



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XLIII

NUMBER 2

April 2019

FORTHCOMING NWEMF WORKSHOPS

(booking details at <https://nwemf.org/nwemf-workshops/>)

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

Please bring your own mug to workshops

6th April: **Church music of Costanzo Festa** for voices & instruments
St John Baptist church, Earlestown
Tutor: **Peter Syrus**

4th May: **Missa Confitebor Tibia à 8 (Palestrina)**
for instruments (not recorders; A=440) and female singers
Didsbury Baptist Church
Tutors: **Deborah Roberts, Laurie Stas**

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: **Praise the Lord!** Psalm settings
(Lassus, de Monte, Palestrina, Asola) for voices and instruments,
Didsbury Baptist Church
Tutor: **John Bryan**

12th October: 14th century secular music for voices & instruments
Tutor: **Lizzie Gutteridge**

16th November: **Byrd + . . .**
All Saints Hoole
Tutor: **Sally Dunkley**

THE COMMITTEE

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COMMITTEE

Elizabeth Silman, Peter Syrus, Jenny Walsh

NWEMF website: www.nwemf.org

From the Editor

Welcome to this April 2019 newsletter. I apologise that the timing is unfortunate relative to Peter Syrus' workshop this Saturday 6th April, for which we are now well past the registration deadline. So my prompt here is for the May and June workshops for which registration forms are now available and details appear on pages 7-8.

The AGM was held during the March workshop. The (outgoing) chairman's report is on pages 4-6 followed by an introduction by our new chairman Tim Gannicliffe on page 6

Reports of the February and March workshops are on pages 8-10. Other News items appear on pages 11-12 and the Diary of Events from page 13. I thank contributors to this Newsletter and would be grateful for items for the next by the end of May please.

John Huthnance

MEMBERSHIP MATTERS

a A hearty welcome to our new members:- Mary Evans, Julie Kilburn, Carolyn Saltmarsh, Martin Peirce, Heather Steward, Anne Williams.

b Resignations - Mags Abraham, Mary Halloran, Val Pedlar, Peter Urquhart, Liz Winder.

It was with sadness that we learned of the death of long-time member George Horsman. It is with profound sadness that we learn of the death of founding member Ephraim Segerman.

c Presumed resignations:- Meghan Hopkins, Christine Lloyd, Daffydd Lowe, Tom McCrane, Isobel McCretton, Alison McLay, Roger Rees, Marie Parsonage, Geoff Taylor, Roger & Sue Williams.

d We currently have 130 members, 2 of whom are Life Members.

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

f 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 the administration so much easier (avoiding the need for (possibly repeated) e-mail & telephone reminders), just ask for a form (preferably by e-mail). The next easiest method of making payments is to remit by BACS to 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. **The aim is to minimise the use of cheques & postage.**

Bob Foster

George Horsman

was a tenor, a member of NWEMF and of the Renaissance Music Group. He participated in various early music courses over the years.

R.I.P Ephraim Segerman

Long-standing members of NWEMF, especially those with a particular interest in instrument-making as well as those who attended the first NWEMF Summer Schools in Ambleside, are likely to have vivid memories of Eph. He was a member of the original Committee when NWEMF came into existence in November 1977; in preparing this article and filling gaps in my own knowledge of him, I noted with interest that, on Sunday 16 September 1974, he was the second non-native Briton to be featured in a four-part series on BBC1 entitled *It Takes A Stranger* in which 'foreigners look at Britain'. Eph had come from New York (a graduate and doctoral graduate of Cornell University) to settle in NW England in 1964 where (the *Radio Times* article notes) he combined "his research work and his job as a university careers adviser with a passion for early English music. He sees the North West not only as the home of industry and of scientific research but also as a centre for art and music. He sets out to demonstrate how he combines his career and crafts in a way which would have been impossible in New York."

He was an active member of FoMRHI (The Fellowship of Makers and Researchers of Historic Instruments), and the author of various books and articles, a number of these still available as a search on Google will testify. Readers who are instrumentalists, particularly string players living in or near Manchester, will have positive memories of buying instruments or accessories from NRI (Northern Renaissance Instruments), or going to Eph to have instruments repaired.

One of my clearest memories of Eph – and causes for gratitude to him – takes me back to the early days of NWEMF when I was simultaneously Secretary, Treasurer and Editor of the Newsletter: a few times a year I used to travel to Eph and Djilda's house to use their electronic typewriter, and be surrounded by books, music and instruments – a most stimulating environment.

May you rest in peace, old friend...

Roger Wilkes

NWEMF AGM 2019 - CHAIRMAN'S REPORT

A brief resume of the Committee's last 12 months.

Three Committee Meetings

14th June 2018

1. Discussed first attempt to bring in name badges for workshop participants - not very successful - sticky labels don't stick to clothing. Agreed to try again.
2. 2 Committee resignations, Clive Walkley and Elizabeth Dodd, both after many years of service.
3. 2 new committee members, Jenny Walsh and Tim Gannicliff.
4. Suggestion that w/s participants should print their own copies of the music was rejected.

5. Moved to expecting members to download the Newsletter from the website rather than having it posted to them. Still about ten being posted owing to lack of email addresses.
6. Decided that members should be asked to bring their own mugs to workshops to avoid use of single-use disposable cups.
7. Wrestled with problems of new data protection laws.
8. Rejected suggestion (from BEMF) that we should compile a list of volunteers prepared to host w/s participants coming long distances. Better to deal with cases if and when they occur.

