



NWEMF

North West Early Music Forum

Charity registration number 508218

NEWSLETTER

VOLUME XLIII NUMBER 5 November 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

16th November: **Ceremony & Devotion**: Byrd et al, for voices
All Saints Hoole Tutor: **Sally Dunkley** (page 4)

2020

15th February: **Zielenski & Pekiell**, for voices, brass, wind, continuo.
Hoylake Chapel Tutor: **Graham O'Reilly** (page 5)

21st March: For recorders. Tutor: **Marion Scott**
(page 7)

18th April: **Usser (Sponga) and Bassano**; voices and instruments
Morley Green Club Tutor: **Roger Wilkes** (page 8)

9th May: **H Praetorius/Schutz/Bianci** for voices and instruments.
Tutor: **Stephanie Munccey-Dyer**

20th June: **15th century** for voices. Tutor: **Peter Syrus**

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.

THE COMMITTEE

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CHAIRMAN – Statement from your Chair

“I regret to announce that I have decided to resign my position as chair of NWEMF. This is mainly for personal reasons. I shall continue to remain on the committee”

Best, Tim Gannicliffe.

SECRETARY Ruth Stock, 88 South Quay, Wapping Quay, Liverpool L3 4BW. ruthstock@ymail.com

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COMMITTEE

Elizabeth Silman, Peter Syrus, Jenny Walsh

NWEMF website: www.nwemf.org

From the Editor

Welcome to this November 2019 NWEMF newsletter. This is just in time to prompt (overdue) registration for the workshop with Sally Dunkley on 16th November. Details of this and the February, March and April workshops with Graham O'Reilly are on pages 4-8. Reports of the Higham Hall summer school and of the excellent John Bryan workshop in September appear on pages 9-??.

The committee is hoping that the forthcoming popular tutors may attract more workshop participants to reverse a recent decrease in numbers coming to our workshops. Sadly the October workshop with Lizzie Gutteridge was cancelled (for a mixture of reasons stemming from lack of registrations by the deadline). Such cancellations (two this calendar year) are not good for NWEMF's reputation! We know that several more people would have gone to the October workshop if their registration had arrived in time. We do have provision for late registration (at a price). However, **the "go"/"no-go" decision has to be made two weeks in advance according to registrations received by then.**

The committee recently discussed this and decided to offer fewer workshops: seven per year. Reasons were (i) poorer attendance at, registration for & enforced cancellation of recent workshops (as discussed above); (ii) fewer members of the Committee willing to organise workshops & no organisers from outside the Committee.

The future is in your (NWEMF members') hands. We probably need "fresh blood" on the committee. In any case the NWEMF committee wants your ideas for how member participation can be encouraged and increased. Please let any committee member know your views on workshops, or even just reasons for not participating that we might be able to address (e.g. venue, musical content, voices and instruments involved, . . .).

The Diary of Events starts on page ??

Thank-you to all contributors to this issue. I would be grateful for items for the next newsletter by February 1st please.

John Huthnance

MEMBERSHIP MATTERS

- a New members in this two months:- none.
- b Resignations:- none.
- c We currently have 143 members, 2 of whom are Life Members.
- d If you have not noted the password for the Members area of the web-site, just e-mail me.

e Maybe you will forgive me for pointing out at this early stage (the next Newsletter not appearing until February) that 1 January is the due date for renewal of subscriptions (£10).

f If any of the 37% 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 (it would avoid 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 Bank Transfer or BACS to NWEMF's bank using sort code 09-01-56 & account number 79658106 (use 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

FORTHCOMING NWEMF WORKSHOPS

are listed on the front page. Here follow details to April 2020.

Ceremony and Devotion - William Byrd and his circle, for singers
Saturday 16th November
All Saints Church, 2 Vicarage Rd, Hoole Rd, Chester CH2 3HZ
Tutor: **Sally Dunkley**

As a Catholic in Elizabethan England, William Byrd was fortunate to avoid the persecution that many others suffered. Though his heart was surely in his Latin-texted sacred music, he also made fine settings of English texts for the Chapel Royal, where he served for several decades. His predecessor Robert Parsons, and colleague Robert White, belonged to a slightly earlier generation, a fascinating period of religious and musical transition. Besides the much-loved *Ave Maria* of Parsons, we plan to explore one of White's *Christe qui lux es* settings, and if numbers permit, the eight-part Quomodo cantabimus that Byrd sent to his contemporary Philippe de Monte. This spacious and richly scored music has a distinctive harmonic flavour and is a delight to sing.

Sally Dunkley's lifelong interest in 16th-century vocal music was established back in her student days, and ever since then her career as a professional consort singer has run in parallel with editing and researching. She is the last remaining founder member of The Sixteen, a regular in Philip Cave's ensemble Magnificat, and an enthusiastic participant in the Oxford Bach Soloists' cantata concerts; she also contributed to more than 1000 concerts in 25 years with the Tallis Scholars. She is often busy behind the scenes planning programmes and preparing performing editions from original sources, and is increasingly involved in sharing her experience through summer schools, workshops and lectures. She co-presents a series of highly

regarded workshops for The Sixteen, coaches vocal consorts for Genesis Sixteen courses, and takes singing days for Early Music Forums in the UK. She has been a regular faculty member at Chorworks summer workshop in Washington DC ever since its launch, and has twice participated in Dartington International Summer School.

