
MARTIN
RANDALL

FESTIVALS

Monteverdi in VENICE

CELEBRATING
MUSIC AND PLACE

12–17 NOVEMBER
2026

His finest works,
in glorious
churches,
great halls and
palaces.

Martin Randall Festivals bring together world-class musicians for a sequence of private concerts in Europe's glorious historic buildings, many of which are not normally accessible.

We take care of all logistics, from flights and hotels to pre-concert talks.

EARLY MUSIC IN YORKSHIRE
6–11 MAY 2026

THE RHINE PIANO FESTIVAL
22–29 JUNE 2026

MUSIC ALONG THE DANUBE
15–22 AUGUST 2026

MUSIC ALONG THE RHINE
31 AUGUST–7 SEPTEMBER 2026

THE BACH JOURNEY
28 SEPTEMBER–4 OCTOBER 2026

CHAMBER MUSIC BREAKS:
Barbican Quartet: 20–22 March 2026
A Schubertiade with Ensemble 360:
17–20 April 2026
William Howard & the Carducci Quartet:
20–22 November 2026

Photograph:
Taken on 'The Bach Journey' 2019
© Benjamin Ealovega

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MONTEVERDI IN VENICE AN INTRODUCTION

Monteverdi's finest works, in all their pioneering, expressive glory, in the most beautiful city on Earth – his home for half his creative life.

Monteverdi's genius lies in no small part in his ability to draw from the Renaissance tradition, while also leaping forward into modernity – fusing music and words to convey emotion and psychological depth, creating unprecedented contrast and drama. The chiaroscuro depth and artistic qualities of his achievements are entirely comparable to his contemporaries Shakespeare and Caravaggio, and as a musical dramatist he ranks in the highest level of the pantheon of greats, alongside Handel, Mozart and Verdi.

The composer spent over 30 years in Venice – one of the most prosperous trading centres in Europe and capital of an extensive empire, as well as a major centre of music. We hear three of his most iconic larger works over the course of the festival:

Although not the very first opera, **L'Orfeo** is the earliest still regularly performed worldwide, and it can be argued that it is the first 'fable in music' to reveal the emotional, lyrical, musical and dramatic capabilities of the genre. **I Fagiolini** perform for us in the Scuola Grande di San Rocco, lavishly decorated by Tintoretto, on the very date of their 40th anniversary.

The renowned **Academy of Ancient Music** bring us Monteverdi's final opera, **L'Incoronazione di Poppea**, written during his time in Venice, and still celebrated for its dramatic realism, and unflinching portrayal of love, ambition, and betrayal.

Our final concert is the monumental **1610 Vespers**, in the Basilica di Santa Maria Gloriosa dei Frari, where Monteverdi is buried. Emotionally charged, theatrical, yet deeply spiritual, it is the perfect note on which to end.

There are three further interspersed performances: acclaimed Monteverdi interpreters **Concerto Italiano** perform a selection of madrigals from all eight books; the Academy of Ancient Music returns with **Il Combattimento di Tancredi e Clorinda** and other works from Book 8; and distinguished Italian ensemble **Odhecaton** performs a sacred programme, including the **Missa in Illo Tempore**.

Professor John Bryan gives daily talks on the music, which illuminate and inform, and art historians lead optional walks and visits.

Venice has no equal – and to hear Monteverdi's music here in private palaces, illustrious churches and eminent *scuole*, performed by some of the best musicians in the world, is to experience the city as never before.



THE FESTIVAL PACKAGE

The price includes:

- All 6 private performances
- Accommodation for five nights – choose between seven hotels. See pages 18–20
- Breakfasts, 3 dinners and interval drinks
- Talks on the music by Professor John Bryan
- Water taxis (*motoscafi*) between airport and hotels, and unlimited free use of the *vaporetti* (water buses)
- Tips, taxes and obligatory charges
- The assistance of Italian-speaking festival staff and a detailed programme booklet

Optional extras:

- A choice of pre- and post-festival tours. See pages 23–27.
- Arriving a day early in your festival hotel.
- Extra dinners, walks and visits. See box to the right of this page.

THE SPEAKER



Professor John Bryan Emeritus professor of Music at the University of Huddersfield, and a practising musician, he is a member of the Rose Consort of Viols and has performed with *Musica Antiqua*. An artistic

adviser to York Early Music Festival, he founded the North East Early Music Forum, is chair of the Viola da Gamba Society and has been guest conductor of York Opera and The Academy of St Olave's. His book *Early English Viols: Instruments, Makers and Music* was published by Routledge in 2016.

MARTIN RANDALL FESTIVALS

This festival has been planned by Lizzie Watson. It follows the format that Martin Randall established over 30 years ago with our first *Danube Music Festival*, of site-specific concerts for a private audience. Since then we have organised festivals along the Rhine, Loire, Rhone and Seine rivers; in Oxford, Suffolk, York, Lincoln, Canterbury, the Cotswolds and the West Country; to Seville, Toledo, Burgos, Santiago, Venice, Florence, Rome, Bologna, Sicily, and the Veneto; to St Petersburg, Prague, through Thuringia, and the Alentejo.

EXTRA DINNERS

Choose to join optional dinners on the two independent evenings. This ensures that you eat in the company of other festival participants on all evenings. Full details and prices are available nearer the time.

OPTIONAL WALKS AND VISITS

Dr Michael Douglas-Scott is an art historian specialising in the Italian Renaissance. He studied at the Courtauld Institute of Art and Birkbeck College, both University of London, taught at Birkbeck and for American universities and has been published in learned journals.

Dr Susan Steer is an art historian specialising in Venice – she has lived in the city and nearby for 25 years. She has extensive experience of teaching the History of Art in the UK and Italy, and is also qualified as a local guide.

Full information about walks and visits, with prices, will be sent to all those booked at a later stage.

Illustration:
Venice, Rialto.

THE FESTIVAL PROGRAMME

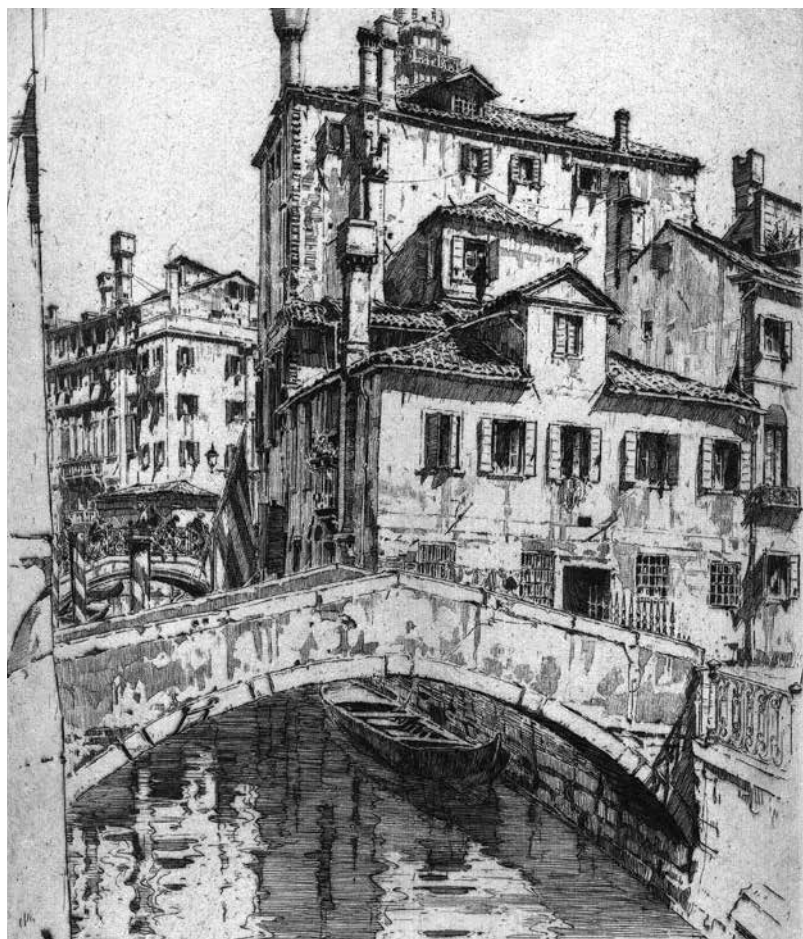
Arrive a day early

Wednesday 11th
November

We are offering the option of arriving at your hotel in Venice a day before the festival begins – see *pages 18–20* for accommodation options.

If you choose one of our flights from Heathrow to Venice (see *page 22*), you are met at Venice Marco Polo airport by our festival staff, and transfer by *motoscafo* (water taxi) to your festival hotel; or make your own way there.

Illustration:
Venice, etching 1924 by
Jan Vondrous.



Day 1

Thursday 12th
November

If you choose one of our flights from Heathrow to Venice (see *page 22*), you are met at Venice Marco Polo airport by our festival staff, and transfer by *motoscafo* (water taxi) to your festival hotel; or make your own way there.

A drinks reception and early dinner precede the first concert.

Concert, 8.30pm:
Sacred Monteverdi

Odhecaton
Paolo da Col *director*

Acclaimed Italian specialists Odhecaton present the *Missa In illo tempore*, a Renaissance mass for six-part voices. Based on a motet by Gombert, it was published in the same anthology as the famous *1610 Vespers*.

A richly woven tapestry of sound, the work is a brilliant display of counterpoint that showcases Monteverdi's deep command of Renaissance polyphony. It stands as a bridge between the Renaissance and Baroque eras, highlighting Monteverdi's versatility and deep respect for polyphonic tradition even as he pioneered more modern expressiveness in other works.

Return to your festival hotel for the first of five nights (or six if arriving a day early).

