



The EMFS Newsletter

June 2020 Issue 11 part 2

Hallo!

As promised, here is part 2 of the EMFS newsletter, Issue 11. I was very pleasantly surprised once more at the amount of material you provided. Many thanks indeed. We are all missing out music-making very much, and it's good to stay in touch with like-minded people. I hope this Newsletter goes some way to help with that.

I have to confess that I've picked up my viols very infrequently during lockdown. Somehow my hours have been filled to overflowing with lots of voluntary activities. It seems a little mad that life in lockdown feels busier than normal, but it's probably kept me sane. However I'm

determined to make time for viol practice this week. I haven't neglected my fiddle quite so badly. It's a handier instrument than a bass or tenor viol, and it certainly needed more practice than the viols.

I wonder how your time has been spent? Have you managed to be disciplined in your practice? It would be lovely to hear your lockdown experiences and thoughts, if you're willing to share them.

Very best wishes!

Sue

(sue@emfscotland.org.uk)

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Message from our EMFS Chair

Dear EMFS members and friends,

I hope you are all well and coping with lockdown. While we cannot play or sing together now, or indeed organise future music-making sessions with any certainty, we have been looking at how we deal with EMFS admin. A few changes are in the pipeline:

Newsletter and events notification : For some years, Sue Owen has been EMFS choir administrator, events mailing list coordinator, and the EMFS newsletter editor. There's considerable work in all these roles and Sue feels that some of the workload could now be undertaken by other people.

Sue will continue to deal with the choirs admin when the EMFS choir meetings resume. However, she will hand over the role of events mailing list coordinator to Susan White, our EMFS freelance administrator. Susan White will let you know when the handover is complete and inform you of any changes to the process. In the meantime, please continue to send events notifications to Sue Owen.

Sue will also be wanting to hand over or have help with the newsletter, especially when the EMFS choirs are up and running again, so we are beginning to think about how we continue with the Newsletter in future. If you are interested in editing or helping with the Newsletter, or have suggestions to make about the format, frequency and content, we'd love to hear from you. Please do get in touch.

Website : we plan to move the EMFS website onto a platform provided by Making Music. This will replace both the current EMFS website and the Membermojo membership site. It will allow us to deal with most EMFS admin (including membership renewal and event registration) using one site, with technical back-up from the Making Music IT team. We'll let you know when this happens. Until then both the current EMFS website and the Membermojo site will continue to be available. Our very grateful thanks go to Peter Winfield, who stepped into the breach some years ago to rebuild our website after it was hacked, and who also took the lead in setting us up with Membermojo for online membership processing. Peter has dealt with ongoing technical maintenance and queries since then, and will continue to do so until the new site is up and running. Thank you, Peter!

Membership year change: members have had an email letting you know that the current membership year has been extended to end of August and the new membership year will start on 1st September from now on. There is no need for you to anything now, unless Susan gets in touch with you individually to iron out any queries. Because we are changing the membership year start date, we also need to amend the constitution; a draft revised constitution will be circulated to members in due course for approval, along with AGM info.

Publicity / design help: We have not always been good at publicising our events as effectively as possible. We would really like to find volunteers with relevant skills, including digital and print design and social media, to help us reach more people. If that person could be you, please get in touch!

A reminder of the key email addresses for EMFS organisational stuff:

chairperson@emfscotland.org.uk will get to me; *membership@emfscotland.org.uk* will reach Susan White for general admin and membership matters; *sue@emfscotland.org.uk* will get to Sue Owen for choir matters, newsletter matters and (in the short term) events notifications.

Best wishes,

Alison

Scottish Recorder Orchestra (SCO)

Alison Tollick

Here are two newly published videos of the Scottish Recorder Orchestra in action in the June 2019 concert. Please click *here* for the first link to edited bits from the concert, it's just under 20 minutes long. For the second video, please click *here*. It lasts about 5 minutes and has short clips from the rehearsal and concert, plus a few interviews with players and the conductor.

Elisabeth Hedges 1938 - 2020

Colin Hedges



Elisabeth died in February 2020 after her ovarian cancer became more severe. She had been diagnosed eight years ago. She always hated the concept of “battling” against illness, as that assumed that you were a failure if you did not survive. She much preferred to approach everything with rationality. Her life reflects this, I think.

She was born in Hannover in 1938, her father a research chemist at what later became the University of Hannover, her mother a personal assistant and secretary. Her family on both sides from the nineteenth century on were academics and administrators, historians and authors. 1938 was a difficult time to be born, and as the war developed her twin brother died of meningitis, she survived polio, her father was killed somewhere on the Russian Front and she, her mother and new baby brother were evacuated south to the Göttingen area to unwilling hosts for refugees. Luckily there was hardly any bombing in Göttingen which prompted the British army to set up a base there. She had strong memories of military vehicles in town.

As 1945 came round, her mother kept the family going by sewing for hours; on several occasions there was no food left. Since the border to East Germany was only a few kilometres away, the natural hinterland was cut off to the city but it was one of the main reception areas into the 1950's for German prisoners of war returning from Russia. Names were read out on the radio every day; her father was not amongst the returners. Many women had remarried, only to find their husband returning. Elisabeth helped as a volunteer with the admin at the special camp.