Zielenski & Pekiell, for voices, brass, winds, continuo.

Saturday 15th February

Hoylake Chapel, Station Road, Hoylake, Wirral CH47 4AA

Tutor: **Graham O'Reilly**

The first Polish composer to stand out is Mikolaj Zielenski, who was *Magister capellae* and organist at the court of the Primate of Poland in Lowicz. His two volumes *Offertoria totius anni* and *Communiones* were both published in 1611 in Venice. The first volume, from which *Igneum Ignati jubar* and the *Magnificat a tre cori* are taken, illustrates the opulence of the Primate's musical establishment. The music is in the style of Giovanni Gabrieli, and the forces required are comparable to those of San Marco in Venice. We do not know even approximately the dates of Zielenski's birth or death, although given what he had achieved by 1611, he can hardly have been born after about 1575. He is believed to have been educated in Rome. His music shows stylistic similarities with Gabrieli - mastery of colour and texture, extreme rhythmic vitality, a fondness for minor modes at moments of greatest joy - he was usually described as "the most perfect Venetian in Poland".

Variation and contrast is the basis for Gabrielan contrasts between different groups of performers: low choirs are contrasted with high ones, each with its own group of continuo and doubling instruments. In Zielenski's *Magnificat a tre cori*, there are seven possible sounds: each choir separately, 3 possible combinations of any two choirs, and the tutti. In the music of Pekiell, this has been taken a stage further: each individual voice (and instrument) has become independent. These variable textures show Roman rather than Venetian baroque practice.

Perhaps the most accomplished Polish composer of the mid 17th century was Bartolomiej Pekiell, whose work was well-known also in Germany. He must have been born soon after the turn of the century, for by 1637 he was already described as "*organarius Sacrae Regiae Majestatis*", and about this date appears to have taken over the running of the sacred side of the Royal musical establishment. He was only officially appointed maestro in 1653, not long before the arrival of the Swedes and the dissolution of the court obliged him to go to Krakow as director of the music of the cathedral. In the *Missa Concertata 'La Lombardesca'*, his most expansive work (we shall work on the *Credo*), all the singers and instruments have been freed from their nominal

groups to interact with each other in a kaleidoscope of changing textures and colours. As in most masses, each movement has echoes of all the others, but what is particularly noteworthy in Pekiel's work is the fact that this "*point commun*" is harmonic rather than melodic or thematic: each movement starts with a particular striking harmonic sequence.

Zielenski's *Communiones*, from which *Vox in Rama* is taken, contains both *prima prattica* (traditional late Renaissance polyphonic) works and music in the *stile moderno*.

In addition to full choral forces reinforced by brass and loud winds (A=440), we shall require two violins and a basso continuo keyboard and other basso continuo instruments such as harpsichords, theorbos, violones, cellos, curtals.

Graham O'Reilly has always divided his time and energy between performance and research. He studied musicology at Sydney University, then came to London to work for a higher degree, but found himself side-tracked into performance, both as a concert and session singer, and as conductor of various ensembles, notably *The Restoration Musick* and *Psallite*, both specialising in 16th and 17th century English music.

His invitation to join the *Groupe Vocal de France*, an ensemble of 12 soloists performing contemporary music, marked a new direction. But the lure of earlier music, and of the research associated with it, soon drew him into the creation in Paris of the Ensemble William Byrd, with a repertoire centred primarily on vocal music of the 16th and 17th centuries from the whole of Europe and Central America. He has directed a series of benchmark recordings, notably the Allegri/Bai *Miserere*, D. Scarlatti's *Stabat mater a 10*, Charpentier's *Extremum Dei judicium* and Carissimi's *Historia Jephthe*.

The Ensemble allows him to express his musical and musicological beliefs in concrete form, particularly concerning the overriding importance of text in determining the vocal gesture, consideration of the psychology of singers through the ages, and the search for the particular beauty which comes from the mixing of particular vocal timbres. He sums up his work with the Ensemble William Byrd as:- "Interpretation of old music requires an awareness of the musical and social context of each work and a real effort to recreate what the composer expected to hear. This "musicological" base is irreplaceable. But to communicate a musical work in the 21st century, it is necessary also to tease out its "universal" nature, so it can speak to today's listeners."

Graham also gives workshops in choral direction, master-classes on early repertoire and involves himself in activities which further the musical education of the wider public of all ages, including the direction of an amateur choir, the *Ensemble Vocal de Pontoise*. Insofar as his performance schedule allows, he stays in touch with current musicology, above all that related to historically informed performance practice, and continues research on singing techniques

in Western music of all periods, at the moment particularly those of the 19th century for his forthcoming book on the Allegri *Miserere*.

Recorder Playing Day

Saturday 21st March

Tutor: **Marion Scott**

At the time this newsletter goes out, there are two alternative programmes.

The Venetians in London: Fantasias, Pavans and Galliards by Jerome and Augustine Bassano.

The Bassano family recorder consort stretched over several generations, originating with employment by Henry VIII in 1539, and continuing to serve successive monarchs, up until the Civil War.

Augustine Bassano came to London with his parents in 1539, at the age of about 13. He worked in the royal court as a recorder player and lutenist, as well as an accomplished composer, until his death in 1604.

Jerome Bassano was born in Barking in 1558, the second generation of his family to become a royal wind player. He worked up until the age of at least 72, being “the ancientest musician the king has.” He died a wealthy property owner in 1635, with several of his 12 children continuing the line.