22nd October 2018

1. Still having problems with sticky name badges for workshop participants - agreed to give up the idea.
2. Discussed need for some new workshop venues, especially towards the North of our area such as Preston and Wigan.
3. At Jenny's suggestion, agreed that June 2019 workshop should be a joint event with the Cumbria Festival Chorus as part of the Cumbria Festival. The theme will be "The Gabrielis in Venice" tutored by Gawain Glenton.
4. Non-committee-members to be encouraged to suggest tutors and/or venues for workshops, and even to organise them.
5. A member questioned why the Newsletter was on the "Members Only" area of the website. It was agreed that since access to the Newsletter was one of the major benefits of being a member, that is where it should be.
6. The long search for a suitable home for the Society's set of virginals ended when sold on ebay for £250.

28th January 2019

1. Agreed that the £250 from sale of the virginals should go to the Keldwyth Award Society, a charity giving annual awards to young musicians and grants to young people in Cumbria who show enthusiasm for a musical endeavour and can demonstrate financial need.
2. Two new workshop venues are being trialled, namely Mold Chapel Schoolroom and St John the Baptist Church Earlstown.
3. Our 1st ever "women singers only" workshop is planned for May 2019, jointly tutored by Deborah Roberts and Laurie Stas. Male instrumentalists and audience will be welcome to attend.
4. The set of Hansen recorders, bequeathed to the Society by Joan Wess, one of the founders of NWEMF, and at present on loan to one of our Presidents, David Allen, need servicing. Agreed that NWEMF should pay for this. **Thanks**

Chairman's Resignation

I have decided to stand down from being Chairman of NWEMF at today's AGM after 3 years in the job. As is often the case, I only took on the role

because no-one else was prepared to do it and I have to say I haven't really enjoyed it. Not because it is a particularly onerous job (it isn't) but more because it is one more stress in my life that I could do without at the moment. I of course intend to remain an active participant at NWEMF workshops, as long as my narrowing vocal range (currently about an octave!) allows. I would like to thank the other Members of the Committee for all the work they have put in on your behalf during the year. I can quite honestly say that every one of them has put in a lot more than I have, but I warned you when I took on the job that this would be the case. NWEMF is very lucky to have such an excellent team driving it.

Thank you all

Mark Bertinat

New NWEMF Chairman

I would just like to introduce myself as your new Chair. It came as a surprise at the last AGM when I was accepted as your new Chair as I have only served on the committee for 12 months. For those of you who do not know me I am the tall, balding bearded recorder player. My association with the forum has shown that the committee is hard working, and you and I should be very grateful for their hard work in formulating and delivering a series of excellent workshops each year. We are always on the lookout for ideas for workshops and welcome any thoughts from members. Please see me or any member of the committee. I look forward to another year of excellent music making in convivial company.

Tim Gannicliffe

FORTHCOMING NWEMF WORKSHOPS

are listed on the front page. Here follow details to June 2019.

Organisers acknowledge receipt of all applications. Please therefore include your contact details (also in case of cancellation). Applicants should check with the organiser if they fail to receive an acknowledgement.

Regina celi letare; sacred music by Costanzo Festa (c1485/90 - 1545)

a workshop for singers and instrumentalists (A=440)

Saturday 6 April 2019

St John the Baptist's Church, Market Street, Earlestown, St Helens, WA12 9BS

Tutor: **Peter Syrus**

The first significant Italian-born composer of the sixteenth century, Festa represents an important link between the generations of Josquin and Palestrina. Active in the Cappella Sistina from 1517 until his death, he also occupies a key role in establishing the specifically Roman School subsequently associated with Palestrina. Works to be performed will include 'Deus venerunt gentes', a powerful motet prompted by the sack of Rome in

1527, an exquisite and remarkable setting of 'Inviolata integra' for eight voices, and several settings of the joyful Easter antiphon 'Regina celi letare'. The workshop is for singers in all ranges (though for one or two items the top part is decidedly more in mezzo or alto range) and players of cornetts, sackbuts, curtals, viols, and recorders (alto downwards).

Missa Confitebor Tibia à 8 (Palestrina)

for instruments (not recorders; A=440) and female singers

Saturday 4th May

Didsbury Baptist Church

Tutors: **Deborah Roberts, Laurie Stas**

Enjoy a day exploring Palestrina's brilliant double-choir Missa Confitebor tibi. Although this mass was copied into one of the papal choir's manuscripts in around 1577, it was originally dedicated to a Florentine convent. Like so many of Palestrina's masses, the relatively small overall compass made it a perfect candidate for performance by all female or all male choirs – with transposition down a 4th or 5th bringing it into the range of adult male voices. It's important to remember that the papal choirs did not include boys' voices.

What has been largely forgotten until recent times is the huge importance of convent music in 16th century Italy. With so many women destined to become nuns, and priority in the form of reduced dowries given to musically talented girls, it is small wonder that convent choirs contained some of the best musicians in Italy. They not only sang, but in several convents also played a variety of instruments. Thus they could tackle a huge range of music, and not only that composed for equal voices.

We have become so accustomed to hearing sacred polyphony sung a cappella, that we have lost sight of the fact that the format in which music was copied or published indicated only one way of performing it.