Day 2

Friday 13th November

A morning talk on the music is followed by the option of art historical or architectural walks and visits. *Full information will be sent to all those booked at a later stage.*

La Scuola Grande di San Giovanni Evangelista was one of the greatest of the Venetian *scuole* – charitable, religious and social institutions which provided platforms for much of the city's cultural life. The Renaissance transformation of their premises which began in the 1480s culminates in a glorious hall, which was further embellished in the 16th and 18th centuries. The building is not generally open to the public.

Concert, 3.30pm:
L'incoronazione di Poppea
Scuola Grande di San Giovanni Evangelista

Academy of Ancient Music
Laurence Cummings *director*

Anna Dennis *Poppea*
Ed Lyon *Nero*
Rest of cast to be confirmed.

Concert performance

Composed in Venice in 1643, the last year of Monteverdi's life, *L'incoronazione di Poppea* takes a bold step toward astonishing modernity – although, of course, the composer created it within the typically Venetian anti-heroic and ironic theatrical conventions of his time.

Exclusively among Monteverdi's operas, the libretto by Giovanni Francesco Busanello is historical rather than mythological: the Emperor Nero is determined to marry his mistress, Poppea. Action is relatively subdued, for this is an intense drama of emotional and political

brutality, presenting realistically self-obsessed people in situations motivated by sexual lust and political avarice.

No characters are discernibly moral or reasonable except the political outcast Seneca, and the drama's topos as a celebration of amoral libertine triumph set the tone for Venetian opera for decades to come – and seems closer to modern-day attitudes of hedonistic materialism and ruthless ambition than most of the operas that have been written since.

Dinner is included this evening.

Meet the musicians.
See pages 14–17 for their
biographies.

Photograph:
©Benjamin Ealovega



THE FESTIVAL PROGRAMME

Day 3

Saturday 14th November

There is a morning talk on the music, followed by a concert for half the audience at Ateneo Veneto. As the hall is too small to seat everyone at once, the other half of the audience attends in the afternoon. As on previous and following days, when not attending a concert there is time to explore Venice independently, or the option of various walks and visits.

The Ateneo Veneto was built in the 1590s as the Scuola di San Fantin. Since the confraternity's dissolution in 1806, the building has become the seat of various cultural societies. The main hall is decorated with elaborate woodwork and paintings (Veronese, Palma Il Giovane).

Concert, 11.30am or 2.30pm:
Songs of Love and War
Ateneo Veneto

Academy of Ancient Music
Laurence Cummings *director*
Anna Dennis *soprano*
Ed Lyon *tenor*

In his *Madrigali guerrieri, et amorosi* of 1638 Monteverdi shows how far he had redefined the madrigal concept, combining instrumental parts with voices and inventing a melodramatic style to represent fierce emotions such as the heroism of battle. In the revolutionary *Il combattimento di Tancredi e Clorinda* he depicts the fatal duel between a knight and a lady disguised as a warrior. Written in 1624 for an entertainment at the home of the Venetian nobleman Girolamo Mocenigo, its powerful emotions can still overwhelm us. War-like madrigals contrast with the pathos of unrequited love in masterpieces like *Lamento della Ninfa*, built with effortless skill over a repeated motif in the accompaniment.

The evening concerts take place in the Conservatorio di Benedetto Marcello, which now occupies the Palazzo Pisani a Santo Stefano, adjacent to the Accademia Bridge. One of the largest of patrician palaces in Venice and the property of one of the richest families, its principal building phases were the early 17th and the mid 18th centuries. Our concerts take place in the ballroom – the hall is too small to seat everyone at once, so once again there will be two performances, with half the audience attending each.

Concert, 5.30pm or 9.00pm:
A Spectrum of Madrigals
Palazzo Pisani, Conservatorio di
Benedetto Marcello

Concerto Italiano
Rinaldo Alessandrini *director*

Madrigals run like a thread through Monteverdi's career, from the pastoral pieces of his student days to the final book, published in Venice eight years after his death. This programme traverses the complete span of Monteverdi's output, witnessing the changes in his approach. The early books paint vivid musical pictures, such as the gently undulating waters of *Ecco mormorar l'onde*.

Books 3 to 5, from Monteverdi's years in Mantua, make such intense explorations of human passions that critics accused him of breaking the rules. In the last three books, from the Venetian period, his operatic experience shines through, in virtuosic pieces such as *Vaga su spina ascosa*.

Dinner is independent this evening.

WHY NOVEMBER?

November is relatively low season in Venice. Fewer visitors and cruise ships make it much easier to get around and to visit places for which congestion is standard for most of the year.

Temperatures can be mild and blue skies can be expected at least for part of the time, though rain is likely. Important for the festival is that at this end of winter unheated buildings retain some trace of their summer warmth.

There is always the possibility of *acqua alta*: the rise in water levels is such that some areas can be inundated. This flooding is related to tides and therefore lasts only for a few hours, but we strongly recommend that you bring waterproof footwear.

Floods of 2–3 feet or more above street level are, however, very rare. The 'Mose' flood gates are now in use and can isolate the Venetian Lagoon from the Adriatic Sea during exceptionally high water, preventing some of the low-lying parts of the city (in particular Piazza San Marco) from being flooded.

‘I had the holiday of a lifetime.
Venice is a place I have longed
to visit. The music, the art
and the talks made the whole
experience sublime.’

Day 4

Sunday 15th November

The daily talk on the music takes place in the morning.

The most magnificent of all confraternity premises, La Scuola Grande di San Rocco was constructed in the first half of the 16th century. In the 1570s the great hall was adorned with a magnificent cycle of dynamic and highly-charged canvasses by Tintoretto. In combination with the gilded woodwork, this created one of the most lavish interiors in Venice, and one of the most glorious halls in Europe.

Concert, 3.30pm:
L'Orfeo
Scuola Grande di San Rocco

I Fagiolini
Robert Hollingworth *director*

Matthew Long *Orfeo*
Ciara Hendrick *Messenger*
Martha McLorinan *La Speranza*
Frederick Long *Caronte*
Amy Wood *Proserpina*

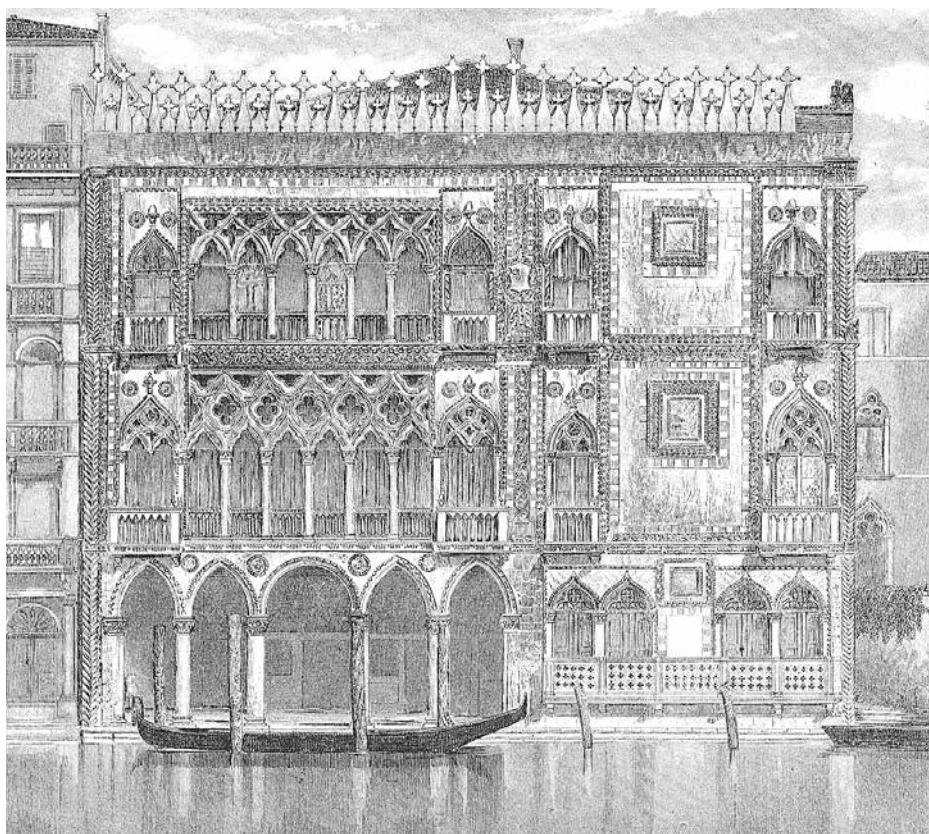
Concert performance. The part of Euridice is yet to be confirmed.

Monteverdi's first *favola in musica* was produced in February 1607 in the ducal palace at Mantua. The libretto by Alessandro Striggio relates the legend of the musician Orpheus losing his bride Eurydice and attempting to rescue her from the underworld. It had also been the subject of the two earliest operas to survive, both created for Florence at the turn of the century by Jacopo Peri and Giulio Caccini.

Monteverdi's *L'Orfeo* adopted similar ingredients of recitative, monody, aria, chorus and instrumental ritornelli, but he produced a work of greater emotional scale, subtler musical flexibility and tauter dramatic organisation. His score is incomparably more compelling, with richer harmony and sweeter melody contributing indispensably to mood and character.

Dinner is independent this evening.

Illustration: Venice, Ca' d'Oro,
steel engraving c. 1850.



THE FESTIVAL PROGRAMME

Day 5

Monday 16th November

The daily talk on the music takes place in the morning.

The afternoon is largely free, before a gala dinner in the richly decorated Palazzo Zeno, which dates to the 14th century and is located only minutes away from I Frari.

Monteverdi is buried in the Franciscan church of I Frari, one of the largest in Venice and the one best endowed with works of art of the Renaissance and Neo-Classical eras. Titian's magnificent *Assumption* forms a sublime backdrop to the performance.