The Consort Music of William Lawes: Fantazias, Aires, Pavans and Inominys from the Consort Sets of William Lawes (1602 – 1645).

Borrowed from the viol repertoire, set for recorders Soprano down to Great Bass, requiring a wide range. This quirky, expressive music comes from a troubled period in British history that led to the death of Lawes on the battlefield, supporting the Royalist cause in the English Civil War.

Marion Scott studied recorder, oboe, baroque oboe and piano at the Guildhall School of Music and Drama. She has performed and recorded with many of the leading early music specialist orchestras, including English Baroque Soloists with John Eliot Garner, Academy of Ancient Music, English Concert and the Orchestra of the Age of Enlightenment. She has been fortunate to perform as a recorder player across the world, from USA and Mexico, to Paris, Rome, Madrid and Argentina. Marion also plays recorder for contemporary compositions, with ensembles such as London Symphony Orchestra, London Philharmonic Orchestra and BBC Symphony Orchestra.

Marion enjoys teaching at all levels, from beginner to tertiary and beyond. She worked in her local schools in Kent, as well as in both the Junior and Senior Schools of the Guildhall School of Music and Drama, as Professor of Recorder. She also taught at Trinity College of Music and the Royal Welsh College of Music, and was Head of Department at the Centre for Young Musicians. Marion gives Masterclasses and Workshops, and teaches on a

variety of courses and Summer Schools, including working as a Director of the Recorder Summer School.

In Kent, Marion directs her own Recorder Chamber Orchestra, and she also conducts Coventry Chamber Orchestra and the Kent Branch of the Society of Recorder Players. Alongside all of that, she works as an examiner for Trinity College London.

Usper (Sponga) and Bassano for voices and instruments

Saturday 18th April

Morley Green Club, Mobberley Road, Wilmslow SK9 5NT

Tutor: **Roger Wilkes**

Singers (all voice parts) and instrumentalists will be very warmly welcomed to take part in this event. While provision will be made for all instrumentalists who appear, 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.

Both of our featured composers had strong Venetian connections, Bassano in particular with San Marco. Francesco Usper's family surname was Sponga – but he changed this to Usper when, in the late 1580s, he acted as tutor to Cesare Usper, son of his patron, the lawyer Lodovico Usper, an official at the Confraternity of San Giovanni Evangelista, Venice. Prior to this he had studied with Andrea Gabrieli. Usper spent most of the rest of his life serving the Confraternity in various capacities – including as organist and *maestro di cappella*, as chaplain and administrator of the adjoining church. Usper very briefly served as substitute organist at San Marco. Usper's exact contemporary Giovanni Bassano is somewhat better known, especially as a very distinguished instrumentalist and instrumental teacher, head of the San Marco instrumental corps. While both Usper and Bassano are arguably better-known today for their instrumental works, both in fact were far more prolific as composers of vocal works, both sacred and secular. In this workshop, pieces by Usper which we will rehearse and perform will include two 8-part psalm-settings, *Beatus qui intelligit* and *Benedicam Dominum* (both published in 1619) and two six-part motets, *Nudus egressus sum* and *Pulchra es* – a selection designed to demonstrate, among other things, Usper's particular sensitivity to word-setting. Our programme will be completed by two of Bassano's 8-part Christmastide motets, *Laetentur coeli* and *Sancta et immaculata virginitas*.

WORKSHOP REPORTS

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

Higham Hall is an Adult Education Centre in the Northern foothills of the Lake District, between Cockermouth and Bassenthwaite Lake. The annual one-week Early Music Summer School has been running for 6 years, and in some ways is the successor to the NWEMF Summer School at Ambleside. Higham Hall accommodates about 35 students and five tutors so the atmosphere is very much that of a “house party”; each year most students are “returners” but new attenders are made very welcome, the atmosphere is inclusive and they are not “new” for long. Quite a few people come from abroad – Teneriffe, Germany, Austria, Sweden, Switzerland... A feature of the course is that there is no final concert – what we are there for is to make music for our own enjoyment and to broaden our experience, in a supportive and enabling environment. Therefore there is a constant stream of unfamiliar music; really good for sightreading skills! Sometimes a session goes brilliantly and sometimes it doesn't, but in such a non-judgemental atmosphere it doesn't matter. The other crucial feature of the week is the close co-operation and obvious friendship between the tutors, which makes for a very positive atmosphere which transmits to the students.

This year, there were eight viol players (taught by Elizabeth Dodd), about the same number of recorders (tutor Philip Gruar) and the remainder were singers split into two groups with Roger Wilkes (Head Tutor who founded the course) and Deborah Catterall. Hugh Cherry is the lutenist; he provides individual lute lessons at any level including absolute beginner as well as accompanying solo and group lute songs, which are a lovely experience. These tutors have a good following in North West England! At the end of the week Roger Wilkes announced his retirement; next year Deborah Catterall will be at the helm and a new fifth tutor will be appointed.