This workshop will revive a sound that would have been very familiar to anyone living in or visiting a renaissance Italian city. The nuns would not be visible, but their music poured out through grills and screens from their own private cloistered chapel into the public church beyond. And anyone could listen to them. Not so for any of the great ducal chapel choirs, or the choir of the Sistine Chapel. That was for the few!

For the day on Missa Confitebor Tibi Deborah would like to have two keyboards for continuo. She has particularly asked for Roland C30s if you have one and would not mind bringing it or lending it for use on the day that would be very helpful. Laurie Strass will be playing continuo for one choir and we need somebody else to play continuo in the other.

If you can help out please do contact me: David Allen at
allen.david165@gmail.com

The Gabrielis in Venice

Cumbria Festival Chorus Choral Day in association with NWEMF
for singers and players of period instruments

Saturday 22nd June 2019; please note time: 9.30 for 10.00am – 5pm
Carver Uniting Church, Windermere Lake Road, Windermere, LA23 2DB

Tutor: **Gawain Glenton**

The monumental sacred music of Andrea and Giovanni Gabrieli helped cement Venice's position as the most important and influential centre of music in all of Europe in the late sixteenth century. The repertoire for this polychoral day will include (if forces allow) Giovanni Gabrieli's *Omnes Gentes* and *Deus Qui Beatum Marcum*, plus sections of Andrea's large-scale mass settings.

Gawain Glenton is a specialist cornetto player whose work as a soloist and an ensemble musician takes him all over the world. He studied with Bruce Dickey at the Schola Cantorum Basiliensis. He performs and records with many leading international groups and directors, and is co-director of The English Cornett & Sackbut Ensemble, with whom he has recorded several acclaimed CDs. Gawain's research and expertise in early music has also led to him becoming increasingly in demand as a coach for both singers and instrumentalists. His experience as a professional singer and player of cornett and reed instruments helps to make him a highly versatile musician.

Participants: Singers of all voice types welcome, as are players* of cornetto, sackbut, dulcian, viols, and renaissance violin-family instruments. Players, please bring a music stand. Please bring a packed lunch and join in the chat. Drinks will be provided but please bring your own mug.

*Players, please note that there have already been many applicants and we are now running a waiting list, pending seeing how many singers we get. Players are welcome to apply; hopefully we'll be able to take more but need a balanced ensemble. Pitch A=440.

WORKSHOP REPORTS

Cardoso Requiem & other Portuguese works, with Rory Johnston,
16th February 2019, St James Church, Didsbury

I am so glad my friend Kirsten pointed out this workshop to us, because it proved to be one of the best I have attended thus far. It turned an unseasonably warm Saturday in February into a memorable experience, filled with fresh inspiration and motivation to sing even more music from the Early and Renaissance periods.

It also put the North West Early Music Forum on my radar, who have more events of this type lined up, which I would be delighted to attend, were my

time as a UK resident not coming to an end. I am sure these will be just as enjoyable, and I hope that more early music amateurs will come to lend their voices.

While my thanks go to the workshop organisers, my admiration goes out to Rory Johnston, who directed us during the day. It is mostly thanks to his unwavering energy and enthusiasm that I was able to get through a whole day of intensive singing practice. Or am I alone in finding this activity surprisingly strenuous? Perhaps because I'm not very good at pacing myself; I blame the beautiful music, which may render me somewhat over-enthusiastic.

Rory combines his talents as choir director and workshop facilitator with a solid knowledge of the repertoire, and I would have enjoyed listening to his explanation on the pieces' historic and musical background more at length, perhaps in the form of mini-lectures, during break times. I also liked the way in which Rory kept going back and forth between pieces: we didn't end up going through the Cardoso Requiem in order, for example, but went through the Kyrie and then looked at a piece by another composer before tackling the Gloria. This ensured that my attention stayed fresh, rather than being lulled into a false sense of security once the style of a specific piece had become somewhat familiar.

Being of Portuguese descent myself, I was particularly keen on discovering the pieces that were chosen for the day; these proved to be fascinatingly "other", even compared with compositions of the same period in, say, Britain or Germany. How interesting that the term "Renaissance polyphony" should offer such a wealth of nuance and varied inspirations. The workshop was a perfect introduction to that particular area of the repertoire, in that it presented pieces by altogether five composers: in addition to Manuel Cardoso, there were scores by Filipe de Magalhães, Pedro de Cristo, Duarte Lobo and Estêvão Lopes Morago, himself a student of Magalhães'.

Here's to hoping that my next home will also provide me with opportunities to share the love of Early Music with like-minded singers.

Laura Dias de Almeida

Music by Hassler, Lassus & Lechner, with Roger Wilkes, Saturday 9 March 2019, Morley Green Club

The March workshop on works by Lassus, Lechner and Hassler with Roger Wilkes was one for both singers and instrumentalists. In the workshop description, "the envisaged repertory will sound especially well on loud winds (thus, cornetts and sackbuts in particular), while players of viols and recorders (favouring the larger instruments in both categories) will also be an asset."

