



NWEMF

North West Early Music Forum

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NEWSLETTER

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From the Editor

In the last issue I made a plea for copy. This time there is plenty to read – you might like to get yourself a cup of coffee (or a glass of wine depending on the time) before settling down.

I was able to attend a workshop for the first time for many years – thanks to covid! My usual Saturday morning music centre teaching hasn't yet restarted so Philip and I thoroughly enjoyed playing viols at the Josquin workshop. According to Peter this was the first workshop where Renaissance viols (rather than the more usual Jacobean) were played.

When Peter asked for someone to write a report I expected that we would have to do some arm twisting but to my delighted surprise I received three offerings. I am including them all because although many details are repeated, each writer has his or her own perspective. I am always interested to see which features of a workshop – the arrangements, the music, approach of the leader will have struck other participants. Thank you to Anna, Kirsten and Hugh and also to David who wrote about Roger's workshop in September.

Elizabeth Dodd

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Membership Matters

- a A warm welcome to new members in this two months, some of them rejoining after lapses:- Becky Ford, Jane Greenhalgh, Joan Guenault, Megan Hopkins, Paul Payton, Tom Salmon, Linda Walker, Anna Wright.
- b Resignations:- none.
- c We currently have 127 members, 2 of whom are Life Members.
- d I give you fair warning that membership subscriptions (£10) are due on 1st January. By the way, when renewing your membership in January you do not have to fill in a form - just make the payment clearly associated with your name.
- e If any of the 33% of members who does 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 N W E M F's (note spaces) bank using sort code 09-01-56 & account number 79658106 (use your name as the reference). This method can be used to pay workshop fees as well as membership dues. **The aim is to minimise the use of cheques & postage.**
- f If you have not noted the password for the Members area of the web-site, just e-mail me.
- Bob Foster (Membership Secretary, fosterrobert@mail.com)

NWEMF Workshop Report 11th September, 2021

Usper & Bassano for voices & instruments Tutor: Roger Wilkes

I was unfamiliar with both Usper and Bassano, but the chance to sing in company again after all this time was not to be missed. A dozen instrumentalists and about 14 singers gathered in Didsbury Baptist Church in September. We were a little tentative at first, having mostly not sung or played in the company of others for 18 months or more. But Roger Wilkes welcomed us and made us feel comfortable with a seating plan and music laid out ready on our chairs.

This church is quite large for a modern building which meant we were able to be spaced well apart. The early music instruments, which included sackbuts, recorders and curtals, were placed across the front of the choir, which worked well. In each work, the instruments formed part of each choir, playing along with SATB as required, which provided considerably stability for the singers.

Taking account our somewhat rusty state when it came to singing and playing together, Roger warmed us up with a Tallis Doxology in canon. We were all relieved to discover that our voices had not disappeared, but had only been in hiding during lockdown. Indeed, the sound we managed to make caused Roger to remark that the church had an “Acoustic Halo”.

So, on to the featured composers. Giovanni Bassano was born in Venice in about 1560 and died there in 1617. We started with his *Laetentur Coeli* (Let the Heavens Rejoice) in two choirs, each SATB. Again, there was relief and pleasure to discover that we could sing and play through the work without too much difficulty. The piece is highly rhythmical and could be considered “bouncy”, with the two choirs passing the music to each other. The second run through was considered a success.

After a break, we moved on to a second piece by Bassano: *Sancta et Immaculata Virginitas* (Holy and Spotless Virginity), also employing a pair of SATB choirs. This was quite different from the first piece, being much slower and more majestic. Again, the choirs passed the music between themselves, but this time with several sections of full eight-part music, which was good to hear, and to be part of.

After the break for lunch, we moved on to Francesco Usper. This is the name by which he is known, but he was born Francesco Sponga (or Spongia) in Rovigno, Istria (now Rovinj, Croatia). He took the name Usper when he acted as tutor to Cesare Usper, son of his patron. He settled in Venice before 1586 and is associated with the confraternity St. Giovanni Evangelista. He spent most of his life there, serving as

organist, chaplain, manager of the adjoining church and administrative officer. Usper studied under Andrea Gabrieli and apparently became a fairly well-known composer.

We started with Usper's *Benedicam Dominum* (I will bless the Lord), written for two choirs but this time SATB and ATTB. This started with as a stately piece with the choirs passing the music between each other, as with Bassano, but nearly half of the work is an eight-part syncopated Alleluia which was very interesting to sing and play. We all agreed that it sounded very good, which was highly satisfying.