Concert, 8.30pm:
1610 Vespers
Basilica di Santa Maria Gloriosa dei Frari

I Fagiolini
English Cornett & Sackbut Ensemble
Robert Hollingworth *director*
Ft. Matthew Long, Julia Doyle, Nicholas Mulroy

Our closing concert presents what is arguably the finest achievement of Venetian liturgical music in one of the most magnificent churches in Venice: Claudio Monteverdi's *Vespro della Beata Vergine* of 1610 in the Basilica di Santa Maria Gloriosa dei Frari.

A qualification needs to be entered: 'Venetian' here is an elastic term, for it was composed while Monteverdi was still in the service of the Duke of Mantua and he only moved to Venice three years later. But it was printed in Venice in 1610 and may have been composed with *La Serenissima* in mind, perhaps as a surreptitious job application.

The 1610 Vespers is both a landmark and a fulcrum, embodying the traditional liturgical style, the *prima pratica*, and the new style which emerged in tandem with opera, the *seconda pratica*. Emotionally charged, theatrical, yet deeply spiritual, it is the perfect note on which to end.

Day 6

Tuesday 17th November

Depending on your flight option there may be further free time in Venice. See [page 22](#) for details.



‘The music was superb. I was very impressed by the quality of the musicians and soloists – we were in the presence of greatness.’

Fitness for the festival

This is a physically demanding festival and fitness is essential.

All participants must be able to cope with the walking and stair-climbing required to get to the concerts and other events. The hotels we have chosen are mostly situated in the San Marco district, whereas many of the concert venues are on the other side of the Grand Canal in the San Polo district (where there are very few hotels).

Venice covers a large area. There are the steps of numerous bridges to negotiate. Water taxis are not always an option.

You should be able to walk unaided for at least 30 minutes and to be able to get on and off (sometimes pitching) water buses and taxis.

We are very happy to talk you through each day’s manoeuvres, as these differ festival to festival, to identify if it may be necessary to opt out at any point.

We ask that you take the simple fitness tests on page 28 before booking.

If you have a medical condition or a disability which may affect your holiday or necessitate special arrangements being made for you, please discuss these with us before booking – or, if the condition develops or changes subsequently, as soon as possible before departure.

Participation in our festivals is a very different experience from conventional group travel.

No repetitive or redundant announcements, no herding by elevated umbrella, no unnecessary roll calls, little hanging around. We work on the assumption that you are adults, and our staff cultivate the virtue of unobtrusiveness.

Though there will be between 100 and 200 participants, you will often find yourself in smaller groups – the audience is divided between seven hotels, and into different restaurants for most of the dinners.

For those who are not averse to group activities there are extra meals, walks and visits to sign up to. You choose the level of participation that suits you.

We provide sufficient information to enable you to navigate the festival events without needing to be led. However, festival staff are also stationed around the events to direct you if needed.

Illustration left: ‘A Quiet Rio’,
watercolour by Mortimer Menpes,
publ. 1904.

DISCOVER VENICE: THE WORLD'S MOST ENCHANTING CITY

There are not half-a-dozen cities in the world which surpass Venice for the sheer number of major works of architecture, sculpture and painting.

For the world's most beautiful city, Venice had an inauspicious start. The site was once merely a collection of mudbanks, and the first settlers came as refugees fleeing the barbarian destroyers of the Roman Empire. They sought to escape to terrain so inhospitable that no foe would follow.

The success of the community that arose on the site would have been beyond the wildest imaginings of the first Venetians. By the end of the Middle Ages Venice had become the leading maritime power in the Mediterranean and possibly the wealthiest city in Europe. The shallow waters of the lagoon had indeed kept it safe from malign incursions and it kept its independence until the end of the 18th century. 'Once did she hold the gorgeous East in fee, and was the safeguard of the West, Venice, eldest child of liberty.'

Trade with the East was the source of that wealth and power, and the eastern connection has left its indelible stamp upon Venetian art and architecture. Western styles are here tempered by a richness of effect and delicacy of pattern which is redolent of oriental opulence. It is above all by its colour that Venetian painting is distinguished. And whether sonorous or poetic, from Bellini through Titian to Tiepolo, there remain echoes of the transcendental splendour of the Byzantine mosaics of St Mark's.

That Venice survives so comprehensively from the days of its greatness, so little ruffled by modern intrusions, would suffice to make it the goal of everyone who is curious about the man-made world. Thoroughfares being water and cars nonexistent, the imagination traverses the centuries with ease.

Ready to book?
See page 29
for details.

Illustration: Venice, etching c.
1930 by Antoine Gaymard after a
painting by J.M.W. Turner.



MEET THE MUSICIANS



ACADEMY OF ANCIENT MUSIC

AAM is an orchestra with a worldwide reputation for excellence in Baroque and Classical music, using historically informed techniques, period-specific instruments and original sources to bring music vividly to life in committed, vibrant performances.

Established more than 50 years ago by Christopher Hogwood to make the first British recordings of orchestral works using original instruments, AAM has released more than 300 albums to date, collecting countless accolades including Classic BRIT, Gramophone and Edison awards. AAM is the most listened-to period-instrument orchestra online, with over one million monthly listeners on streaming platforms, and recently celebrated the orchestra's Golden Anniversary with the completion of a landmark project to record Mozart's complete works for keyboard and orchestra.

AAM works with music colleges and universities across the UK to engage the next generation of period instrumentalists with side-by-side sessions, masterclasses and other opportunities designed to bridge the gap between the conservatoire and the profession, safeguarding the future of historical performance.

AAM proudly holds the position of Associate Ensemble at London's Barbican Centre and the Teatro San Cassiano, Venice, and Orchestra-in-Residence at the University of Cambridge and The Apex, Bury St Edmunds.

LAURENCE CUMMINGS

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He is Music Director of the Academy of Ancient Music and Orquestra Barroca Casa da Música in Porto and has previously held positions as Artistic Director of the Internationale Händel-Festspiele Göttingen and Musical Director of the London Handel Festival.

His career has taken him to opera houses across Europe, conducting new productions at Royal Ballet and Opera Covent Garden, Opernhaus Zurich, Theater Basel (*L'incoronazione di Poppea*) and many more. He is regularly invited to conduct both period and modern instrument orchestras worldwide, recently including Netherlands Bach Society, Orchestra of the Age of Enlightenment, and Royal Scottish National Orchestra, to name but a few.

In addition to his commitments with Academy of Ancient Musica and Orquestra Barocca Casa da Musica, highlights for 25/26 include productions of *Guilio Cesare* for Oper Frankfurt and *Il ritorno d'Ulisse* for Garsington Opera, plus appearances with Manchester Camerata, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra and Antwerp Symphony Orchestra.

ANNA DENNIS

Anna Dennis studied at the Royal Academy of Music and in 2023 she received the Royal Philharmonic Society's Singer award. Her opera performances include Purcell's *The Fairy Queen* at Drottningholm's Slottsteater in Stockholm, Handel's *Rodelinda* at the Göttingen International Handel Festival, and roles in all three Monteverdi operas during John Eliot Gardiner's world tour of the trilogy. In concert she has sung with the Scottish Chamber Orchestra, the Australian Chamber Orchestra, Sinfonietta Riga and more.

ED LYON

Ed Lyon studied at St John's College Cambridge, the Royal Academy and the National Opera Studio. He has appeared in many of the world's leading opera and concert venues including Glyndebourne Festival Opera, the Bayerische Staatsoper Munich, the Netherlands Opera and more, with conductors including Antonio Pappano, William Christie, Valery Gerghiev and others. His many concert engagements have included performances at the BBC Proms and appearances with the London Symphony Orchestra and Mozarteum Orchester Salzburg.



Photographs (left to right):
Academy of Ancient Music (© Benjamin Ealovega), Laurence Cummings (© Benjamin Ealovega), Anna Dennis, Concerto Italiano (© Javier Sierra), Rinaldo Alessandrini (© Emilie Moysson)

CONCERTO ITALIANO

Concerto Italiano was conceived in 1984. Its history overlaps with that of the rebirth of Renaissance music in Italy. Monteverdi, Bach and Vivaldi were the main springboards from which the group was able to renew the language of this era.

The ensemble has appeared in London (Lufthansa Festival, Wigmore Hall, Queen Elizabeth Hall), New York (Carnegie Hall, Metropolitan Museum, Lincoln Center), Hong Kong (Hong Kong Arts Festival) and countless other cities worldwide.

Concerto Italiano presented the Monteverdi opera trilogy at La Scala in Milan and at the Opera Garnier (directed by Bob Wilson) between 2009 and 2016 and celebrated the composer's 450th anniversary with a world tour during which it performed the *1610 Vespers*, *L'Orfeo* and *L'incoronazione di Poppea*. Their projects continue with the complete Monteverdi Madrigals at Teatro Liceu, Barcelona.

The ensemble's recording catalogue boasts numerous discs of Monteverdi, a collection of sacred music by A. Scarlatti, and Bach's Brandenburg Concertos (selected by BBC Music Magazine as "the best version ever recorded").

The ensemble has received five Gramophone Awards (the only Italian ensemble to have been honoured to such a level), 10 Diapasons d'Or and two Diapasons d'Or de l'année, two Deutscher Schallplattenpreis and numerous other accolades.

RINALDO ALESSANDRINI

In addition to his activities as Founder-Director of Concerto Italiano, Rinaldo Alessandrini is renowned as a conductor and recitalist on the harpsichord, fortepiano and organ. He is considered one of the world's most authoritative interpreters of Monteverdi, and has a profound knowledge and love of the Italian repertoire naturally reflected in programmes reproducing the essential, but often elusive, expressive and cantabile elements so fundamental to Italian music of the 17th and 18th centuries.

