avon.org/soundbites
Tewkesbury. www.johnmooremuseum.org/events
The Sixteen, www.thesixteen.com
William Byrd Singers. http://www.williambyrdsingers.org.uk/concerts.shtml
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