On to Usper's *Beatus qui intelligit* (Blessed is he that considereth), written for two choirs: SATB and ATBB. The names of the parts are slightly confusing – the upper choir is marked *Secundus* and the lower choir is marked *Primus*, except for the lower choir's Bass II line, which is marked *Barytonus Secundus*. Another quite stately piece with frequent changes between 4/2 and 3/1. Usper made good use of the breadth of his singers, using both very high notes and very low notes at the extremes of the choirs' voices.

A final break led us to Usper's *Pulchra es, amica mea* (Thou art beautiful, my love). Single choir with six parts this time: SSATTB. Quite solemn in tone although it moves along fairly briskly and with plenty of interest for each part.

Finally, Usper's *Nudus egressus sum* (Naked came I out) for single six-part choir SSATTB. This started with a fugue section then broadened into a full six-part piece of counterpoint with each part having complex rhythms to fit into the overall sound. I fancied that I could hear music of a type which would influence Bach in years to come.

Thanks to everybody involved, to all the singers and instrumentalist, to the organisers of the event and to Roger for his good-natured leadership of this most enjoyable day. It was a relief to get back to singing and playing together. I certainly plan to check out what other delights these two composers have left for us.

David Rowley

AN EXCELLENT ONE DAY INTRODUCTION TO EARLY DANCE

I spent a most enjoyable day in the company of Elizabeth Dodd, who ran a “Try for a Day” course at Higham Hall on 3rd October 2021. I came across this course by accident, and was unsure what to expect. I very much enjoy dancing, but it is not something I have done regularly since I was a child. I was reassured by the course description which stated that the course was “Not just for dancers, but also anyone interested in getting closer to music, drama and history”, and that it was “Easy for beginners upwards. I am very interested in the historical period and had been keen to know if the representations of dancing from this era on stage and screen bear any resemblance to historical reality.

Elizabeth was very encouraging and started us off with some basic steps. We were given some explanatory background about the dances, including the clothing the dancers would have worn, and whether the gentlemen would have been required to manage a sword hung about their costume whilst dancing!

We did six different dances – one French from the 15th century, and one Italian from the same period. We then skipped a century to do a Pavan and Galliard, a further century for a Minuet and back to the 16th for a Spanish influenced Italian dance. The complexity was carefully graded, and Elizabeth had simplified some of the steps for those of us who were not already accomplished dancers. This allowed us to appreciate the dance’s structure whilst not becoming too bogged down with the fine detail of the footwork.

She had also carefully thought about COVID restrictions (have you come with someone in your bubble? If not, are you happy to hold the hand of a stranger?) and the fact that class was composed of an awkward number – 7; she especially adapted the sixth dance, which is normally performed in sets of 3, to accommodate a group of 4. It was great fun!

In combination with the beautiful setting, and Higham Hall's always excellent catering, the result was a very enjoyable and instructive day, accessible to beginner and experienced dancer alike. I would certainly recommend this experience to others! Sue Wilkinson

Josquin at 500: a remarkable tribute motet
Saturday 9 October 2021, with Andrew Griffiths

A significant anniversary always provides the possibility of a theme for a workshop and the opportunity to mark 500 years since the death of Josquin on 27 August 1521 was just such an occasion. The event was aimed primarily at singers, with spaces for a few instrumentalists to support the vocal lines – we had three recorders and two (Renaissance) viols. The content was well-thought out and imaginative with five motets by Josquin and a tribute motet by Jacquet of Mantua (1484-1559) who incorporated snippets of those same Josquin motets in his work.

Four of the Josquin motets were for five voices – ‘*Salve, Regina misericordie*’, ‘*Miserere mei deus*’, ‘*Stabat mater dolorosa*’ and ‘*Inviolata, integra et casta es maria*’ – as was Jacquet’s ‘*Dum vastos Adriae fluctus*’, whilst the remaining Josquin motet ‘*Praeter rerum seriem*’ was for six, effectively SAATBB. Whilst Josquin’s texts were either biblical or liturgical, Jacquet’s was a somewhat strange mixture of myths and a few lines of religious text to accommodate the Josquin excerpts. Musically speaking the latter motet was not, in my view, as good as those by Josquin but its interest is in demonstrating the esteem in which Josquin was held and Jacquet’s ability to draw on pieces which must have been very well known to its hearers at the time.

Speaking as a soprano I think the altos probably had the toughest deal of the day. For some of the Josquin pieces they had to read and sing what was essentially a tenor line down an octave and there were a few low notes which they probably didn’t know even existed in their voices before; the tenors may have run them a close second however, with a few high lines! Hopefully, in spite of the vocal challenges, everyone enjoyed the day as much as I did.