The first session of the morning (after Debbie's legendary warm-ups) is “like consorts” tutored as above; after coffee the grouping is mixed consorts aimed at exploring repertoire. This year these sessions included unique opportunities to work, for example, on an extraordinary Cipriano de Rore setting of Dido's lament as written by Virgil – totally unlike Purcell's version – and some demanding Ferrabosco madrigals, as well as more mainstream pieces. This mixing of singers and instrumentalists ensures that we get the chance to make music with people we might not otherwise come across, and offers the opportunity for those who both sing and play to do so. Afternoons are not timetabled but there was a wealth of optional opportunities on offer – an immersive session on the music of Hildegard of Bingen, vocal and instrumental consorts (at all levels including “for the terrified”), singing with

viols, loud wind (behind closed doors) and opportunities for individuals to try an unfamiliar instrument or have a singing lesson. And more; the tutors make a real effort to include everything which people have indicated they are interested in. Or of course you can get out in the hills. After dinner there is a “tutti” session and then to the bar, with sounds of untutored music-making in nearby rooms. On the last afternoon individuals and groups can, if they wish, present items informally to the rest of the attendees.

I have mentioned lunch, dinner etc.; all the food is included, and home-made in the Higham kitchens. It is plentiful and delicious, and the staff are outstanding in their provision of special diets and in general helpfulness. Higham Hall is a lovely place to stay with comfortable rooms and beautiful grounds, and the view from the front is of Skiddaw, ever-changing with the light and the clouds but always majestic.

So, do I recommend that you give it a try next year? What about the downside? Well... August weekends are busy on the roads; public transport is, surprisingly, feasible. Frustratingly (for some) you will not have time to walk up Skiddaw though it is possible to explore some of the smaller hills nearby. It is sad to make good friends and then not see them for another year. The excellent food will probably subvert your good intentions. All that music running round your head might stop you sleeping and anyway you will be tired by the end of the week. And beware, Higham is habit-forming.

Next year's course will be August 16-22. It is in my diary.

Lorna Cox

Praise The Lord. Renaissance settings of the psalms of king David, for voices and instruments. September 14th.

So glad I braved the vagaries of trains and trams to arrive at Didsbury Baptist church in time for the start of this workshop. This venue is exactly opposite the metro stop at Didsbury Village, and a well-appointed, light and sympathetic space for music.

We were blessed with several excellent viol players, and a variety of accomplished wind instruments.

John Bryan, of course, was inspirational and enriched the whole workshop from his deep store of knowledge on composers; and with his drive to complete, and polish, the selected items.

First off was a two-choir setting of Psalm 98 *Cantate Domino* by Felis Stefano (1550 - 1603). Born in Bari, Italy, and a contemporary of Phillippe de Monte; operating latterly in Prague and producing “motets, masses and madrigals”.

Then Psalm 118 *Laudate Dominum Omnes Gentes* by Andrea Gabrieli (1532-1585): one time organist at St.Marco Venezia and companion to Lassus when in Bavaria; at one stage “giging” around Prague (Busking ??). In this piece we

see him flexing his favourite intervals, namely 3rds, 4ths and minor 3rds, but we seemed to cope!

Next up was *Laudent Deum* - Orlando Lassus (1532-1594). This text from Psalm 150 speaks of praising God on various instruments, both loud and lyrical, including the human voice. It was reproduced in part, with the music, for an engraving used as the cover of a part book, presented to the Bavarian court in 1568. We were treated to enlarged copies of these fragments of facsimile music, and challenged to sing from them without cheating by looking at our 21st century scores. There was also the fun of silencing all the instruments except the one named as it arose; allowing each in turn a tiny solo spot!

After all this levity, we came down to earth with a six-part motet of Lassus *In hora Ultima* from a posthumous anthology of his, published in 1604, which told us that at the last hour all this hilarity will cease again, naming each instrument in its demise!

Then back to the Psalms, with 148 *Laudate Dominum* by Giamatteo Asola (1532-1609); a contemporary of Andrea Gabrieli and maestro Di Capella in Verona, while chaplain to the Venetian court. He produced numerous books of "motets, masses and madrigals" and considered Palestrina to be "The King of Music".

Next a simple read through of another Psalm 148 from Phillipe De Monte, published in 1573.

And finally to a twelve part motet by The King of Music himself Palestrina: *Laudate Dominum In Tympanis*. We enjoyed being three choirs, each voice section very small (e.g. one tenor / one bass). Glorious!

Sorry for the lack of learned musical comments etc. but the plain fact is, I thoroughly enjoyed every minute and went back to Wales, with the football crowds, well pleased and content. Thank you all who gathered.

Rhoda Bramhall

NEWS ITEMS

William Byrd Singers, 23rd November 2019, 7.30pm, Christ Church, West Didsbury M20 2ZD

Sheppard: *Gaude, gaude, gaude Maria*

Fayrfax: *Magnificat super Regali ex progenie*

Bax: *Epithalamium, Mater ora filium*

Villette: *O magnum mysterium, Salve Regina, Hymne à la Vierge*

Finzi: *Magnificat*

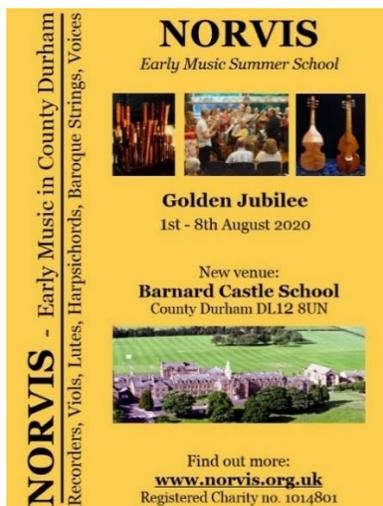
And organ solos

Tickets www.eventbrite.co.uk , at the door or from choir members.