THE CONCERTS

Private. All the performances are planned and administered by us, and the audience consists exclusively of those who have taken the festival package.

Seating. Specific seats are not reserved. You sit where you want.

Audience size. There will be up to around 200 participants on the festival. Two of our venues cannot hold this number, so at these, the performance will be repeated.

Acoustics. This festival is more concerned with locale and authenticity than with acoustic perfection. The venues may have idiosyncrasies or reverberations of the sort not found in modern concert halls.

Changes. Musicians fall ill, venues may close for repairs, airlines alter schedules: there are many circumstances which could necessitate changes to the programme. We ask you to be understanding should they occur.



I FAGIOLINI

I Fagiolini's innovative work is now as much online as it is live, including collaborative cross-art projects on stages around the world and short (multi award-winning) music videos with Polyphonic Films. The group also produces a YouTube series, SingTheScore, and the top UK choral podcast, Choral Chihuahua, presented by Robert Hollingworth, Nicholas Mulroy and Eamonn Dougan, now in its twelfth season.

Signature projects include the fully immersive *The Full Monteverdi* (dir. John La Bouchardière); *Tallis in Wonderland* (with live and recorded voice); *Simunye*, the South African collaboration; and *How Like An Angel* with Australian contemporary circus company CIRCA. The group's French 20th-century disc *Amuse-Bouche* included the first recording of Jean Françaix's 12-voice *Ode à la Gastronomie*. The ensemble has also performed Monteverdi's *L'Orfeo* (dir. Tom Guthrie) with masks and puppets and have recorded his *1612 Italian Vespers*.

I Fagiolini's large-scale recording projects include world premieres of Striggio *Mass in 40 Parts*, Viadana *Vespers*, works by the Gabriellis and now Benevoli's 'Colossal Baroque' multi-choir masses.

I Fagiolini is an Associate Ensemble at the University of York and celebrates its 40th anniversary in 2026/2027 with, *We're not Dead Yet*, Monteverdi's *1610 Vespers* (including a new album release), Purcell's *Dido and Aeneas* and Monteverdi's *L'Orfeo*!

ROBERT HOLLINGWORTH

Robert founded I Fagiolini in 1986 to share his love of vocal ensemble music. He has since spent much of his life thinking about how audiences receive music, instead of just how performers want to deliver it. Aside from his work with I Fagiolini, he is a conductor, broadcaster, educator, editor and festival director. Robert has conducted orchestras including the English Concert, Academy of Ancient Music, BBC Concert Orchestra, Irish Baroque Orchestra and directed some of the world's finest chamber choirs including Accentus, NDR Chor, RIAS Kammerchor (Berlin), Netherlands Chamber Choir, National Chamber Choir of Ireland, BBC Singers, Danish National Vocal Ensemble and Capella Cracoviensis. Robert is Artistic Director for Stour Music Festival and the new 'Fairest Isle Festival' on the Isle of Wight, as well as of Shobana Jeyasingh Dance's Monteverdi/Roustop production of *Clorinda Agonistes*.

At the University of York, Robert directs two choirs and the UK's only MA in Solo-Voice Ensemble Singing, now in its 13th year. He has written and presented programmes on BBC Radio 3 and more recently created over 30 episodes of the YouTube choral series SingTheScore as well as co-founding and presenting the UK's top choral podcast series, Choral Chihuahua.

SOLOISTS: L'ORFEO

Matthew Long *Orfeo*
Ciara Hendrick *Messenger*
Martha McLorinan *La Speranza*
Frederick Long *Caronte*
Amy Wood *Proserpina*

FEATURED SOLOISTS: 1610 VESPERS

Julia Doyle
Matthew Long
Nicholas Mulroy



THE ENGLISH CORNETT & SACKBUT ENSEMBLE

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to its recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The BBC Singers, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals.

ECSE is in demand as a recording ensemble, contributing to *Gramophone* award-winning discs such as *The Spy's Choirbook* (Obsidian), and the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music and also the Diapason d'Or). ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*. 2025 sees a landmark collaboration with I Fagiolini, recording and touring Monteverdi's iconic *1610 Vespers*.

ODHECATON

The Italian ensemble Odhecaton owes its name to the first printed book of polyphony, published in 1501 in Venice. Founded in 1998 and directed by Paolo Da Col, Odhecaton brings together some of the best Italian male voices specialised in the performance of Renaissance and Baroque vocal repertoire.

Starting with a speciality in Josquin des Prez and the Franco-Flemish composers active in 15th- and 16th-century Italy, their programmes and recordings came to embrace Gombert, Isaac, Josquin, Peñalosa, Compère, Palestrina, Gesualdo and other Renaissance masters. They also perform work by Baroque and contemporary composers.

Odhecaton is a guest at festivals across Europe and America and their recordings have garnered many awards including two Diapasons d'or de l'année, Editor's choice (Gramophone), Grand Prix de l'Académie du disque lyrique, Choc de Classica, Disco del Mese (Amadeus), and CD of the Year (Goldberg).

For the Monteverdi celebrations in 2017 Odhecaton participated in the performance of the documentary film for ARTE television "Monteverdi, aux sources de l'Opéra" directed by Philippe Béziat. In 2021 the ensemble released the CD *Giosquino: Josquin Desprez in Italia* (Arcana Outhere) in collaboration with the ensemble Gesualdo Six, on the 500th anniversary of the composer's death.



PAOLO DA COL

Paolo Da Col completed his musical training at the Conservatorio of Bologna and his musicological studies at the Università Ca' Foscari of Venice and the Centre d'Études Supérieures de la Renaissance of Tours. From a very early age he has devoted his attention to the Renaissance and Pre-classical polyphonic repertoire, constantly combining the demands of research and performance.

He is director of the journal *L'Organo* (together with Luigi Ferdinando Tagliavini) and of the music catalogue of the Forni publishing house of Bologna. Other roles include working as a music critic, editing publications of instrumental and vocal music, and authoring catalogues of musical collections and studies on the history of vocal music. He is presently librarian of the Conservatorio of Venice.

Photographs (left to right):
I Fagiolini (© Monika S Jakubowska),
Robert Hollingworth, Odhecaton,
Paolo Da Col (© Fabio Fiandrini)

ACCOMMODATION

Please refer to our
website for prices.

We have selected seven hotels for this festival. All are 4- or 5-star. The hotel is the sole determinant of the different prices for the festival package. They are listed here in price order, with the most expensive appearing last.

There is also the option of arriving at your festival hotel a day early (11th November).

Notes on hotels

WiFi. Complimentary at all hotels.

Quiet? Though blessedly free of the sound of vehicular traffic, motor boats and street life mean that few hotels can be guaranteed to be absolutely quiet.

Rooms vary. As is inevitable in historic buildings, rooms vary in size and outlook.

Suites and rooms with views. Some hotels have suites and rooms with views of the Grand Canal. All are subject to availability at the time of booking.

PALAZZO BAROCCI (4*)

An elegant and comfortable 4-star hotel built on the site of the Teatro Sant'Angelo, set directly on the Grand Canal and next door to the Palazzo Sant'Angelo hotel which we also offer on this festival. The decor marries classic Venetian luxury and modern comfort, and is well maintained throughout.

Bedrooms are bright, with high ceilings which provide a spacious feel. Rooms overlook the internal courtyard or have views over Venice. Several rooms are equipped with walk-in showers, though some rooms have a bath with shower above. There is a limited number of twin rooms available.

Public areas of the hotel include a bar serving a limited snack menu and a leafy courtyard area with outside seating. There is a breakfast room, but no restaurant.

Room type:
Superior

palazzobarocci.com



SPLENDID VENICE (4*)

A delightful hotel situated between Piazza San Marco and the Rialto bridge. Despite the central location the hotel is quiet, with rooms overlooking side canals or an internal courtyard.

Bedrooms are light, well-appointed and decorated in a contemporary style. The majority have a bath with shower fitment, though a small number have a stand-alone shower.

There is a good restaurant, bar and lounge, library and roof terrace.

Although the hotel has its own mooring point, water taxis are not always able to arrive at the door during severe *acqua alta* (high tide) as they cannot pass under the nearby bridges. Staff are present to assist if we encounter difficulties.

Room type:
Superior

starhotelscollezione.com

PALAZZO SANT'ANGELO (4*)

The smallest hotel on the festival with just 26 rooms, the Palazzo Sant'Angelo has a warm and personal atmosphere and exclusively accommodates our group (if all rooms fill). It is beautifully located on the Grand Canal near the Campo Sant'Angelo, less than one minute from the Sant'Angelo *vaporetto* stop, and next door to the Palazzo Barocci hotel.

Rooms are richly decorated in a classic Venetian style, and have views of the canal or hotel courtyard and garden. Bathrooms have sizeable jacuzzi-style bathtubs with an overhead shower fitment.

Public areas include a small bar and lounge but no restaurant.

Room types:
Classic (*for single use only*)
Deluxe (*for single use only*)
Junior Suite: Internal View
Junior Suite: Canal View
Grand Canal Suite

sinahotels.com

HOTEL H10 PALAZZO CANOVA (4*)

A superb hotel situated in an excellent location, mere steps from the Rialto bridge. It is the closest to three of our main concert venues (in the San Polo district), but the furthest from where the daily talks are held (although this venue is easily reachable by *vaporetto*).

Decorated with calming jewel tones, the hotel demonstrates a thoughtfully-designed balance between contemporary and traditional style throughout. Bedrooms are bright and cosy. Bathrooms have showers over baths, or separate showers upon request. There is a very limited number of twin rooms.

The hotel does not have a restaurant, although a bar is located on the top floor of the hotel offering breathtaking views of iconic Venetian landmarks.