This was my first experience of Andrew Griffiths as a workshop tutor and he was excellent. The publicity for the workshop referred to his connection with *Stile Antico*, the highly acclaimed and award-winning vocal ensemble, of which he is a member. The ensemble has recently released an album of Josquin motets and I thought the workshop benefitted very much from the fact that Andrew brought his intimate knowledge of this repertoire, as a performer and researcher, to the occasion. I very much appreciated his approach to the pieces, pointing out significant features such as the use of plainsong, canons, imitation points and other structural techniques and thus enabling us to begin to understand the construction of the pieces. I felt he had the right balance of providing information both in relation to the pieces specifically and more generally about Josquin and Jacquet. He structured the day very well, ensuring that there was adequate time to spend on each piece so that it felt as though we had done it justice. All of the pieces are quite substantial in length, with the three parts of '*Miserere mei deus*' each lasting around five minutes. By working at each section of the motets we soon gained some familiarity with them and were not only secure on the notes but, thanks to Andrew's guiding, able to deliver a meaningful run-through of each one.

I liked the fact that Andrew did a brief vocal warm up at the start of the day – several of the participants had commented that it was the first time they had sung for a very long time (since the start of Covid) so it was a welcome beginning. Not only is Andrew a singer – which he demonstrated beautifully with a solo rendition, accompanied by the two viols, of Binchois' rondeau '*Comme femme desconfortée*' on which the tenor line of Josquin's '*Stabat mater*' is based – but he is also a choral conductor and I felt that further contributed to the way he went about working on the pieces and the clarity with which he gave instructions. He was engaging throughout and it was a thoroughly enjoyable day. I hope he can be booked for another workshop before too long; judging by the reaction from participants I'm sure it would be most welcome.

Thanks to Peter Syrus who not only organised the event and liaised with Andrew but also provided the editions from which we sang and played, and to Mark Bertinat who acted as the local representative and helped with the venue.

Anna Wright

This was the first “in person” NWEMF workshop I’ve been to since November 2019, and I was a little unsure what to expect. The great pleasure of these workshops for me has always been a chance to be immersed in the music, chat to like-minded souls, and enjoy a sociable day out. I sincerely hoped that Andrew Griffiths’ workshop on 9 October would embody all these, and I’m delighted to say that I was not disappointed. It was clear that the organisers had taken into account that some people may still feel a bit apprehensive about gathering in groups, but the suggested measures didn’t impinge at all on what was a most enjoyable workshop. And I am most grateful to NWEMF for generously making this workshop available to members free of charge to make up for lack of “in person” events throughout 2020 and much of 2021.

Thanks also to Mark Bertinat who arranged for a change of venue at short notice due to a double-booked wedding at the original church. Fortunately, St Columba’s RC Church in Chester was available, and it was indeed an inspired alternative, with impressive acoustics, striking architecture and ample parking – the perfect combination.

The pre-workshop organisation was excellently handled by Peter Syrus, who made sure beforehand that there was a good mix of voices for the music. Peter had also type-set the scores we sang from, and I think we all enjoyed the occasional tussle between Peter and Andrew as to the appropriate use of accidentals.

Andrew Griffiths is a founder member of Stile Antico, and a sought-after conductor of several choral and instrumental groups. From the beginning of the day, he demonstrated a youthful exuberance and passion for the repertoire that was infectious. He is a man who *“likes to understand why one note follows another”*, and he demonstrated an excellent understanding of the context in which Josquin composed, and how he influenced his contemporaries and those who followed him. This in turn helped deepen our own understanding of the six pieces we covered. Andrew had clearly taken a lot of time and effort to prepare for the workshop, having prepared a large number of photocopies of

original manuscripts with musical and other quotations which were available for us to look at during the breaks.

Details of the music have been covered comprehensively elsewhere, and I enjoyed every piece in different ways, even if there were some obvious challenges for us altos. Andrew's clear enjoyment of our singing was very encouraging and kept us focused throughout the day. The final piece, Jacquet's '*Dum vastos Adriae fluctus*', was the perfect choice as it was a chance for us to "name that tune" and spot the musical references to the pieces we'd sung. Andrew's preparation resulted in an expertly paced day, and he even finished 2 minutes ahead of schedule. All in all, this was a very enjoyable return to NWEMF workshops, and I hope that Andrew will be returning again in the not-too-distant future.