NORVIS Golden Jubilee, 1st-8th August 2020

NORVIS – the week-long summer school in Early Music – is celebrating its Golden Jubilee next year. And after 49 years in Durham, mostly at St Hild and St Bede College, the course is moving to a new, more comfortable and more accessible venue in Barnard Castle.

NORVIS has, throughout its first 49 years, become established as one of the best and friendliest summer schools. With technical tuition, ensemble playing, NORVIS Baroque orchestra, choir and a host of learning and playing opportunities, it is a great way to learn about early music and to improve your playing. NORVIS caters for players of viol, recorder, harpsichord, lute, baroque strings and of course singers. Generous bursaries are available for students and cases of financial hardship.



The poster for NORVIS Golden Jubilee 2020 features a yellow background. At the top, the text reads 'NORVIS Early Music Summer School'. Below this are three small images: a group of musicians performing, a group of people in a social setting, and a close-up of a lute. The central text announces the 'Golden Jubilee' from '1st - 8th August 2020' and highlights the 'New venue: Barnard Castle School, County Durham DL12 8UN'. A photograph of the school building is shown below. At the bottom, it provides contact information: 'Find out more: www.norvis.org.uk' and 'Registered Charity no. 1014801'. A vertical banner on the left side of the poster lists the instruments and activities: 'NORVIS - Early Music in County Durham Recorders, Viols, Lutes, Harpsichords, Baroque Strings, Voices'.

“I came to the very first NORVIS in 1971, and have come back regularly ever since, as often as possible. It means the whole world to me! I value Norvis for its high musical standards, great variety, and friendly atmosphere.” Françoise, Paris - recorder and harpsichord player.

Looking forward to the next 50 years, NORVIS plans to continue to grow, to provide top-quality musical experiences and learning, and to promote Early Music to a wider audience. NORVIS is keen to recruit more young people, and to expand the number coming from overseas. This year, there were a significant contingent of committed young music students, as well as visitors from many parts of Europe.

“As it was my first year at NORVIS, I didn’t know what to expect, but I can honestly say that it totally exceeded my (already high) expectations! A highlight was learning to play with a different group of people, other than the youth viol consort I currently play with. I played in the baroque orchestra every afternoon and also tried the lute in one of the choice of delights, which kept me busy!” Beth, Warwickshire - viol player

The NORVIS Golden Jubilee summer school will be a celebration of Early Music with a difference. As well as the regular classes and groups, the whole course will have the opportunity to be involved in the creation of a performance for the final concert that showcases all the talents of the orchestra, choir and players.

NORVIS has a high ratio of tutors to students, and next year's line-up will be no exception. Under the direction of Andrew Fowler, tutors will include Chris Orton, Oonagh Lee, Mary Tyers and Jane Rumney on recorder, Susanna Pell, Jacqui Robertson-Wade, Alison Kinder and Elizabeth Dodd on viol, Richard MacKenzie on lute, theorbo, early guitar, John Treherne on harpsichord, Michael Williamson on baroque strings, and Tim Harper as accompanist.

"The tutors were of the highest calibre both in their teaching skills and as performers, so another unexpected bonus was being treated to some wonderful performances every evening." Ailie, Yorkshire – harpsichord player.

Next year, NORVIS will be held at Barnard Castle School, in County Durham. This is a fabulous venue, with comfortable and convenient playing rooms on a level site, good accommodation, ample parking, and beautiful grounds. For the first time, NORVIS will be able to welcome applications from wheelchair users and other students with special requirements (subject to discussion about how we can meet those needs). The school has state-of-the-art facilities, an historic Victorian panelled dining room and the ultra-modern Kenneth King centre. Most of the practice and teaching rooms are easily accessible on the ground floor, and close to each other. NORVIS old hands will miss the daily climb up the steep hills of Durham!

Barnard Castle is a very attractive and vibrant market town with much to offer visitors. The new venue is next door to the world-renowned Bowes Museum, which will provide opportunities for exploration of the Renaissance and early Baroque periods in art and design. Barnard Castle is in one of the most beautiful areas of Britain with the River Tees and the North Pennines Area of Outstanding Natural Beauty on the doorstep.

"There is something very attractive with being immersed in music - it becomes as natural as breathing. All around people were either discussing music or making music the whole time. The sound of voices, or viols or recorders could be heard at almost all the time." Emma, Sweden - viol player.

To find out more, or to register interest in joining NORVIS for the Golden Jubilee, please visit: www.norvis.org.uk or contact NORVIS administrator, Harriet Gilfillan on enquiries@norvis.org.uk or 07736 108771.

Bursaries from the Joan Wess Educational Fund.