The “loud winds” were, fortunately, confined to the instruments rather than the wild weather of the following day. There were four sackbuts, one cornett, a bass curtal (also known as dulcian) and one tenor recorder as well as three viols. Throughout the day the instrumentalists were repeatedly praised for their intonation and, indeed, the playing was very fine. The singers were, as Roger put it, “in some parts not exactly overstaffed” which created a few difficulties, especially in the 12 part *Duo Seraphim*. Where were all the top sopranos? With only three sopranos in all, that meant one first soprano, two seconds, four altos, three tenors (divided in all the works) and only one bass. As the singers were not numerous and seated behind the instrumentalists, I’m not sure how well they would be heard by a hypothetical audience and whether the sensitive word painting and clarity that Roger encouraged would have come through. He made a particular point of explaining the texts to help with the phrasing and to give emphasis to such words as *quam admirabile est nomen tuum* in the Lassus. Roger, as the only person who could hear the overall effect, seemed pleased with the sounds we were producing and I hope he felt we did justice to all his preparation beforehand and the music, which he so clearly loved and which, incidentally, we were able to take away at the end.

We began the day with Orlandus Lassus motet *Domine, Dominus noster* in 6 parts, based on Psalm 8. This ends with the words “All things you have made subject under his feet: all sheep and oxen, and, furthermore, all the beasts of the fields, the fowls of the air and the fishes of the sea which make their way through the paths of the seas” followed by a gloriously affirmative “Domine, Dominus noster, quam admirabile est nomen tuum in universa terra. This was followed by Leonhard Lechner *Missa Domine, Dominus noster* in 6 parts, which, consisting of Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, took the remainder of the morning. Lechner had been a chorister in Munich while Lassus was Court Kapellmeister there and this work clearly showed Lassus’ influence. The final work, Hans Leo Hassler *Duo Seraphim à 12*, was, for me, the most interesting and effective but, unfortunately, we were only able to spend a relatively short time on that, as time was running out. We ended by singing the Lassus *Domine, Dominus noster* once again, having spent a day transported back to the courts of late 16th century Germany in the company of our knowledgeable and enthusiastic Kapellmeister, Roger Wilkes.

The venue, Morley Green Memorial Hall, was a good location with generous facilities, including a bar-lounge for the AGM during the lunch break. Acoustically, the hall was not very rewarding and was missing the feeling of the court chapels and churches for which these works were composed. Although rather inaccessible by public transport, it was, however, easy to reach by car – an enjoyable drive through the daffodil-lined roads of Cheshire.

Cath

NEWS ITEMS

Monteverdi Vespers of 1610

concert, June 8th, Chester Bach Singers, Chester Cathedral, 1930. Chester Bach Singers bring the drama and grandeur of Monteverdi Vespers of 1610 to Chester Cathedral - a rare opportunity to hear the Fieri Consort, English Cornett and Sackbut Ensemble, 18th Century Sinfonia and Chester Bach Singers making the stonework ring with the sounds of seventeenth century Venice.

Knuston Hall – Italy in 8, a Renaissance music tour, 21-23 June (Friday evening to Sunday afternoon) with Peter Syrus.

Each session finds us in a different city, imbibing the sounds of piazza, court, or cathedral. We visit Florence, Milan, Naples, Verona, Rome, Ferrara, Mantua, and Venice, and are honoured to be shown around by an illustrious delegate: Verdelot, Caimo, Gesualdo, Ruffo, Palestrina, Rore, Wert, and Giovanni Gabrieli. They introduce us to their own music, graciously acknowledging predecessors, contemporaries or successors. What a musical feast! (barely time to squeeze in a cappuccino).

Higham Hall – 6th Early Music Summer School, 4-10 August.

The best recommendations for an activity such as this always come from participants, not from advertisements! [Ed. See the September newsletter.] 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. 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



The poster features the Chester Bach Singers logo at the top, followed by the event title 'Monteverdi Vespers of 1610' and the date 'Saturday 8th June 2019 7.30 pm'. It lists the location as 'Chester Cathedral CH1 2DY' and mentions that the choir performs alongside soloists from the Fieri Consort, the 15th Century Sinfonia, and the English Cornett and Sackbut Ensemble, conducted by Martin Bussey. A central photograph shows the interior of Chester Cathedral, highlighting its high vaulted ceiling and Gothic architecture. At the bottom, ticket prices are listed as £20 for the front nave and west steps, and £10 for the rear nave, students, and under-18s. The website www.chesterbachsingers.org.uk is provided, along with social media icons for Instagram, Facebook, Twitter, and YouTube.

This predominantly practical course is for singers and players of early instruments (A=440) confident in a one voice or instrument per part situation. Your application should detail what you intend to offer by way of voice and/or instruments(s), especially if you are not already known to the tutor.

Peter Syrus

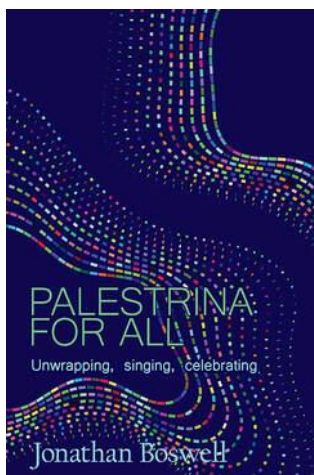
Irish Recorder and Viol Course, 18-25 August, An Grianán, Termonfechin, Ireland. Designed for players of recorders, viols and other early instruments, covering a wide repertoire from ancient to modern. Sessions include one-to-a-part groups, workshops, consort songs, trio sonatas, choir, large and small ensembles. Tutors: Ibi Aziz, Marion Doherty-Hayden, Pamela Flanagan, Emma Murphy, Philip Thorby.
info@irishrecorderandviolcourse.org Tel. 00 353 87 175 6434
<https://www.irishrecorderandviolcourse.org>

Western Norway festival of Early Sacred music, Sogn, 21-26 August. We are keen to hear from experienced small-ensemble singers able to sing chamber music with straight tone. The repertoire will include music by Attwood, Smith, Byrd, Gibbons, Tallis, Lotti (Requiem, complete), Pitoni and Weelkes. We are especially keen to hear from tenors and sopranos, although solid altos and basses are also very welcome too! Anyone interested is welcome to make contact with me, James Reed, JNMR84094@gmail.com

Palestrina for All: Unwrapping, Singing, Celebrating by Jonathan Boswell. This new book is written for the general reader. It describes large numbers of the works in accessible fashion, addresses the history, and explores diverse ways of enjoying and responding imaginatively to the music.