Room types:
Superior Venezia
Superior Partial Grand Canal View
Junior Suite Canal View

h10hotels.com/en/venice-hotels/h10-palazzo-canova

ACCOMMODATION

HOTEL LUNA BAGLIONI (5*)

A luxurious hotel that combines Venetian splendour with warm and friendly service. The location is very central, minutes away from Piazza San Marco and the Royal Gardens but removed from the main thoroughfare.

Rooms are spacious and richly furnished in a classic Venetian style; the marble bathrooms are equipped with a bathtub with shower fitment.

Public areas are again opulent and attractive, and the restaurant is excellent. Rooms with lagoon or side canal views, or suites, are available on request.

Room type:
Superior (*for single use*)
Deluxe (*two sharing*)

baglionihotels.com

HOTEL NOLINSKI (5*)

A tastefully contemporary hotel set in two beautifully restored *palazzi*. It is discretely located on one of the most elegant boutique thoroughfares in Venice, just moments from Piazza San Marco, and offers the epitome of quiet luxury.

Interiors contrast *stucco marbre* and mango wood joinery and paneling, with accents of classic and contemporary art throughout. Rooms offer plenty of natural light with high ceilings and, although differing slightly in layout, the style remains consistent throughout the hotel. Most bathrooms have a bath, though there are some with only a shower.

Public areas include a spacious lounge area, a welcoming library bar, two restaurants, one of which is Michelin-starred, and a spa.

Room type:
Deluxe

nolinskivenezia.com/en

HOTEL GRITTI PALACE (5*)

The most venerable hotel in Venice situated at the mouth of the Grand Canal just opposite the Basilica Santa Maria della Salute. Occupying the elegant Gothic palace of a 15th-century doge, the style is one of restrained luxury, and with excellent, discreet service.

Sensitive restoration has retained its Venetian character; rooms and public areas are sumptuously decorated with Rubelli fabrics, Murano chandeliers and antique furniture.

There is a bar, lounge and two restaurants with a terrace area.

Room types:
Deluxe
Landmark Grand Canal

grittipalacevenice.com

Illustration: A Venetian palace,
wood engraving c. 1880.



TRAVEL OPTIONS



We offer several flight options for joining/leaving the festival.

There is also the option to fly out on Wednesday 11th November, the day before the festival begins.

Or you can choose to make your own arrangements for travel to and from the festival.

Illustration: Venice, vue d'optique, hand-coloured copper engraving c. 1774.

FESTIVAL FLIGHT OPTIONS

Arriving a day early:

Option 1

11th November: depart London Heathrow 13.40, arrive Venice at 16.55 (BA 596).

17th November: depart Venice 11.25, arrive London Heathrow at 13.00 (BA 593).

Option 2

11th November: depart London Heathrow 16.20, arrive Venice at 19.30 (BA 598).

17th November: depart Venice 14.25, arrive London Heathrow at 15.55 (BA 595).

Arriving on the first day of the festival:

Option 3

12th November: depart London Heathrow 08.20, arrive Venice at 11.35 (BA 592).

17th November: depart Venice 11.25, arrive London Heathrow at 13.00 (BA 593).

Option 4

12th November: depart London Heathrow 10.05, arrive Venice at 13.20 (BA 594).

17th November: depart Venice 14.25, arrive London Heathrow at 15.55 (BA 595).

CONNECTING FLIGHTS

It may be possible to arrange connecting flights with British Airways from Edinburgh, Manchester, Glasgow, Aberdeen or Belfast.

THE NO-FLIGHTS OPTION

You can choose not to take any of our flight options and to make your own arrangements for joining and leaving the festival. You are welcome to join our airport *motoscafo* (water-taxi) transfers if your flights coincide with any of the options on this page.

PRE- & POST-FESTIVAL TOURS

The prices for pre- and post-festival tours include the option of a return flight.

All pre-festival tour participants return to the UK on festival flight option 1.

All post-festival tour participants depart from the UK on festival flight option 4.

We charge for flights, if you are taking them, as part of your pre- or post-festival tour booking. You therefore pay the 'no flights' price for the festival.

See pages 23–27 for full details.

VENETIAN PALACES

THE GREATEST AND BEST-PRESERVED PALACES OF LA SERENISSIMA

Pre-festival tour:

6–10 November 2026 (MM 228)

5 days • Speaker: Dr Carlo Corsato

Explores many of the finest and best-preserved palaces, once homes to the wealthiest nobles and merchants in Venice (some of which are still in private hands).

Access is mainly by special arrangement. Also a private after-hours visit to St Mark's Basilica.

ITINERARY

Day 1. Fly at c. 1.30pm (British Airways) from London Heathrow to Venice. Cross the lagoon by *motoscafo* and travel up the Grand Canal to the doors of the hotel. Luggage is transported separately by porters. Dinner this evening is in the privately owned 16th-century Palazzo Corner Gheltoff Alverà (by special arrangement).

Day 2. See the palazzi on the Grand Canal from the viewpoint of a gondola. The former Casino Venier is a uniquely Venetian establishment that was part private members' bar, part literary salon, part brothel (by special arrangement). Designed by Longhena (c. 1667) and Giorgio Massari (c. 1751), the Ca' Rezzonico is perhaps the most magnificent of Grand Canal palaces, and contains frescoes by Tiepolo; it is now a museum of 18th-century art.

Day 3. Visit the Palazzo Ducale, supremely beautiful with its 14th-century pink and white revetment, late Renaissance gilded halls and paintings by Tintoretto and Veronese. The Palazzo Grimani at Santa Maria Formosa became in the mid-16th

century the purpose-built site of the family collection of antiquities, which were then bequeathed to the Venetian Republic. After-hours visit to the Basilica di San Marco where the mosaic-encrusted interior is illuminated exclusively for your benefit.

Day 4. With its elegant tracery and abundant ornamentation, the Ca' d'Oro, also on the Grand Canal, is the most gorgeous of Venetian Gothic palaces; it now houses the Galleria Franchetti. The 13th-century Fondaco dei Turchi is a unique survival from the era; today it is the natural history museum so focus is on the façade. The Palazzo Pisani, now better known as the Conservatorio di Musica Benedetto Marcello, is one of the largest patrician palaces in Venice and was the property of one of the richest families, the ballroom is now used as a concert hall (including one of our concerts on the festival).

Day 5. Visit the privately owned 17th-century Palazzo Albrizzi which has some of the finest stucco decoration in Venice (by special arrangement). Travel by *motoscafo* to Venice airport. Fly to London Heathrow, arriving at c. 7.15pm, or:

If combining with the festival: remain in the tour hotel on the night of 10th November (*contact us for the additional cost for this*), then transfer to your chosen festival hotel on 11th November (tick 'arriving a day early' on the festival booking form).

The tour is dependent on the kindness of many individuals and organisations, some of whom are reluctant to make arrangements far in advance, so the order of visits outlined above may change and there may be substitutions for some palaces mentioned.

PRACTICALITIES

Included: a *vaporetto* (water-bus) pass; travel between the hotel and Venice Airport by water-taxi; luggage portage between the hotel and Venice airport; hotel accommodation as described below; breakfasts; three dinners with wine, water, coffee; all admissions; all tips; all taxes; the services of the lecturer, tour manager and local guide.

Accommodation: Palazzo Sant'Angelo, Venice (sinahotels.com): see *page 19*.

How strenuous? The nature of Venice means that the city is more often than not traversed on foot. Although part of her charm, there is a lot of walking along the flat and up and down bridges; standing around in museums and palaces is also unavoidable. The tour should not be attempted by anyone who has difficulty with everyday walking and stair-climbing. Fitness is essential.

Group size: between 8 and 18 participants.

VENICE REVISITED

FROM PRISON TO PALAZZO: ART AND LIFE IN HISTORIC VENICE

Pre-festival tour:

6–11 November 2026 (MM 229)

6 days • Speaker: Dr Susan Steer

A deeper exploration of Venice for the seasoned traveller; see treasures which are lesser-known, rarely accessible or simply off the beaten track.

Access to many is by special arrangement; some are still in private hands. Also an after-hours visit to the Basilica di San Marco.

Includes visits to the islands of Murano, San Lazzaro degli Armeni and Lazzaretto Nuovo.

ITINERARY

Day 1. Fly at c. 7.45am from London Heathrow to Venice (British Airways). Cross the lagoon by *motoscafo* (water-taxi); luggage is transported separately by porters. Visit the Scuola di S. Giorgio degli Schiavoni (Carpaccio's stories of saints).

Day 2. The morning walk looks at the identity and social make-up of the Castello sestiere. See Sta. Maria della Pietà, one of the orphanages renowned as centres of musical excellence, where Vivaldi was director of music. Outstanding Renaissance paintings are seen in San Giovanni in Bragora (Cima da Conegliano's *Baptism*). In the afternoon head off the beaten track for a guided tour of the Ghetto and its synagogues.

Day 3. Avoid the busiest of the daily crowds by heading early to the supremely beautiful Palazzo Ducale; where we visit areas only seen by special arrangement, and prison cells rub shoulders with the Doge's apartments. In the afternoon visit

the Fondazione Querini Stampaglia, and an art restoration laboratory. After-hours visit to the Basilica di San Marco where the mosaic-encrusted interior is illuminated exclusively for your benefit.

Day 4. Visit the great Franciscan church of Sta. Maria Gloriosa dei Frari with outstanding artworks including Titian's *Assumption*. The Venetian State Archives are the repository of a millennium of history, stored on some 60km of shelving (special arrangement). See also the Scuola Grande dei Carmini, one of Venice's confraternities, with paintings by Tiepolo. There is some free time in the afternoon.