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

DIARY OF EVENTS

Non-NWEMF WORKSHOPS

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

November

- 1-3 **Rondo Viol Academy**. Elementary and Lower Intermediate; also Pre-formed Consorts, the Beeches.
- 2 West Gallery workshop for singers and instrumentalists. St. Nicholas church, Kings Norton, Birmingham. www.immanuelsground.com
- 9 **EMFS** choir, Edinburgh
- 9 2-5 pm, Medieval Dance workshop with de Mowbray's Musicke, The Diamond, S3 7RD, University of Sheffield. peter.barnard@me.com
- 9-13 **Cambridge Woodwind Makers**. Recorder Making with Tim Cranmore.
- 11-14 **Benslow**. Harpsichord Accompaniment: Figuring it Out, with Robin Bigwood. Upper Intermediate / Advanced
- 11-14 **Halsway Manor**. Recorders For All, for experienced ensemble players.
- 15-17 **Benslow**. The Enchantress of Seville with Jogleasa. Tutors: Belinda Sykes and friends. A=440.
- 15-18 **Halsway Manor**. Violin Making; for all levels of ability.
- 17 **NEEMF**. *The Noodle Factory* workshop on ornamentation for singers and instrumentalists: the art of improvisation, ornamentation and decoration as in 16th- and 17th-century, with Paula Chateauneuf. Priory Street Centre, York.
- 21/22-24 **Benslow**. Consorting Viols (3/2-night options) with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.
- 22-24 **Jackdaws**. Recorder Weekend with Anna Stegmann; Advanced.
- 23 **MEMF**. *Inspired by Leonardo*. Workshop for voices with Robert Hollingworth. Dorridge Village Hall, Solihull B93 8QA.
- 29 - 1 Dec. Recorders course (Upper Intermediate & Advanced, grades 5-8) at Rydal Hall, Ambleside, Cumbria. Tutor: Mary Tyers. www.marytyers.co.uk
- 30 - 1 Dec. Baroque Dance Workshop. Locations in Bath with Philippa Waite. <https://swemf.org.uk/event/1879/>

December

- 6-8 **Knuston**. An early Christmas: music from three countries and three centuries, with Peter Syrus.

- 14 **MEMF.** Michael Praetorius, Motets from *Polyhymnia Caduceatriax et Panegyrica*, for voices and instruments with David Hatcher. Selly Oak Methodist church hall, Langleys Road, Birmingham B29 6HT.
- 14 **NEEMF.** *Schütz: The father of the orchestra*; polychoral motets and the Christmas story, with David Stancliffe; St Brandon's Church, Brancepeth nr Durham DH7 8DF.
- 28 – 2 Jan. 2020 **Lacock.** Corsham Winter School, Cotswolds, with Will Dawes.

January 2020

- 3-5 **West Dean.** Viol consort music (Intermediate/Advanced) with Alison Crum.
- 11 **BMEMF.** Buxtehude: *Jesu Membra Nostri*, for voices and bowed instruments, with Paul Spicer. The Lion Ballroom, Leominster
- 11-16 **Cambridge Woodwind Makers.** Baroque oboe making.
- 16/17-19 **Benslow;** Baroque Chamber Music at A=415 (3/2-night options). Tutors: Theresa Caudle, Mark Caudle, Robin Bigwood, Stephen Preston, Kate Latham
- 18 *O Magnum Mysterium* (Palestrina, Victoria, Poulenc, Lauridsen, Busto) come & sing workshop with Sinfonia Chorale & Richard Roddis, Beeston, Nottingham. www.sinfoniachorale.uk
- 20-23 **Benslow;** Consorting Viols. Tutors: Alison Crum, Roy Marks, Peter Wendland
- 23-27 Facsimile for Advanced Recorder Players, Victoria House, Lyme Regis, Dorset, with Philip Thorby.
<http://www.recordercourseslyme.com/2020%20courses.html>
- 25 **NEEMF;** *Music for an Archduke* for loud and soft renaissance winds; polychoral compositions from late sixteenth century Austria and Italy in the Regensburg manuscript; with Tim Bayley; Clements Hall, York.
- 27-31 **Cambridge Woodwind Makers.** Recorder Making with Tim Cranmore.
- 31 – 2 Feb. Recorder Orchestra Weekend, **Halsway Manor**, Somerset, for confident ensemble Players.

February 2020

- 14-16 Hurdy Gurdy Weekend, **Halsway Manor**, Somerset, hosted by Claire Dugué
- 14-16 **Jackdaws.** The City Musick with William Lyons and Richard Thomas; Intermediate.
- 16-22 **Lacock.** Singing in Castara, a small fishing village in Tobago, with Justin Doyle.
- 21-23 **Benslow;** West Gallery Music. Tutor: Francis Roads
- 22 **MEMF.** Workshop for voices with David Allinson.

- 22 **NEEMF.** Dido and Aeneas, Purcell's wonderful compelling opera, with John Hancorn, for singers, strings and continuo (A=415). Jesmond URC, Burdon Terrace, Newcastle upon Tyne NE2 3AE.
- 23-27 **Cambridge Woodwind Makers.** Recorder Making with Jacqueline Sorel.
- 24-26 PIVA - Real Roots! **Halsway Manor**, Somerset, Late 16th Century popular traditional music
- 28 – 1 Mar **Rondo Viol Academy.** Elementary and Lower Intermediate; also Pre-formed Consorts, the Beeches.
- 28 – 2 Mar **West Dean.** English Art Song 1600–2000; Evelyn Tubb, Michael Fields (full).