Kirsten Flores

Josquin workshop – 9 October 2021 – St. Columba's Chester

Writing this, the morning after this workshop, I still have one of the musical phrases from Josquin's *Miserere* running through my head. It is a simple downwards minor scale of an octave and occurs several times with various modifications. Wondering why such a simple phrase would stick so strongly in my head I concluded it was all about context – the fact that these pieces are constructed with great sophistication, relating all the different voices and sections of music together, so when I think of that little phrase it brings back the whole texture of the piece.

This workshop (given by Andrew Griffiths) was a fascinating insight into one of western music's great historical figures – Josquin des Prez (c.1450-1521). Andrew is a member of Stile Antico, an internationally famous group of singers specialising in the early repertoire in which Josquin is a major figure. However, as Andrew noted, Josquin's music is not performed as much as its beauty and historical significance demands. He was a pivotal figure leading into the late renaissance style of Palestrina, Victoria, Byrd et.al., and so was working in an earlier and less familiar style to modern ears. A consequence of this is that his style is less overtly expressive than late renaissance composers such as

Palestrina and Byrd, and of course, much less dramatic than early baroque composers such as Monteverdi.

Josquin was the first major western composer whose fame survived him, with his music widely circulated for many years after his death in 1521. This was primarily caused by his extraordinary distinction as a composer, but enormously aided by the printing of music which followed the appearance of the Gutenberg bible in 1455, with the very first music printing 10 years later. In 1501 Ottaviano Petrucci started large scale music printing in Venice, including some of Josquin's music, and even produced a volume dedicated entirely to Josquin's masses a year later. He was so famous that many composers labelled their works as his, which led Martin Luther to comment that now he was dead he was producing more compositions than when he was alive. The same Martin Luther complimented him by declaring that other composers were ruled by the notes, but for Josquin, the master of the notes, "They do as he tells them".

The basis of this workshop was a publication by Jacquet of Mantua in 1554 of a motet he composed in memory of Josquin, entitled *Dum vastos Adriae fluctus*, a rather strange text about the turbulence of the Adriatic and the calming effect of Josquin's music which contains quotes from five of Josquin's motets woven into the music. Andrew raised the question "Why these 5 motets?" and the answer seems to be that these were regarded as the peak of Josquin's skill by his following composers. All the motets are in 5 or 6 parts, despite the fact that Josquin only appears to have written 15 motets in more than 4 parts, with over 100 surviving in 4 parts. Also, a major part of his output – his 18 masses – is ignored. So, given the approval of these five pieces by his successors they seem a good basis for a workshop to appreciate his great qualities as a composer. We worked on three of them in the morning, and two of them after lunch, ending with Jacquet's tribute piece. This proved a very satisfying, if exhausting, day.

With so much music to cover there was no time to look at any of the pieces in great detail, however what was evident from all of them was

Josquin's skill at creating complex structures involving canons, ostinato figures, use of imitation and a cantus firmus (a fixed part around which the other parts have to weave their lines) together with a wonderful sense of melody and rhythm. He seemed to revel in the challenge of constraining himself. For example, in the *Salve Regina* the second part sings a single four breve phrase (to the word 'Salve') throughout, each recitation followed by a 3 breve rest and then the phrase repeated a fourth lower and a further 3 breve rest. You might think this would make it impossible to produce a creative and satisfying musical work, but he revels in the challenge. Andrew mentioned that he sings that line when Stile Antico performs it, and he takes great pleasure in singing it entirely from memory, listening to the other parts wrap themselves round his foundation line. This was a particularly influential work in Spain where Victoria produced an eight part *Salve Regina* in evident homage.

Another example of Josquin's love of complexity comes in the motet *Inviolata, integra et casta es* another hymn to the virgin Mary. Here the constraint lies in the use of a canon at the fifth between the 4th and 2nd parts. The entries are separated by 3 longs in the first section, by 2 in the second section, and by just 1 in the final section so the music gathers momentum and density of texture as it progresses.

Præter rerum seriem is the only 6 part piece in this group of five motets, and is an immensely festive Christmas motet. It has two equal bass parts which dance around each other throughout the piece, frequently joined by the upper parts. The cantus firmus starts in the tenor part and then is repeated in the soprano – in the second half it reappears in half note lengths, and the final section moves into triple time, with a very short return to duple time for the last few bars. Imitation is a strong feature, of course, of Josquin's style and this motet is perhaps a rather extreme example of it, with little phrases, some derived from the cantus firmus, being tossed about between the parts.