For more information see - www.jonathanboswell.co.uk

Purchase from Amazon or Barnes and Noble. Paperback £5, Kindle £3.



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 (**BEMF**, **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.

April 2019

- 5-7 **Knuston Hall**. Recorder Course.
- 5-10 **Chalemie** Easter School: early music, commedia, costume making etc. Headington School, Oxford.
- 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/>
- 7-11 The **Benslow** Baroque Oratorio: Handel and Thomas Linley, the "English Mozart" with Julian Perkins, Judy Tarling, Henrik Persson, Nicholas Shaw.
- 12-14 SRP National Festival, Ushaw College, Durham.
www.srp.org.uk/festival2019
- 13 **MEMF**. *Journey through Holy Week*, workshop for voices with Patrick Craig. St Nicholas Church, St Nicholas Church Street, Warwick, CV34 4JD
- 14 **NEEMF**. Annual playing 'day out' at Temple Newsam House, Leeds. NEEMF members and friends perform for the public in this splendid setting.
- 26-28 **Rondo Viol Academy**. Intermediate and Upper Intermediate (theme: bow distribution – where should you be in the bow and when?). High Leigh.
- 27 Mid Shires' Quires Day workshop: C18th & 19th West Gallery Music, Byfield, Northants. www.immanuelsground.com or 01865 865773.
- 27 **EMFS**. Spring music-making day for singers and players, Edinburgh. + AGM.
- 28 **NEEMF**. Annual Northern Playing Day at The Bowes Museum, Barnard Castle. An opportunity for the public to hear NEEMF members and friends perform in this most magnificent of museums.

May 2019

- 4 **NEEMF**. English Coronation Anthems by John Blow and Henry Purcell; for voices, strings and continuo, A= 415, with Peter Holman. St Benedict's RC Church, Garforth, Leeds LS25 1PX
- 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** *Portuguese Polyphony, Evora Style*, for singers. Parliament Rooms, Gloucester Cathedral with David Allison.
- 11 **EMFS**. Glasgow Recorders Playing day, Glasgow. contact Glasgow SRP.
- 11-12 **MEMF**. Valentina: *Missa Diligam te Domine a 12*; 2-day workshop for voices and instruments, A=440 with Philip Thorby. Solihull School, Warwick Road, Solihull B91 3DJ.
- 12-14 Recorders course (Upper Intermediate & Advanced, grades 5-8) at Rydal Hall, Ambleside, Cumbria. Tutor: Mary Tyers. www.marytyers.co.uk
- 13-16 **Benslow**. Lassus' *Vinum Bonum* and Music by Di Lasso, the Gabriellis and Hassler, with Jeremy West and friends
- 17-19 **Benslow**. Voices and Viols, with Alison Crum, Peter Syrus
- 18 Come and sing Vivaldi's *Gloria & Magnificat* with Derby Bach Choir. St. George's church, Ticknall, 1330 for evening performance. www.derbybachchoir.com
- 20-23 **Benslow**. Gregorian Chant for All, with John Rowlands-Pritchard
- 23-26 Residential course for viol players, with Caroline Ritchie and Henrik Persson. Culmstock, Devon. <https://swemf.org.uk/event/1096/>

June

- 2-9 **Run by Singers**. Spanish Polyphony, Toledo.
- 8 **NEEMF**. Lassus *Missa Osculetur Me* with John Dunford, for voices and instruments (A=440). Clements Hall, York YO23 1BP or YO23 1BSI
- 9-13 **Cambridge Woodwind Makers**. Recorder Making with Tim Cranmore.
- 10-13 **Benslow**. Baroque Orchestra: Bach, Telemann and Fasch, with Theresa Caudle, Mark Caudle, Oliver-John Ruthven
- 15 **MEMF**. "Wot no bars": Jean Richafort: *Missa pro Defunctis*, with David Hatcher; Dorridge Village Hall.
- 16 **NEEMF**. Playing day. NEEMF members and friends play for the public at Burton Constable Hall (Elizabethan mansion), Skirlaugh, East Yorkshire, HU11 4LN.
- 16-22 **Lacock**. Music at Monteconero. Josquin, Rore, Isaac, Pizzetti and Jackson in a former mediaeval monastery on the Adriatic, with Joanna Tomlinson.
- 16-23 **Run by Singers**. Unaccompanied Renaissance for advanced singers with David Skinner, Regensberg.
- 17-21 **Cambridge Woodwind Makers**. Cornetto Making
- 21-23 **Knuston Hall**. *Italy in 8*: a Renaissance music tour with Peter Syrus.
- 24-28 **Cambridge Woodwind Makers**. Baroque Oboe Making
- 29 **BMEMF**. Workshop for singers and instrumentalists, with David Hatcher. And AGM. Stockenny, New Radnor.