March 2020

- 2-5 **Benslow;** Springtime Recorders. Tutors: Alyson Lewin, Caroline Jones
- 5/6-8 **Benslow;** LuteFest (3/2-night options). Tutors: Nigel North, Michal Gondko, Lynda Sayce, Roy Marks, Jeni Melia
- 13-15 **Benslow;** Consort Singing and Original Sources: William Byrd and Thomas Tallis. Tutors: Rory McCleery, Edmund Saddington.
- 13-15 **West Dean.** Recorder consort weekend with Helen Hooker.
- 14 **NEEMF.** Machaut and the Magic of the Medieval; for all voices and instruments, ancient & modern, A=440, with Lizzie Gutteridge. Burley in Wharfedale Methodist Church, LS29 7DT.
- 16-18 **Benslow;** Division Musick and More (for advanced viol players and intermediate to advanced lute players) with Pellingmans' Saraband.
- 20-22 **Higham.** Viol consorts, especially Gibbons and Lawes, with Elizabeth Dodd.
- 20-22 **Higham.** Recorder consorts, mainly Renaissance, with Philip Guar.
- 21 **MEMF.** Workshop for voices & baroque instruments (A=415), with Will Carslake.
- 21 **BMEMF.** Music from 15th century France, for singers, with Andrew Kirkman. Holy Trinity Church, Hereford.
- 23-27 **Cambridge Woodwind Makers.** Recorder Making with Tim Cranmore.
- 26 – 2 Apr. Easter Recorder Course, The Hayes Conference Centre, Swanwick, Alfreton, Derbyshire. www.recordersforall.org.uk
- 27-29 **Rondo Viol Academy.** Advanced. Hothorpe Hall

April 2020

- 3 – 9 The Easter Early Music Course in Monmouth (formerly held in Ascot). www.easterearlymusiccourse.org.uk
- 13-19 **Benslow** Baroque opera; Rameau.
- 24-26 **Rondo Viol Academy.** Intermediate and Upper Intermediate, The Beeches

May 2020

- 4-7 **Benslow**; Gregorian Chant: The Joys of Singing. Tutor: John Rowlands-Pritchard
- 8-10 **Benslow**; Fugues for Fun (upper intermediate / advanced harpsichord). Tutor: Penelope Cave
- 8-10 **Jackdaws**. Singing Handel with Rosa Mannion.
- 8-10 Recorders at Rydal, Upper Intermediate and Advanced, with Mary Tyers. groupbooking@rydalahall.org or tel: 015394 32050.
- 9 **MEMF**. *Hail Queen of Heaven* for Voices with Will Dawes.
- 11-13 **Benslow**; Advanced Harpsichord Accompaniment. Tutor: Robin Bigwood
- 15-17 **Benslow**; Voices and Viols. Tutors: Alison Crum, Peter Syrus
- 17-22 **Lacock**. Ambleside Music Week: music by Juan Esquivel including the eight-part *Missa Ut re mi fa so la*, with Eamonn Dougan.
- 18-21 **Benslow**; Schütz's Psalms of David with music by Andrea and Giovanni Gabrieli. Tutors: David Ireson, Jeremy West, Rogers Covey-Crump

June 2020

- 1-4 **Benslow**; Baroque Orchestra: Purcell, Arne and Boyce (A=415). Tutors: Oliver Webber, Mark Caudle, Oliver-John Ruthven
- 5-7 **Benslow**; Introduction to the Harpsichord: Baroque Style for Pianists. Tutor: Penelope Cave
- 29 – 5 July. **Lacock**. Music at Monteconero: early Latin American music, including *Lamentations* by Padilla and Manuel de Sumaya and Padilla's *Circumdedderunt me* and *Versa est in luctum*, with Gabriel Crouch

July 2020

- 5 **BMEMF**; workshop for singers and instrumentalists with Justin Doyle. Stockenny, New Radnor
- 6-8 **Benslow**; Baroque Trio Sonatas with Da Camera. Tutors: Emma Murphy, Susanna Pell, Mie Hayashi
- 12-17 **Benslow**; The International Viol Summer School. Tutors: Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
- 12-17 **Lacock**; Singing in Edinburgh, with Rory McCleery. Renaissance music including the 19-part *O bone Jesu* and *Missa Dum sacrum mysterium* of Robert Carver and music by Peebles, Josquin and Jachet of Mantua

August 2020

- 1-8 **NORVIS**; see pages 12-13.
- 2-8 **Beauchamp**. Rendcomb College near Cirencester.

September 2020

4-6 **Jackdaws.** Stylish Baroque with Theresa Caudle and Alastair Ross;
Advanced.

October 2020

2-4 **Rondo Viol Academy.** Intermediate and Upper Intermediate.
Hothorpe Hall

3 **BMEMF.** Workshop for singers with David Allinson. St Mary the
Virgin, Shrewsbury.

24 **BMEMF.** Workshop for recorder players with Mary Tyers. Yarpole
Parish Hall.

November 2020

6-8 **Rondo Viol Academy.** Elementary and Lower Intermediate; also
Pre-formed Consorts, The Hayes

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.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.freereserve.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.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
The Sixteen, <https://thesixteen.com/events>
Triora Musica, Deborah Roberts, 01273 823788, deborah@musicasecreta.com, www.trioramusica.com
TVEMF, www.tvemf.org, secretary@tvemf.org, tamesis@tvemf.org
VdGS (Viola de Gamba Society), 01904 706959, admin@vdgs.org.co.uk, www.vdgs.org.uk
West Dean College, Chichester, PO18 0QZ, 01243 811301, short.courses@westdean.org.uk, www.westdean.org.uk