Day 5. Head in the direction of the Lido by *motoscafo* to visit San Lazzaro, the Armenian monastery island and temporary residence of Lord Byron. Continue to Lazzaretto Nuovo, originally a Benedictine monastery which became a quarantine station for maritime travellers. Cross again to the glass-making island of Murano by private *motoscafo* to see SS. Maria e Donato, with 12th-century mosaics and pavement, and S. Pietro Martire, with paintings by Bellini and Tintoretto.

Day 6. Cross the bacino to the island of San Giorgio Maggiore to see the church, cloisters and conventual buildings of the Benedictine monastery. Here is the Fondazione Giorgio Cini, an impressive cultural centre. Travel by *motoscafo* to Venice airport and fly to London Heathrow, arriving c. 7.15pm, or:

If combining with the festival: transfer to your chosen festival hotel on 11th November (tick 'arriving a day early' on the festival booking form).

The tour is dependent on the kindness of many individuals and organisations, some of whom are reluctant to make arrangements far in advance, so the order of visits outlined above may change and there may be substitutions for some places mentioned.

PRACTICALITIES

Included: travel between Venice Airport and the hotel by private water-taxi; a *vaporetto* pass for the duration of the tour; luggage portage between the airport and the hotel; accommodation as described below; breakfasts and three dinners with wine, water and coffee; all admissions; all tips for waiters, porters, guides; all taxes; the services of the lecturer and tour manager.

Accommodation: Hotel Splendid, Venice (starhotels.com); see page 19.

How strenuous? The nature of Venice means that the city is more often than not traversed on foot. There is a lot of walking along the flat, and also up and down bridges. Standing around in museums and churches is also unavoidable. Uneven ground and irregular paving are standard. A good level of fitness is essential. The tour should not be attempted by anyone who has difficulty with everyday walking and stair-climbing.

Group size: between 8 and 18 participants.

Illustration: Venice, Campo San Giacomo and the Rialto Bridge, 18th-century engraving.



TITIAN, TINTORETTO & VERONESE

CELEBRATING THREE RENAISSANCE MASTERS IN VENICE

Post-festival tour:

18–24 November 2026 (MM 237)

7 days • Speaker: Dr Michael Douglas-Scott

Based in Venice throughout, home to all three painters for much of their lives, and where so many of their works are still housed, in churches and museums.

An excursion to see Palladio's Villa Barbaro at Maser, with superb frescoes by Veronese.

Sets the artists in the context of a wider-ranging survey of Renaissance art.

ITINERARY

Day 1. Fly at c. 1.00pm (British Airways) from London Heathrow to Venice. Cross the lagoon by *motoscafo* (water-taxi). Luggage is transported separately by porters, or:

If combining with the festival: remain in your festival hotel on 17th November, and transfer to the Hotel Splendid on 18th (*contact us for the additional cost for this*).

Day 2. In the morning, visit two of our festival concert venues for a more in-depth exploration: the great medieval church of I Frari and the Scuola Grande di S. Rocco. See also the church of S. Polo, which houses one of Tintoretto's animated *Last Supper* paintings and a *Marriage of the Virgin* by Veronese, the church of S. Rocco, with more paintings by Tintoretto, and S. Pantalon, with Veronese's final work (*St Pantalon healing a Boy*).

Day 3. Spend the morning in the Gallerie dell'Accademia, Venice's major art gallery, where Titian, Tintoretto and Veronese are well represented. In the afternoon visit the

church of S. Sebastiano, almost entirely decorated by Veronese (in fact, it is his burial place), and see another Tintoretto *Last Supper* in S. Trovaso. The church of S.ta Maria della Salute was built in 1631–81 by way of thanks for the deliverance of Venice from the plague, with several works by Titian. View Tintoretto's *Marriage at Cana* in the sacristy.

Day 4. Travel to Tronchetto by *vaporetto* and from there drive to Maser to see Andrea Palladio's Villa Barbaro. Built for two highly cultivated Venetian brothers, Daniele and Marcantonio Barbaro, it contains Veronese's most important fresco cycle. Back in Venice, the Marciana library at the Museo Correr holds paintings by Titian, Tintoretto and Veronese.

Day 5. Visit the Palazzo Ducale, supremely beautiful with its 14th-century pink and white revetment outside, and late-Renaissance gilded halls and paintings by Titian, Tintoretto and Veronese inside. Visit the church of S. Zaccaria, with Bellini's superb late altarpiece and, in the sacristy, Tintoretto's *Birth of the Baptist*.

Day 6. Today focuses on the church of the Madonna dell'Orto, the burial place of Tintoretto. Also visit the flamboyant church of the Gesuiti, S.ta Maria Assunta, which houses Tintoretto's *Assumption* altarpiece and Titian's *Martyrdom of St. Lawrence*. See more Titian at S. Salvador. The church of San Francesco della Vigna was built in 1534, designed by Sansovino; altarpieces by Veronese and Bellini.

Day 7. Cross the bacino to Palladio's beautiful island church of S. Giorgio Maggiore, which contains the final

Tintoretto *Last Supper* of the tour. Veronese's *Marriage at Cana* is now in the Louvre, but was originally commissioned for the refectory here, where there is now a full-scale copy.. Travel by *motoscafo* to Venice airport. Fly to London Heathrow, arriving c. 6.30pm.

PRACTICALITIES

Included: a *vaporetto* pass; travel between the hotel and Venice Airport by private water-taxi and coach; luggage portage between the hotel and Venice airport; hotel accommodation as described below; breakfasts; one lunch and three dinners with wine, water, coffee; all admissions; all tips; all taxes; the services of the lecturer and tour manager.

Accommodation: Hotel Splendid, Venice (starhotels.com): see page 19.

How strenuous? The nature of Venice means that the city is more often than not traversed on foot. Although part of her charm, there is a lot of walking along the flat and up and down bridges; standing around in museums and palaces is also unavoidable. The tour should not be attempted by anyone who has difficulty with everyday walking and stair-climbing. Fitness is essential.

Group size: between 8 and 18 participants.

EARLY MUSIC IN NORTHERN ITALY

MUSEUMS AND PRIVATE COLLECTIONS IN NORTHERN ITALY, WITH RECITALS

Post-festival tour:

19–23 November 2026 (MM 238)

5 days • Speaker: Professor Robert Adelson

Some of Italy's finest collections of historic musical instruments, some in private properties and viewed only by special arrangement.

Based in Milan and Bologna, with some free time to explore these historic cities, and excursions to Briosco and Cremona.

Recitals on period instruments and the opportunity to meet the collectors.

ITINERARY

Day 1: Milan. Fly at c. 10.15am (British Airways) from London Heathrow to Milan Linate, or:

If combining with the festival: remain in your festival hotel on 17th November, transfer by train to Milan on 18th in the company of a tour manager, then one additional night in the tour hotel before the tour starts on the 19th (*contact us for the additional cost for this*).

In the evening, visit a collection in a private *palazzo* where there is a harpsichord recital and dinner. First of two nights in Milan.

Day 2: Milan, Briosco. Drive to Briosco to visit Villa Medici-Giulini, a 17th-century stately residence which houses one of the most important private collections of European keyboard instruments and harps, many of which have been restored to playable condition. There are demonstrations and performances on the instruments, followed by lunch in

the villa. In the afternoon, return to Milan and visit the Musical Instruments Museum at the Castello Sforzesco, which has a vast collection of over 800 instruments, including a rare double virginal by Ruckers (Antwerp c. 1600), numerous examples from the Lombard lute and viol tradition and many African and Asian instruments.

Day 3: Cremona. This glorious town in the Po Valley was home to the Stradivari, Amati and other families of luthiers whose stringed instruments have been the world's best for more than 300 years. Learn about the violin *in situ* at the Museo del Violino (with a performance on a historic violin), and visit a violin-maker's workshop. Continue by coach to Bologna, where the following two nights are spent.

Day 4: Bologna. One of the oldest stringed instruments in the world, the *violeta* of St Catherine de' Vigri, is held in the church of Corpus Domini, while the Museo della Musica houses a rich collection of scores, portraits and instruments. The private collection of the late-Bolognese scholar Luigi Ferdinando Tagliavini, long-admired by specialists, has recently been made available to the public. It is housed in one of Bologna's oldest churches and traces the history of keyboard instruments from the 16th to the 19th centuries.

Day 5: Bologna. Begin with an organ recital in the vast Gothic basilica of San Petronio, before some free time in Bologna. Fly from Bologna to London Heathrow, arriving c. 7.45pm.