July

- 2-7 **Cambridge Woodwind Makers.** Long Trumpet Making
- 6-14 **Run by Singers.** A Bach Pilgrimage in Thuringia and Saxony with Jeremy Jackman.
- 8-10 **Benslow.** Baroque Trio Sonatas with Da Camera: Emma Murphy, Susanna Pell, Steven Devine
- 12-14 **West Dean.** Recorder playing – building technique and ensemble skills (Intermediate), with Helen Hooker.
- 14-19 **Benslow.** The International Viol Summer School, with Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
- 14-19 **Lacock.** Ludlow Summer School; the 40-part motet *Spem in alium* by Thomas Tallis with Gabriel Crouch.
- 14-20 Consort-singing summer school at a Brittany farmhouse. Focus on singing 2 per part, with Patrick Allies and members of Siglo de Oro. www.siglodeoro.co.uk or patrick@siglodeoro.co.uk
- 20 **NEEMF.** *Playing Medievally* for singers and instrumentalists with Ian Pittaway. Friends Meeting House, Darlington.
- 20 **BMEMF.** John Sheppard and contemporaries – English music from the sixteenth century, with Gabriel Crouch. Leintwardine Village Hall, SY7 0LB.
- 27 – 3 Aug. NORVIS XLIX – early music summer school with Andrew Fowler. College of St Hild and St Bede, Durham. <https://norvis.org.uk/>
- 27 – 3 Aug. Recorder Summer School, Bishop Burton College near Beverley. <http://recordersummerschool.org.uk>
- 28-4 Aug. **Run by Singers.** Ghent Early Music Week with David Allinson.
- 28-4 Aug. **Cambridge Early Music** residential study week; *Paris versus Versailles*; Charpentier and his court rivals. With Peter Holman and tutors who are leaders in their fields. <https://www.cambridgeearlymusic.org/summer-schools.html>

August

- 4-10 **Beauchamp** early music course, *Gloria in Excelsis Deo*. Directed by Philip Thorby; tutors David Hatcher, Theresa Caudle, Adrian France, Richard Thomas. Including 24-part setting by Annibale Padovano, 40-part setting by Alessandro Striggio.
- 4-10 **Higham Hall** 6th annual early music summer school. Roger Wilkes (Head Tutor, Vocal), Deborah Catterall (Vocal), Elizabeth Dodd (Viol, Renaissance Dance), Philip Gruar (Recorder), Hugh Cherry (Lute). For competent singers, viol and recorder players, covering music c1450-c1650. <http://highamhall.com/>
- 4-11 **Cambridge Early Music** residential study week; *Les Cris de Paris*; the sounds of Court and City in 16th century Paris. With Gawain Glenton and tutors who are leaders in their fields. <https://www.cambridgeearlymusic.org/summer-schools.html>

- 4-11 The Historical Dance Society's 51st Annual Dance and Music Summer School, Stonyhurst College, Clitheroe. Theatre, Ball, Country Dances of 18th Century. Tutors: Riccardo Barros, Anne Daye, Kath Waters, Ibi Aziz. <http://historicaldance.org.uk>
- 4-11 **Run by Singers.** Assisi Summer School: Pizzetti Requiem etc. with Nigel Perrin.
- 11-18 **Baroque Week** *The Leipzig Legacy*: JS Bach cantatas and works by Rosenmüller, Fasch, with Teresa Caudle, Steven Devine. Queen Anne's School, Caversham, Berks.
- 12-15 **Benslow.** Baroque Buffet: Baroque on Modern Instruments with Julia Bishop, Sophie Middleditch, Julian Perkins. Upper Intermediate / Advanced.
- 12-15 **Benslow.** Madrigal and Partsong Summer School with James Oldfield, Stephen Meakins. Upper Intermediate / Advanced.
- 12-16 Historically Informed Summer School (**HISS**), Bishop Burton College near Beverley. <http://www.hiss.org.uk/>
- 16-18 **Hawkwood.** Bach B minor mass for singers with Gavin Carr.
- 16-26 Consort de Danse Baroque Summer School *Choreographing in Style*. Three 3-day optional modules for dancers at all levels. www.ukbaroquedance.com or 07976 374482.
- 18-23 **Run by Singers.** English Summer School with Nigel Perrin and Jeremy Jackman, Lincoln.
- 18-25 Irish Recorder and Viol Course, An Grianán, Termonfechin, Ireland. For players of recorders, viols and other early instruments, repertoire ancient to modern. Tutors: Ibi Aziz, Marion Doherty-Hayden, Pamela Flanagan, Emma Murphy, Philip Thorby. info@irishrecorderandviolcourse.org, <https://www.irishrecorderandviolcourse.org>, Tel. 00 353 87 175 6434
- 21 **NEEMF.** Four-part Lute Songs, with Jacob Heringman; Shadwell, Leeds.
- 21-26 Western Norway festival of Early Sacred Music, Sogn; for experienced small-ensemble singers. Music by Attwood, Smith, Byrd, Gibbons, Tallis, Lotti (Requiem), Pitoni, Weelkes. Contact James Reed, JNMR84094@gmail.com
- 23-25 **Benslow.** "Amongst movements and retakes": Exploring Music and Dance in the 17th and 18th centuries, with Ricardo Barros, Nicolette Moonen. Advanced.
- 23-26 **Hawkwood.** Hildegard von Bingen for singers with Emma Kirkby, Caitlin Matthews.
- 29-31 **Run by Singers.** Hereford Cathedral weekend with Peter North.