CONCERTS

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

November

- 3 7pm, Dufton House, North Dyke, Great Salkeld, Penrith Cumbria CA11 9ND; *Baroque Fireworks!* Eden Baroque (Michael Sanderson baritone/ baroque violin, Katharine May harpsichord) with Mary Tyers baroque flute/recorder. Music by Handel, Leclair, Bach. Tickets by donation but please reserve seats before the day.
www.edenvalleymusic.co.uk
- 7-9 London International Festival of Early Music.
www.earlymusicfestival.com
- 10 **Liverpool Bach Collective.** St Bartholomew's Church, Warrington Road, Rainhill, L35 6NY, 6:30pm. Cantata 116: *Du Friedefurst, Herr Jesu Christ* (O Prince of Peace, Lord Jesus Christ)

- 12 Musica Secreta – *From darkness into light*, St. Mary's church, Warwick, 7.30pm. www.learningtonmusic.org
- 15 **The Sixteen.** Bridgewater Hall, Manchester. Monteverdi Vespers
- 16 Lichfield Cathedral, 7.30. Birmingham Bach Choir; Bach, Handel, Haydn. www.birmingham.bachchoir.com
- 22 7.30 pm, *A Hymn to St Cecilia* – a concert for St Cecilia's Day, St Ann's Church, Battlefield, Newcastle NE 1 2DD. Britten: *A hymn to St Cecilia*, Rachmaninov: *Cherubic Hymn*, Bingham: *The Spirit of Truth*, Tallis: *If ye love me*, Victoria: *O quam gloriosum*, Jackson: *To the Field of Stars*, JS Bach: *Suite 2 in D minor - Sarabande*, Taverner: Chant. *Cappella Novocastriensis*. Available from <https://cappella-novocastriensis-hymn-to-st-cecilia.eventbrite.co.uk>, choir members, at the door. <http://www.cappellanovocastriensis.com>
- 23 **William Byrd Singers:** *Gaude, Gaude, Gaude Maria*, 7.30pm, Christ Church West Didsbury, Darley Avenue, Manchester M20 2ZD. Fayfax: *Magnificat super Regali*; Sheppard: *Gaude, gaude, gaude Maria*; Bax: *Epithalamium, Mater ora Filium*; Villette: *O Magnum Mysterium, Salve Regina, Hymne a la Vierge*; Finzi: *Magnificat*. Tickets £12, £10 concessions, £5 students on the door or from <https://www.eventbrite.com/e/the-william-byrd-singers-gaude-gaude-gaude-maria-tickets-76426342247>
- 23 Hexham Abbey, *Antiphon* chamber choir; movements from Rachmaninov's Vespers; Renaissance music by De Monte, Schütz, Palestrina, Hassler, Bourgeois, Weelkes. Tickets £15, Cogito Books Hexham or www.antiphonchoir.co.uk.

December

- 1 **Ex Cathedra:** Bach B minor Mass, Birmingham Town Hall.
- 7-14 York Early Music Christmas Festival. www.ncem.co.uk
- 8 **Liverpool Bach Collective.** St Margaret's Church, Rocky Lane, Anfield, L6 4BA, 6:30pm. Cantata 132: *Bereitet die Wege, bereitet die Bahn*: Prepare the Paths, prepare the Road
- 10 *A Spanish Nativity*; Stile Antico, St. Mary's church, Warwick, 7.30pm. www.learningtonmusic.org
- 15 **Liverpool Renaissance Singers.** Liverpool Anglican Cathedral Lady Chapel, 7.30pm; with Voci and The York Waits.
- 19 York Waits, Christmas concert, National Centre for Early Music, York. <http://www.ncem.co.uk/>
- 19 7.30 pm, St Paul's Hall, University of Huddersfield: University Chamber Choir, Early Music Ensemble and Brass Ensemble, directed by John Bryan. *Hodie Christus natus est*: Venetian motets by Andrea and Giovanni Gabrieli; music by Palestrina, Victoria, Croce; brass canzonas and dances. www.hud.ac.uk/live or 01484 471873.

- 20 The Waites of Gloucester; *The Holly & The Ivy*; historical Christmas music. Harvington Hall, Kidderminster, 3pm and 7pm.
<https://swemf.org.uk/event/1443/>
- 20 York Waits, Christmas concert, Wentworth Church near Rotherham.
<http://www.theyorkwaits.org.uk>
- 21 12:00 noon, York Waits; Red Brick Auditorium, Square Chapel, Halifax. £12 (£10 concessions);
<https://www.squarechapel.co.uk/whats-on/york-waits/>
- 21 10.30-3.30; de Mowbray's Musicke, Haddon Hall.
peter.barnard@me.com
- 21 6 pm, York Waits, Yule Riding procession, Micklegate Bar, York.
- 22 4.00 pm, York Waits, Ilkley Manor House. *Make We Joy Now In This Fest* - Christmas music with Deborah Catterall.
<http://www.theyorkwaits.org.uk>

January 2020

- 12 **Liverpool Bach Collective.** The Church of St Edmund of Canterbury, Oxford Road, Waterloo, L22 8QF, 6:30pm. Cantata 7: *Christ unser Herr, zum Jordan kam*: Christ the Lord came to the Jordan

February 2020

- 16 **Liverpool Bach Collective.** Christ Church, Crosby Road South, Waterloo, L22 1RQ, 6:30pm. Cantata 73: *Herr, wie du willst, so schick's mit mir*. Lord, do with me as you will.

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/>

Ex Cathedra. www.excathedra.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-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.oldchapelcourtconcerts.eventbrite.com
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>