Stabat mater was a well known poem, but when Josquin was writing did not have a musical basis, so he used the tenor of a 3 part piece by

Binchois - *Comme femme desconfortée* - but quadrupled its note lengths. In the workshop Andrew sung us the Binchois piece, accompanied by two renaissance viols, which gave us a useful reference point when listening to the slow moving cantus firmus. (As well as the 22 singers we had two viols and three low recorders that gave us some much needed support). The slow notes give a very stable foundation but major compositional challenges as the harmony therefore has to move very slowly and it is hard to keep interest. To help, Josquin alternates passages of almost chordal style (to bring out the text) with the more usual close imitation (to provide rhythmic interest). In the closing section the words 'Threatened by flames and fire' are expressed by mixed triple and duple rhythm, but at the very end peace returns as the parts come together for the conclusion.

Miserere mei Deus is the piece I mentioned at the beginning of these workshop notes and is the longest of the 5 motets – lasting of the order of a quarter of an hour. This is based on Psalm 50 and the first device Josquin uses here is a kind of ostinato with the words 'Miserere mei Deus' repeated after each of the 19 verses of the psalm. In fact, Josquin adds two verses, apparently to reach the magic number of 21. This repetition is remarkable effective and builds the tension through the piece until the very last phrase where all the parts come together. The second device he uses is the repetition in the tenor of the same phrase. This moves down one step at each repetition (separated by some rests) in the first section, and back up a step at a time in the second section, each time moving over a full octave. In the last section the tenor starts where it finished in the second section and moves down step by step just a fifth to the final statement in the last bars of the piece. In addition the middle section tenor notes are half the length of those in the first and third sections. In between all this structure there are frequent duets between pairs of parts that Andrew recommended to us as classic examples of how to write 2 part counterpoint. This is one of the few motets that can be dated, as it was written while Josquin was in the service of Duke Hercule d'Este in Ferrara in 1503-4. It is derived in some respects from the meditation Savonarola wrote on Psalm 50

while he was imprisoned before being burnt at the stake in 1498. In Savonarola's meditation the words 'Miserere mei Deus' appear many times in bold text, just like the emphatic repetition in the Josquin piece.

This final piece we sung was the tribute motet by Jacquet of Mantua and it was interesting to hear fragments of the works we had just studied appearing briefly in its middle section. But for me I shall stick with the Josquin pieces.

Hopefully the above gives a taste of the complexity of these works and why they were so highly regarded by his peers. In all cases the imagination and flexibility with which Josquin tackles the compositional problems involved in using these structures result in beautifully free flowing and expressive music which is a delight to hear, and, as we discovered, to perform. In no way does the music sound anything other than entirely natural and often the underlying logic is quite inaudible, at least to the untrained ear.

Many thanks to Andrew Griffiths for introducing us to these works and enabling us to sing through them. It was a very informative day – in some ways very hard work, but very rewarding.

Hugh Cherry

DIARY OF EVENTS

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

NWEMF Workshops

November

13 Stephanie Muncey-Dyer: *H Praetorius/Schutz/Bianci* for voices & instruments, Didsbury, St James.

March 2022

12 Evelyn Tubb: for singers, Natland

April 2022

23 Philip Thorby: *Lassus* for voices & instruments; Didsbury Baptist church.

May 2022

14 Marion Scott: *Bassano* recorder workshop, Didsbury, St James.

June 2022

11 Peter Syrus: *Obrecht* for voices. Cilcain.

September 2022

17 Laurie Stras: *Mother, Sister, Daughter*; Music from the Convent of San Matteo in Arcetri (by Leonora D'Este *et al.*) for female voices & soft instruments (recorders, viols etc.)

October 2022

15 Rory McCleery: Dunkeld Partbooks; for singers; Lancaster St Martin's

Non-NWEMF Workshops.

Please send information to: jmh@noc.ac.uk . I actively research our own & 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

5-7 Recorders at Rydal, Lower/Upper Intermediate with Mary Tyers. Rydal Hall, Ambleside, Cumbria, LA22 9LX, <https://rydalahall.org> or tel: 015394 32050. More details: www.marytyers.co.uk

6 **MEMF**. *Josquin 500* for voices and viols (A=440); music by Josquin and his contemporaries with David Hatcher, Warwick.

7 Renaissance Singers workshop with David Allinson, Online via Zoom celebrating Josquin 'Master of the Notes'. <https://www.renaissancesingers.com/concerts>

7-9 Recorders at Rydal, Upper Intermediate / Advanced with Mary Tyers. Rydal Hall, Ambleside, Cumbria, LA22 9LX, <https://rydalahall.org> or tel: 015394 32050. More details: www.marytyers.co.uk

9 **EEMF** Zoom talk by Bill Carslake. *The music of Hildegard of Bingen*

12-14 **Benslow**. *Boogie Knights with Joglearesa*. Tutors: Belinda Sykes, Victoria Couper

18/19-21 **Benslow**. *Consorting Viols* (3/2-night options) with Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland.