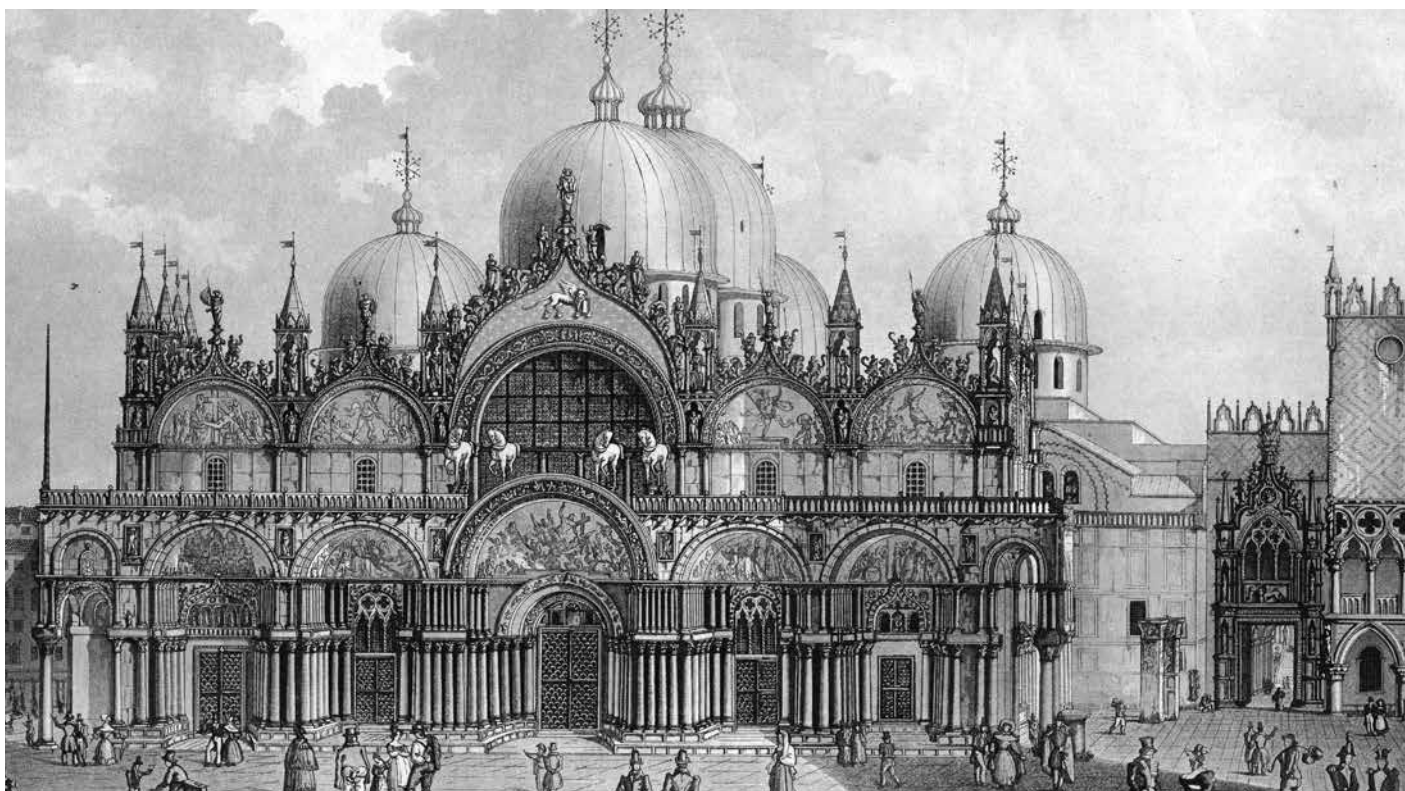
PRACTICALITIES

Included: travel by private coach; hotel accommodation as described below; breakfasts; one lunch and three dinners with wine, water and coffee; all admissions; all tips for restaurant staff and drivers; all taxes; the services of the lecturer and tour manager.

Accommodation: Sina De La Ville, Milan (delavillemilano.com): a 4-star Belle Epoque-style hotel well located 50 metres from the Duomo. Single rooms are doubles for sole use. Art Hotel Commercianti, Bologna (en.art-hotel-commercianti.com): A traditional hotel housed within a medieval palazzo, located right next to Piazza Maggiore. Rooms vary in size and décor and all are classically furnished and comfortable. Single rooms throughout are doubles for sole use.

How strenuous? There is inevitably quite a lot of walking and standing in museums on this tour. Some of the walking is uphill or over cobbles. The coach cannot be used within the town centres. Average distance by coach per day: 53 miles.

Group size: between 10 and 22 participants.



FITNESS TESTS

We ask that you take the following fitness tests before booking. By signing the Booking Form, you confirm that you have done so. Please also read 'Fitness for the festival' on page 11.

1. Chair stands. Sit in a dining chair, with arms folded and hands on opposite shoulders. Stand up and sit down at least eight times in 30 seconds.
2. Step test. Mark a wall at a height that is halfway between your knee and your hip bone. Raise each knee in turn to the mark at least 60 times in two minutes.
3. Agility test. Place an object three yards from the edge of a chair, sit, and record the time it takes to stand up, walk to the object and sit back down. You should be able to do this in under seven seconds.

An additional indication of the fitness required is that you should be able to walk unaided at a pace of three miles per hour for at least half an hour at a time, and to stand for at least 15 minutes.

MAKING A BOOKING

1. **Booking Option.** We recommend that you contact us first, or visit our website, to make a booking option which we will hold for 72 hours. To confirm it, please send the booking form and deposit within this period – the deposit is 15% of your total booking price. Alternatively, make a definite booking straight away via our website.
2. **Definite booking.** Fill in the booking form and send it to us with the deposit. It is important that you read the Booking Conditions at this stage (see page 31) and that you sign the booking form. Full payment is required if you are booking within 12 weeks of the date the festival begins.
3. **Our confirmation.** Upon receipt of the booking form and deposit we shall send you confirmation of your booking. After this your deposit is non-returnable except in the special circumstances mentioned in the Booking Conditions. Further details about the festival may also be sent at this stage, or will follow shortly afterwards.

BOOKING FORM

MONTEVERDI IN VENICE
12–17 NOVEMBER 2026 (MM230)

NAME(S) – as you wish them to appear on the list of participants. Please note that we do not use titles:

Participant 1:

Participant 2:

Contact details for all correspondence:

Address

Postcode/Zip

Country

Telephone (home)

Mobile

E-mail

☐ Tick if you are happy to receive your festival and booking documents online where possible (confirm your e-mail address above).

We would like to keep you informed about our future tour plans. Please tick the boxes to the right if you would prefer not to receive our marketing materials:

Brochures sent by post

☐ Yes

E-newsletter

☐ Yes

What prompted this booking? It is very helpful for us to know how you first heard about this event, and if you can be specific, e.g. if in an advertisement, the name of the publication it appeared in; if we sent you a communication, what type? (e-mail or post?):

ACCOMMODATION & ROOM-TYPE – Please tick:

| | TWO SHARING | SINGLE USE |
|-------------------------------|---|---|
| PALAZZO BAROCCI (4*) | <input type="checkbox"/> Superior | <input type="checkbox"/> Superior |
| SPLENDID VENICE (4*) | <input type="checkbox"/> Superior | <input type="checkbox"/> Superior |
| PALAZZO SANT'ANGELO (4*) | <input type="checkbox"/> Junior Suite: Internal View <input type="checkbox"/> Junior Suite: Canal View <input type="checkbox"/> Grand Canal Suite | <input type="checkbox"/> Classic <input type="checkbox"/> Deluxe |
| HOTEL H10 PALAZZO CANOVA (4*) | <input type="checkbox"/> Superior Venezia <input type="checkbox"/> Superior Partial Grand Canal View <input type="checkbox"/> Junior Suite Canal View | <input type="checkbox"/> Superior Venezia <input type="checkbox"/> Superior Partial Grand Canal View <input type="checkbox"/> Junior Suite Canal View |
| HOTEL LUNA BAGLIONI (5*) | <input type="checkbox"/> Deluxe | <input type="checkbox"/> Superior |
| HOTEL NOLINSKI (5*) | <input type="checkbox"/> Deluxe | <input type="checkbox"/> Deluxe |
| HOTEL GRITTI PALACE (5*) | <input type="checkbox"/> Deluxe <input type="checkbox"/> Landmark Grand Canal | <input type="checkbox"/> Deluxe <input type="checkbox"/> Landmark Grand Canal |

TRAVEL OPTIONS – Please tick one:

| Arriving 11 Nov | Arriving 12 Nov |
|---|-----------------------------------|
| <input type="checkbox"/> Option 1 | <input type="checkbox"/> Option 3 |
| <input type="checkbox"/> Option 2 | <input type="checkbox"/> Option 4 |
| <input type="checkbox"/> No flights: making own travel arrangements to and from Venice. | |

PRE- & POST-FESTIVAL – Tick to add:

| | |
|--|--|
| <input type="checkbox"/> Venetian Palaces 6–10 Nov | <input type="checkbox"/> Titian, Tintoretto & Veronese 18–24 Nov |
| <input type="checkbox"/> Venice Revisited 6–11 Nov | <input type="checkbox"/> Early Music in Northern Italy 19–23 Nov |
| Room-type <input type="checkbox"/> Double for sole use <input type="checkbox"/> Double (two sharing) <input type="checkbox"/> Twin (two sharing) | |
| Travel option <input type="checkbox"/> Group flights: either side of tour/festival <input type="checkbox"/> No flights: making your own arrangements <i>NB: you do <u>not</u> need to select a festival flight option.</i> | |

FURTHER INFORMATION. Please notify us of dietary restrictions.

ARRIVE A DAY EARLY

Tick to arrive in your hotel on 11 November ☐

SHARING A ROOM? Please tick:

☐ Twin beds ☐ Double bed

BOOKING FORM

PASSPORT DETAILS & NEXT OF KIN

Essential for airlines and the hotels, and in case of emergency. Please use capital letters for your passport details.

| | Title | Surname | Forename(s) | Date of birth (dd/mm/yy) | Place of birth |
|----|-------|---------|-------------|-----------------------------|----------------|
| 1. | | | | | |
| 2. | | | | | |

| | Passport number | Place of issue | Issue date (dd/mm/yy) | Expiry date (dd/mm/yy) |
|----|-----------------|----------------|--------------------------|---------------------------|
| 1. | | | | |
| 2. | | | | |

| | Next of kin name | Relation to you | Telephone number(s) |
|----|------------------|-----------------|---------------------|
| 1. | | | |
| 2. | | | |

PAYMENT

We prefer payments by bank transfer. We cannot currently accept payment through our website. *All money paid to us is fully protected regardless of payment method.* Please tick one option:

☐ **BANK TRANSFER.** Please use your surname and the festival code (MM 230) as a reference and ask your bank to allow for all charges.

Account name: Martin Randall Travel Ltd.