September

- 5, 6-8 **Medieval Music in the Dales.** Bolton Castle, N. Yorkshire.
- 6-8 Cambridge Choral Liturgy Course, St. Catherine's College, with David Allinson. ian.et.thompson@gmail.com

- 6-8 **Jackdaws.** Stylish Baroque (Advanced) with Theresa Caudle and Alastair Ross
- 8-13 **Lacock.** Jimena de la Frontera music week; psalm settings by Byrd, Padilla, Mundy, Morales, Gibbons, Guerrero and Victoria; directed by Patrick Craig.
- 9-15 **Run by Singers.** Tallis, Byrd etc. with David Skinner, Barcelona.
- 13-15 **Benslow.** RecorderFest with Alyson Lewin, Jean McCreery, Rae Strong.
- 13-15 *Polyphony for mixed voice choirs:* music composed by and for the Nuns of Ferrara from the 14th to 16th centuries, with Deborah Roberts and Laurie Stras. <https://www.cambridgeearlymusic.org>
- 14 **MEMF.** Baroque music for strings (A=415) with Julia Bishop, Knowle Village Hall.
- 15-18 **Cambridge Woodwind Makers.** Recorder Making with Jacqueline Sorel.
- 16-19 **Benslow.** English Lute Songs Old and New with Clare Wilkinson, Michael Solomon Williams, Jacob Heringman. Upper Intermediate / Advanced.
- 20-22 Recorders course (Foundation & Lower Intermediate, grades 3-5) at Rydal Hall, Ambleside, Cumbria. Tutor: Mary Tyers. www.marytyers.co.uk
- 21 **NEEMF.** Four-part Lute Songs with Jacob Heringman, Shadwell, Leeds. Exploring 4-part songs of Dowland and Campion; organised by Gill Knowles. For singers (SATB), viols (treble, tenor, tenor/bass, bass) and lutes. Primarily Dowland's First Book of Songes or Ayres and Campion's Two Bookes of Ayres. A=415.
- 21 **BMEMF.** Gabrieli and Schutz, with Stephen Marshall. For singers, drawing room of Clytha House, Clytha Park, near Abergavenny.
- 23-26 **Benslow.** Rediscovering Rosenmüller with William Carslake, Theresa Caudle. A=415, Advanced.
- 27-29 **Rondo Viol Academy.** Intermediate and Upper Intermediate (theme: divisions). The Beeches.
- 27-29 Early Music at Discoed with David Hatcher and David Allinson.

October

- 2-6 **Run by Singers.** The Glory of Venice with Colin Durrant.
- 6-13 **Run by Singers.** Puglia week with David Ogden.
- 7-10 **Benslow.** Recorder Revival with Oonagh Lee. Intermediate/Advanced.
- 11-13 **EEMF.** Biber: *Missa Salisburgensis* a53 weekend. St John the Baptist parish church, Thaxted. <http://www.eemf.org.uk>
- 13-18 **Lacock.** Singing in Rome; choral music by Victoria and others in a church near The Spanish Steps; directed by Justin Doyle.
- 19 **NEEMF.** *Polyhymnia Caduceatrix et Panegyrica*; large scale motets in Praetorius' 1619 collection, for voices and instruments with David Hatcher. Clements Hall, York.
- 28-31 **Benslow.** The Seventeenth-Century String Band with Judy Tarling and friends. Upper Intermediate / Advanced

November

- 1-3 **Rondo Viol Academy.** Elementary and Lower Intermediate; also Pre-formed Consorts, the Beeches.
- 11-14 **Benslow.** Harpsichord Accompaniment: Figuring it Out, with Robin Bigwood. Upper Intermediate / Advanced
- 11-15 **Cambridge Woodwind Makers.** Recorder Making with Tim Cranmore.
- 15-17 **Benslow.** The Enchantress of Seville with Joglaresa. Tutors: Belinda Sykes and friends. A=440.
- 21/22-24 **Benslow.** Consorting Viols (3/2-night options) with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.
- 29 - 1 Dec. Recorders course (Upper Intermediate & Advanced, grades 5-8) at Rydal Hall, Ambleside, Cumbria. Tutor: Mary Tyers.
www.marytyers.co.uk

December

28 – 2 Jan. 2020 **Lacock.** Corsham Winter School, Cotswolds, with Will Dawes.

January 2020

27-31 **Cambridge Woodwind Makers.** Recorder Making with Tim Cranmore.

February 2020

- 16-22 **Lacock.** Singing in Castara, a small fishing village in Tobago, with Justin Doyle.
- 23-28 **Cambridge Woodwind Makers.** Recorder Making with Jacqueline Sorel.

March 2020

23-27 **Cambridge Woodwind Makers.** Recorder Making with Tim Cranmore.

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, <https://www.cambridgeearlymusic.org/summer-schools.html>

Cambridge Woodwind Makers. www.cambridgewoodwindmakers.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.ukbaroque.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.freeseve.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 www.recordersforall.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.rondoviolaacademy.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.i.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.

April

5 19.30, Lion Ballroom, Leominster. *A Handfull of Pleasant Delites*: 15th
century music and dance from the Courts of Europe, with Passamezzo Early
Dance and the musicians of Fleurs de Lys. Tickets 01568 616460 or on the door.