19-21 **Jackdaws**. Recorder weekend with Anna Stegmann.

22-24 **Benslow** Recorder Festival with Alyson Lewin, Caroline Jones, Tabea Debus.

25 **Benslow** Lecture Recital – in-person and livestream – by Gerald Place; *Shakespeare on Singing: The Songs and How They Sounded*.

25/26-28 **Benslow**. *Baroque Chamber Music*, A=415 (3/2-night options) with Theresa Caudle, Mark Caudle, Stephen Preston, Claire Williams.

27 **NEEMF**. *Infelix Ego* – Recusant masterpieces by Byrd, Tallis & De Monte, with Rory McCleery, Clements Hall, York.

29 – 1 Dec. **Halsway Manor**; *The Medieval Folkie!* with Archaedium.

December

4 **MEMF**. *Schütz, Gabrieli and Sweelink* with Steve Davies: Schütz *Weinachthistorie* and Gabrieli *In Ecclesias*; for brass, loud wind, recorders, strings, voices; A440, St. Philip's Church Centre, Dorridge.

11 **NEEMF**. *Schütz* with James Weeks, for singers and instrumentalists, St. Hilda's Church, Jesmond, Newcastle upon Tyne.

12 **TVEMF**. 7pm: online talk with Patrick Craig; *Praetorius 400*.

13-16 **Benslow**. *Cantata-thon with Cambridge Handel Opera*; Julian Perkins and friends.

28 – 2 Jan. **Lacock**. Winter School; to be confirmed

January 2022

7-9 **West Dean**. Viol consort music (Intermediate/Advanced) with Alison Crum

8 **MEMF**. *Let Us Seek with the Shepherds: The Musical Legacy of Quaeramus cum Pastoribus* by Jean Mouton with Rory McCleery for singers, Emmanuel Church, Forest Road, Loughborough, LE11 3NW.

13/14-16 **Benslow**. *Baroque Chamber Music* (A=415) with Theresa Caudle, Mark Caudle, Claire Williams, Stephen Preston
15 **BMEMF**. At Burton Court with Paul Spicer CANCELLED.
17 **SEMF**. 2000: Patrick Craig zoom on Chant and Polyphony.
17-20 **Benslow**. *English Lute Songs Old and New* with Clare Wilkinson, Michael Solomon Williams, Jacob Heringman
24-27 **Benslow**. *Consorting Viols* with Alison Crum, Peter Wendland.
28-30 **West Dean**. An introduction to Bach's Well Tempered Clavier, the "48" – music appreciation with Roy Stratford.

February 2022

5 **MEMF**. *The Gabrieli Times Table* with Alison Kinder; Multichoir, Dorridge Village Hall, Grange Road, Dorridge, B93 8QA.
5 **SWEMF** Zoom talk by Richard Langham Smith: *The pleasures of the palace and the palate - the French Baroque*.
11-13 **Jackdaws**. *The City Musick* with William Lyons and Richard Thomas
25-27 I Fagiolini singing weekend at **Hawkwood**
26 **BMEMF**. *Music from the Dow Partbooks* with Rory McCleery.

March 2022

3-6 **West Dean**. *English Art Song 1600-2000* (Intermediate/Advanced) with Evelyn Tubb, Michael Fields
4-6 **Benslow**. *Consort Singing and Original Sources: The Iberian Golden Age* with Rory McCleery and members of the Marian Consort.
5 **MEMF**. David Allison workshop for voices.
11-13 **West Dean**. Recorder consort weekend (Intermediate) with Helen Hooker.
11-13 **Benslow**. Viol consorts with Fretwork: Emily Ashton, Sam Stadlen, Jo Levine, Emilia Benjamin
20-25 **Lacock**. *Corsham Lamentations*; Lenten music by Tallis, White, Parsley and Clemens with Rory McCleery
24/25-27 **Benslow**. *LuteFest* with Fred Jacobs, Bor Zuljan, Lynda Sayce, Sara Stowe

26 **BMEMF**. *Music from the court of Francois I* with Andrew Kirkman.

April 2022

4-10 **Benslow**. The Benslow Baroque Opera: Rameau's *Les Indes Galantes* with Fernando Miguel Jalôto, Ricardo Barros, Judy Tarling, Nick Shaw, Henrik Persson

8-13 **Chalemie** Easter School at Headington

May 2022

2-5 **Benslow**. *Gregorian Chant: The Joys of Singing* with John Rowlands-Pritchard.

14 **BMEMF**. *Workshop for instrumentalists* with Ali Kinder.