Bank: HSBC

Address: 1 Centenary Square, Birmingham, B1 1HQ

Account number: 85377277

Sort code: 40-38-04

Transfers from non-UK bank accounts: please instruct your bank to send payment in pound sterling (GBP)

IBAN: GB22HBUK40380485377277

Swift/BIC code: HBUKGB4B

☐ **DEBIT OR CREDIT CARD.** I authorise Martin Randall Travel to contact me by telephone to take payment from my Visa credit/Visa debit/Mastercard/AMEX.

Please tick payment amount, and then ensure you sign at the bottom of this form:

☐ **EITHER** Deposit 15% of total booking cost.

☐ **OR Full balance**
Required if you are booking within 12 weeks of departure.

TOTAL:

I have read and agree to the Booking Conditions and Privacy Policy (www.martinrandall.com/privacy) on behalf of all listed on this form.

Signature:

Date:

Martin Randall Travel Ltd
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London W4 4PH, United Kingdom

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From North America: 1 800 988 6168
info@martinrandall.co.uk
www.martinrandall.com

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New Zealand 0800 877 622
anz@martinrandall.com.au

MARTIN
RANDALL FESTIVALS

ATOL 3622 | ABTOT 5468 | AITO 5085

BOOKING DETAILS

PLEASE READ THESE

You need to sign your assent to these Booking Conditions on the booking form.

OUR PROMISES TO YOU

We aim to be fair, reasonable and sympathetic in all our dealings with clients, and to act always with integrity.

We will meet all our legal and regulatory responsibilities, usually going far beyond the minimum obligations.

We aim to provide full and accurate information about our holidays. If there are changes, we will tell you promptly.

If something does go wrong, we will try to put it right. Our overriding aim is to ensure that every client is satisfied with our services.

ALL WE ASK OF YOU

That you read the information we send to you.

SPECIFIC TERMS

Our contract with you. From the time we receive your signed booking form and initial payment, a contract exists between you and Martin Randall Travel Ltd.

Eligibility. You must be in good health, free of infectious illness, and have a level of physical and mental fitness that would not impair other participants' enjoyment by slowing them down or by absorbing disproportionate attention from the tour leaders. Please read 'Fitness for the festival' on page 21 and take the self-assessment tests described on page 24; by signing the booking form you are stating that you have understood what we are asking of you and are fit to participate. If you have a medical condition or a disability which may affect your holiday or necessitate special arrangements being made for you, please discuss this with us before booking – or, as soon as possible before departure. If during the festival or tour it transpires, in the judgement of the tour leaders, that you are not able to cope, you may be asked to opt out of certain visits or to leave altogether. This would be at your own expense. We reserve the right to refuse to accept a booking without necessarily giving a reason.

Foreign, Commonwealth & Development Office advice. Before booking, please refer to the FCDO website to ensure you understand the travel advice for the places to which the festival or tour goes. Non-UK citizens should look at the advice issued by their governments, which may differ significantly.

Insurance. It is a requirement of booking that you have adequate holiday insurance cover. The insurance must cover, at minimum, medical treatment, repatriation, loss of property and loss of payments to us in the event that you cancel your booking. If you are making your own arrangements for international travel, please ensure you have insurance that protects you in the rare event of Martin Randall Travel cancelling the festival or tour. *Experience indicates that free travel insurance offered by some credit card companies is not to be relied upon.*

Passports and visas. British citizens must have valid passports for travel outside the United Kingdom. The passport needs to be valid for 6 months beyond the date of the festival and/ or tour. For Schengen countries, your passport must have been issued less than ten years before the date you enter the country and valid for at least three months after the day you leave. Non-UK nationals should ascertain whether visas are required in their case.

If you cancel. If you have to withdraw from a festival or tour on which you had booked, there would be a

charge which varies according to the period of notice you give. Up to 85 days before departure the deposit would be forfeited. Thereafter a percentage of the total cost of your booking will be due:

Up to 85 days: deposit only
Between 84 and 43 days: 40%
Between 42 and 15 days: 70%
Between 14 days or fewer: 100%

For cruises only:

Up to 90 days: deposit only
Between 89 and 70 days: 40%
Between 69 and 50 days: 60%
Between 49 days and 30 days: 80%
29 days or fewer: 100%

Additional costs for individual arrangements (including but not limited to flight upgrades, flight amendments, extra nights at hotel(s), room upgrades and airport transfers) are subject to the same cancellation charges, apart from in the instance where we have previously notified you that an additional cost is non-refundable.

If you cancel your booking in a shared room but your travelling companion chooses to continue to participate, the companion would have to pay the single-occupancy price.

If you cancel a non-residential event we will return the full amount if you notify us 22 or more days before the event. We will retain 50% if cancellation is made within three weeks, and 100% if within three days.

We take as the day of cancellation that on which we receive written confirmation of cancellation.

If we cancel. We may decide to cancel a festival or tour if there were insufficient bookings for it to be viable (though this would always be more than 12 weeks before departure). We would refund you everything you had paid us.

Safety and security. Cancellation may also occur if civil unrest, war, natural disaster or other circumstances amounting to *force majeure* arise in the region to which the festival or tour was due to go. If the UK Foreign and Commonwealth Office advises against travel, we would either cancel or adjust the itinerary to avoid risky areas.

Health and safety. We have a safety auditing process in place and, as a minimum, request that all of our suppliers comply with local health and safety regulations. However, we operate tours in parts of the world where standards are lower than those you are used to at home, particularly in the areas of accessibility, handrails and seatbelts. We ask that you take note of the safety information we provide.

The limits of our liabilities. As principal, we accept responsibility for all ingredients of a tour or festival except those in which the principle of *force majeure* prevails. Our obligations and responsibilities are also limited where international conventions apply in respect of air, sea or rail carriers, including the Warsaw Convention and its various updates.

If we make changes. Circumstances might arise which prevent us from operating a tour or festival exactly as advertised. We would try to devise a satisfactory alternative, but if the change represents a significant loss to the tour or festival we would offer compensation. If you decide to cancel because the alternative we offer is not in your view an adequate substitute, we would give a full refund.

Financial protection for UK residents. Any money you have paid to us for a holiday which includes an international flight is protected by our Air Travel Organiser's Licence (ATOL, number 3622). Payments for holidays which do not include a flight from/to the UK are protected by ABTOT – The Association of

Bonded Travel Organisers Trust Limited. So, in the (highly unlikely) event of our insolvency in advance of the festival or tour, you would get your money back, or if we failed after it had begun, it would be able to continue and you would be returned to the UK at its conclusion. Clients living elsewhere who have arranged their own flights should ensure their personal travel insurance covers repatriation in the event of holiday supplier failure.

Financial protection – the official text. We are required to publish the following:

We provide full financial protection for our package holidays which include international flights, by way of our Air Travel Organiser's Licence number 3622. When you buy an ATOL protected flight inclusive holiday from us you receive an ATOL Certificate. This lists what is financially protected, where you can get information on what this means for you and who to contact if things go wrong. Most of our flights and flight-inclusive holidays on our website and in our brochure are financially protected by the ATOL scheme. But ATOL protection does not apply to all holiday and travel services listed. Please ask us to confirm what protection may apply to your booking. If you do not receive an ATOL Certificate then the booking will not be ATOL protected. If you do receive an ATOL Certificate but all the parts of your trip are not listed on it, those parts will not be ATOL protected. In order to be protected under the ATOL scheme you need to be in the UK when you make your booking and/or one of the flights you take must originate or terminate in the UK with the group.

We provide full financial protection for our package holidays that do not include a flight, by way of a bond held by ABTOT – The Association of Bonded Travel Organisers Trust Limited.

We will provide you with the services listed on the ATOL Certificate (or a suitable alternative). In some cases, where we aren't able to do so for reasons of insolvency, an alternative ATOL holder may provide you with the services you have bought or a suitable alternative (at no extra cost to you). You agree to accept that in those circumstances the alternative ATOL holder will perform those obligations and you agree to pay any money outstanding to be paid by you under your contract to that alternative ATOL holder. However, you also agree that in some cases it will not be possible to appoint an alternative ATOL holder, in which case you will be entitled to make a claim under the ATOL scheme (or your credit card issuer where applicable). If we, or the suppliers identified on your ATOL certificate, are unable to provide the services listed (or a suitable alternative, through an alternative ATOL holder or otherwise) for reasons of insolvency, the Trustees of the Air Travel Trust may make a payment to (or confer a benefit on) you under the ATOL scheme. You agree that in return for such a payment or benefit you assign absolutely to those Trustees any claims which you have or may have arising out of or relating to the non-provision of the services, including any claim against us (or your credit card issuer where applicable). You also agree that any such claims may be re-assigned to another body, if that other body has paid sums you have claimed under the ATOL scheme.

English Law. These conditions form part of your contract with Martin Randall Travel Ltd and are governed by English law. All proceedings shall be within the exclusive jurisdiction of the courts of England and Wales.

Privacy. By signing the booking form, or by booking online, you are stating that you have read and agree to our Privacy Policy (available online at www.martinrandall.com/privacy).

MARTIN RANDALL FESTIVALS

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MARTIN RANDALL TRAVEL...

is Britain's leading specialist in cultural travel and one of the most respected tour operators in the world.

MRT aims to produce the best planned, best led and altogether the most fulfilling and enjoyable cultural tours and events available. They focus on art, architecture, archaeology, history, music and gastronomy, and are spread across Britain, continental Europe, the Middle East, North Africa, India, Japan and the Americas.

For 2026 we have planned around 200 expert-led tours for small groups (usually 10–20 participants), six music festivals of our own devising (such as *Monteverdi in Venice*), several short history and music breaks, an extensive programme of online talks, and single days in London.

For over 35 years the company has led the field through incessant innovation and improvement, setting the benchmarks for itinerary planning, operational systems and service standards.

To see our full range of cultural tours and events, please visit www.martinrandall.com