6 7.45 pm, Antiphon – *Treading the upward path*; leading from Passiontide
to Ascensiontide based on Victoria's *Missa pro Defunctis* with additional seasonal
music by Bach, Weelkes, Bruckner, Bryd, Palestrina and Handel. St Mary's
Catholic Church, Hencotes, Hexham NE46 2EB.

<https://www.wegottickets.com/Antiphon>

- 7 6.30 pm; J.S.Bach, St Matthew Passion, The Bishop's Consort. Evangelist: Philippe Durrant, Jesus: Ben Kazes. Players on period instruments and singers one to a part. Directed by David Stancliffe. St Andrew's, Corbridge.
- 13 St Olave's Church, Marygate, York, 7.30 pm. The Herschel Trio: Mie Hayashi (harpsichord), Susanna Pell (violin) and Graham O'Sullivan (baroque flute); *Les Tendres Sentiments*; works by Rameau, Royer, Blavet and Boismortier. Tickets from www.ncem.co.uk / 01904 658338
- 13 19.30, St Mary's Church, Hay-on-Wye. A Concert of Baroque and Renaissance Music for Harpsichord, Spinnet, Voice and Viola Da Gamba. Lucy Green, with Yat-Soon Yeo and Claire Horáček. www.eventbrite.com/e/renaissance-and-baroque-music-tickets-54029267995
- 17 19.30, Malvern Theatres. "A Guardian Angel". Rachel Podger and Voces 8. Solo violin and choral music by Bach, Biber, Tallis, Monteverdi and more. www.malvern-theatres.co.uk
- 19 Bach *St. Matthew Passion*; Ex Cathedra, Symphony Hall, Birmingham, 1400. www.excathedra.cco.uk
- 28 English Masters: sacred and secular music; Circle Singers of Leamington Spa; Dale Street Methodist Church, Leamington Spa, 1930. www.circlesingers.co.uk

May

- 3-5 Bristol Early Music Festival. <http://www.swemf.org.uk>
- 4 *The Bread of Life*: the Baroque Sonata; Bach, Corelli, Purcell, Handel. Compagnia d'Instrumenti; National Centre for Early Music, 1230. <http://yorkconcerts.co.uk>
- 4 Sonatas and fantasias for flute (Jennifer Cohen) and harpsichord (Peter Seymour) by JS Bach, CPE Bach and Telemann. National Centre for Early Music, 1500. <http://yorkconcerts.co.uk>
- 4 *Concerto*: Bach for 2 violins, Brandenburg 3; Handel Concerto Grosso Op 6 no 1; Compagnia d'Instrumenti and University Baroque Ensemble; National Centre for Early Music, 1900. <http://yorkconcerts.co.uk>
- 4 7.30 pm, Passamezzo, Carperby Village Institute, *This Merry Pleasant Spring*; music by Bannister, Campion, Dowland, East, Morley, Peerson, Weelkes and Wilson, and readings from Spenser, Stubbes, Herrick and Breton; ballads, lute songs, consort music, madrigals, dance melodies and readings. www.wensleydaleconcertseries.co.uk
- 5 **Liverpool Bach Collective**. Our Lady's Church, CH41 8AQ, 6:30pm. Cantata 66: Efreuet euch, ihr Herzen (Rejoice, O ye Hearts).
- 6 Afternoon, Leeds Waits, Music for Mayday. alan.radford@btinternet.com
- 7-12 Cambridge Festival of the Voice: concerts, pre-concert talks and services in some of Cambridge's most historic and beautiful buildings.
- 24-26 Beverley Early Music Festival including Jonglaresa, Tallis Scholars, Block 4, Fitzwilliam String Quartet, Cantoria. www.ncem.co.uk

26 11 am, Trouvere: *Reynard the Fox*, Reeth Community Orchard (Reeth Memorial Hall if bad weather), Medieval music, masks and madcap foolery with Trouvere's unique Tales of the trickster fox. For all the family! Swaledale Festival event. 01748 880019

31 – 2 June. Worcestershire Early Music Festival.
www.worcsearly.eventbrite.co.uk or 01905 611427.

June

1 *The Four Loves*; from Landini to Purcell with Deborah Catterall, Gareth Glyn Roberts (tenor) and Hugh Cherry (lutes); Lady Chapel, Metropolitan (Catholic) cathedral, Liverpool, 12.45pm (about 45 mins), retiring collection.

1 12 noon, Holy Trinity, Goodramgate, York, Cantatas and duets on *Love's Joy and Pain* by Handel, with music by his English predecessors. Bootham Baroque. <https://www.facebook.com/boothambaroque>

8 Monteverdi Vespers of 1610, Chester Bach Singers, Chester Cathedral, 1930.

23 St Olave's Church, Marygate, York, 7.30 pm. The Herschel Trio with John Potter (tenor) and Jacob Heringman (lute): *The Falcon and the Crown*, music from the courts of Ann Boleyn and Queen Elizabeth I. www.ncem.co.uk / 01904 658338

July

5-13 York early music festival. www.ncem.co.uk

October

25 – 10 Nov. Brighton Early music festival

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
Newcastle University <https://www.ncl.ac.uk/events/live-music/nemf/>
Oswestry, [https://www.universe.com/users/oswestry-school-recital-series-](https://www.universe.com/users/oswestry-school-recital-series-B97WTF)
[B97WTF](https://www.universe.com/users/oswestry-school-recital-series-B97WTF)
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>