15-20 **Lacock**. *Ambleside Music Week*. Music by Juan Esquivel including the 8-part *Missa Ut re mi fa so la*, with Eamonn Dougan.

20-22 **Benslow**. *Voices and Viols* with Alison Crum, Peter Syrus.

23-26 **Benslow**. *The Music of Marc' Antonio Ingegneri* with Gareth Wilson, Jeremy West.

30 – 2 June **Benslow**. *Baroque Orchestra: Handel's Concerti Grossi Op 3* with Theresa Caudle, Mark Caudle, Claire Williams

June 2022

2 Thomas Tomkins 450th birth anniversary with Huw Williams, St. David's. Wales EMF Cymru.

17-19 **Benslow**. *Frills and Furbelows: Tackling French Ornamentation and Trimmings* with Penelope Cave

19-25 **Lacock**. Music at Monteconero (Adriatic former mediaeval monastery); Latin American music, including Padilla *Lamentations*. Manuel de Sumaya and Padilla's *Circumdedderunt me* and *Versa est in luctum*, with Gabriel Crouch.

27-29 **Benslow**. *Baroque Trio Sonatas with Da Camera*: Emma Murphy, Susanna Pell, Mie Hayashi.

July 2022

10-15 **Lacock**; Edinburgh Early Music Summer School, 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

16-23 Cambridge Early Music Renaissance summer school

24-31 Cambridge Early Music baroque summer school

31 – 6 August. **Beauchamp** Early Music Week.

August 2022

14-21 Baroque Week at Caversham www.baroque-week.org.uk

September 2022

2-4 **Jackdaws**. *Stylish Baroque* with Theresa Caudle and Alastair Ross.

4-9 **Lacock**. *Trogir Music Week*: Renaissance choral music in an ancient port near Split, with Patrick Craig

9-11 **Jackdaws**. *The City Musick* with William Lyons and Richard Thomas

11-17 **Lacock**. *Lucca Consort Week* combining work in small ensembles and as a double choir, with Robert Hollingworth.

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@glosacadmusic.co.uk, www.glosacadmusic.co.uk

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

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

Cambridge Early Music, <https://www.CambridgeEarlyMusic.org>

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, Headington School, Headington Road, Oxford, OX3.
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 www.dillington.com

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/](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.freemove.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

Lyme Recorder Courses. www.recordercourseslyme.com

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

Platinum Consort. <https://www.platinumconsort.com/>

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/](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, 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

On-line

Tallis *Spem in Alium* sung by Stile Antico [https://www.youtube.com/
watch?v=QfnEbwcLq0E&feature=youtu.be](https://www.youtube.com/watch?v=QfnEbwcLq0E&feature=youtu.be)

Recorder consort music downloads [https://www.helenhooker.co.uk/
downloads](https://www.helenhooker.co.uk/downloads)

J.S. Bach chamber music: <http://www.herschelt trio.co.uk/new-concert-video.html>

Backing tracks for recorder players <https://www.srp.org.uk/david-moses-downloads/>

i Fagiolini's *Sing The Score (+Extra)*. Robert Hollingworth and his group have made 'sing along' videos: <https://www.youtube.com/playlist?list=PLsdmpGkkaBICmyiEyHtUjBAEIjbb4bVXp> and www.ifagiolini.com/singthescore

Peter Holman has an online concert at <https://www.youtube.com/watch?v=7-qIJ232JWc>.

Play along (with) MIDI Files for Viola da Gambas & Recorders: <https://tpgettys.weebly.com/>

Or with the Chelys Consort (viols): <http://www.chelysconsort.co.uk/consort-minus-one.html>

Cappella Nova Outreach in association with Strathclyde University's Centre for Lifelong Learning: <https://myc ll.strath.ac.uk/MyCLL/Classes?cid=76&cname=Music+%26+Singing+in+collaboration+with+Cappella+Nova+Outreach>

Clare College choir video: <https://www.clarecollegechoir.com/videos>

Ex Cathedra have made recordings, e.g. sing-alongs for young children, see <https://mailchi.mp/excathedra/may-2020-enews?e=994f568de2>

A Web page of on-line events is being maintained by SWEMF at <https://www.swemf.org.uk/events/online-events/> ,

by EEMF at www.eemf.org.uk/lockdown_links.html

and by BEMEMF at www.bmemf.org.uk/online-activities.html

An Alison Kinder lecture-recital on the music of Tobias Hume is at <https://www.youtube.com/watch?feature=youtu.be&v=amqG1fSKXGs&app=desktop;>

she has other videos at <https://www.youtube.com/channel/UCnMc0tcKenkLzpbAfyFpkng> .

6 Platinum Consort workshops, available at <https://www.platinumconsort.com/jmf.html>

The Sixteen have online performances and talks at <https://thesixteen.com/quarantine-with-the-sixteen/> and [What's On - The Sixteen](#) (*A Choral Odyssey* sequence).

There are backing tracks for a variety of early music instrumental works at <https://www.catonthekeysmusic.co.uk/> . A few tracks are free.

David Hatcher has consort music minus one part - for you to fill in! – see

https://mcusercontent.com/c026d8a75afa57593f8f404ae/files/de44401b-cf33-4a18-bf6d-852839e80db8/Consort_music_minus_one_intro_1.pdf

The City Musick also have recordings minus one part – see <https://www.tcmusick.com/cck-music-store> - but you do have to pay.

Unlock your Singing with Jennie Cassidy at <https://www.connectandteach.com/lesson/unlock-your-singing/>

PlayScore 2, currently for iPhone/iPad only (www.playscore.co) allows you photograph your music and it will play it, or you can import a PDF to play. It allows you to play at any speed and you can set the instruments and transpose. It also exports MIDI if you want.

Some on-line lessons are being offered by

Alison Kinder, viols, www.alisonkinder.co.uk

Oonagh Lee, historical oboes and recorders, www.oonaghlee.com

Richard MacKenzie, lutes and guitars, http://magnatune.com/artists/richard_mackenzie/

Elizabeth Dodd, viols elizabethdoddviol@gmail.com

Regular Events

Wigmore Hall (free) Live Stream Concert Series, 01 Nov 2021 to 22 Dec 2021, www.wigmore-hall.org.uk

Wednesdays 1pm. Lunchtime baroque concerts.

www.ensemblehesperi.com

Trouvère Medieval Minstrels. Wednesday evenings 7pm on their Facebook page

The Telling Wednesday evenings, Fridays 11am Medieval singing workshops. <https://www.thetelling.co.uk/concert-diary>

Fridays 11-11.30 The Telling in Retreat. Medieval singing workshops <https://www.thetelling.co.uk/in-retreat> (available afterwards).

David Allinson Lunchtime Live, Fridays at 1pm: <http://davidallinson.com/diary/>

Fridays 1pm. Eboracum Baroque spotlight concerts on YouTube and Facebook (available afterwards). <http://eboracumbaroque.co.uk/#events>

Friday evenings 6pm SingTheScore: One work a week: historical intros from Robert Hollingworth, then sing along with I Fagiolini". www.ifagiolini.com/SingTheScore

Online Early Music Forum, three times per week; make harmony over the Web via Jamulus: oemf@josquin.com , <http://oemf.josquin.com>

Concerts

NB. listing is no guarantee that the concert will take place. Please check

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

October

30 The Gesualdo Six: *English Motets* - Tallis, White, Gibbons; The Great Hall, Ripon Cathedral. <https://www.riponinternationalfestival.org/events/the-gesualdo-six-choral-concert/>

November

10-13 Blackheath. **London International Festival of Early Music**

19-28 **Brighton Early Music Festival** online <https://www.bremf.org.uk/>

27 *Journey to the Fair Gate of Heaven*: Voci Chamber Choir, conducted by Deborah Catterall, “herald the light to come”; music by Victoria, Palestrina, Clemens non Papa, Parsons and more. St Peter’s Church, Ruthin, 7pm. Retiring collection.

December

3-11 York Early Music Christmas Festival, <https://www.ncem.co.uk/>

5 3pm. *Music for a Baroque Christmas*, Leeds Baroque Choir and Orchestra, Leeds Conservatoire, LS2 7PD.

www.leedsbaroque.org

8 **The Sixteen at Christmas**, Birmingham Town Hall Symphony Hall, 7.30pm.

10 **The Sixteen at Christmas**, The Sage, Gateshead, 7.30pm.

12 Liverpool Renaissance Singers, St. Nicholas (Liverpool Parish) Church, Pier Head.

12 3pm, The Edinburgh Renaissance Band, Christmas Concert, St Cecilia’s Hall, Niddry Street, Edinburgh

16 7.15 pm, Tallis Scholars, *Hymns to the Virgin*, Howard Assembly Room, Leeds. <https://www.operanorth.co.uk/whats-on/the-tallis-scholars/>

May 2022

27-30 Beverley and East Riding Early Music Festival, <https://www.ncem.co.uk/whats-on/bemf-2022>

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

Stile Antico, <https://www.stileantico.co.uk/concerts>

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>