Eventually her mother received a widow's pension and things improved. Elisabeth had an enjoyable time at the very selective girls' grammar school, playing the double bass and recorder, and singing in the well-known Bach choir in the city. Going to several universities, as was the norm in Germany, she studied History, English and Philosophy at Hamburg, Tübingen and Göttingen, coming over to York to be a German language assistant after qualifying as a teacher, where she married and settled.

In York she sang in the Chapter House Choir with Andrew Carter at the Minster, and also in York Musical Society under Philip Moore. She often played the recorder and piano.

Her major hobby over the last few years was certainly the viol. People reading this in Scotland will know her through viol events, through their hospitality, through lessons and courses, all of which she approached with energy and enthusiasm. We only moved to Scotland from York in 2016 when I eventually retired, to be nearer grandchildren and their family, so the Scottish viol scene was new to her but we regularly drove to Edinburgh, Glasgow and the Solway. Viol players visited us in Moffat where Elisabeth also organised a viol teaching weekend with Jacqui Robertson-Wade. We attended concerts where possible and she was able to sing with the Ludus Baroque Bach cantata project. We also continued to go down to Yorkshire so she could keep in contact with teachers and players there.

On a personal note, I would like to thank all her viol friends for their help and latterly support after her death. She (very rationally) asked for her music scores and other musical possessions to be sold for cancer charities and viol friends in York have kindly helped with this; I have given her special viol CDs to be presented to Knightswood School in Glasgow to encourage younger players and the new Glasgow Viol Consort. Through her music I have met wonderfully talented and friendly people, and explored many new areas of Glasgow and Edinburgh myself while she played.

Thank you again viol players and musicians for your welcome. When the “new normal” prevails, please drop in to Moffat if you are passing.

Richard Rastall (Yorkshire)

Elisabeth arrived on the Yorkshire scene quietly, but she was soon involved in all the consort-playing available. Originally she played the double bass, but she was persuaded to take up the bass viol and later played both treble and tenor. She became a regular member of the three consorts that meet in Leeds, and also played with groups in York and the Durham area. Her popularity is unsurprising to all who knew her: she was technically secure, very musical, and a friendly and quietly entertaining personality: a consort-member of the kind always welcome in any group. Thoughtful and considerate, she was happy to play with any violist of reasonable competence who enjoyed the music, and consequently fitted into all the Leeds groups, from the least confident to the most technically assured.

The Leeds groups play mainly the English repertory from Parsons and Byrd to Lawes, Jenkins and Purcell, and Elisabeth loved it all. Though not obviously of a researching cast of mind, she wanted to know about the music she was playing, and would ask for a translation of Italian titles. (This we were not always able to provide: would some kind italianist please translate the titles of fantasias by Coprario and others? - it would be a real service!) When I wrote a fantasia for her 75th birthday she wanted to know about the metrical psalm-tune it was based on and how the piece was constructed; and she suggested adding voices to the final section, in which Milton's setting is heard complete. One day we must collect six violists and four singers together so that we can perform it in her honour.

Elisabeth kept playing for as long as she could. She had an amazingly positive outlook and enjoyed life to the full. She battled hard against an illness that to our knowledge affected her for the last eight years or more of her life, and even in her final months, she and Colin made the trip down from Moffat so that she could join in the consort-playing in Leeds. She rarely made any comment about her illness, although it must have affected her constantly, as well as putting Colin under considerable strain. Those who knew Elisabeth will be grateful that she was part of their lives; and her many consort-playing friends will remember with gratitude the many hours spent in her company and that of the music that she loved.

May 2020

Helen Cais (Glasgow)

Elisabeth was introduced to me by Martin Barnett when she joined the Glasgow Viol Consort, after having moved to Moffat to be nearer to her grandchildren. As far as her health allowed she participated with vigour in these Sunday afternoon consort sessions, chauffeured by her husband, Colin, and had much to contribute from her acumen of viol studies.

We also met at one another's houses, sometimes joined by Sue Owen, sharing playing and hospitality. We tackled works from Byrd (she loved a stately Pavan) to Telemann, and she loved getting her fingering 'right', and the triumph of shaping a piece from start to finish.

I learned a great deal from her disciplined approach to viol-playing, and her sheer love of the music. Apart from that, her friendship gave me encouragement, confidence and inspiration. Her enthusiasm, energy and generosity have been a great source for on-going development for me, and I dare say for many others too. This was a deeply valued friendship.

Sue Owen (Midlothian)

Elisabeth and I first met in the very early days of the EMFS choir sessions in autumn 2016. We exchanged a few pleasantries over the registration desk, and then we talked together over our packed lunches. She mentioned her terminal illness at the very beginning of our friendship, but she didn't mention it much at all after that, unless it was to explain a cancelled attendance, or unless I asked her how she was. Our first conversation on that EMFS choir day turned to viol-playing and she was pleased to find out that I played bass and tenor viols. She invited me to her home in Moffat to play duos.

It's about an hour's drive to Moffat from Penicuik (where I live), and I thoroughly enjoyed the journey along the A701 across the Borders to Elisabeth's home. On that first occasion, we spent a wonderful morning exploring some of the easier duo repertoire. Typically generous, she invited me to stay to lunch.

After that initial meeting, I went several times to her home to play, sometimes with Helen Cais too. I realised very early on that she was a very competent player, and sometimes my anxiety about my own ineptitude kicked in to make me play worse than I would have done normally. I shall never forget her advice "Sue, let's remember that we are *playing* - and enjoy ourselves!".

Sometimes our viol-playing arrangements had to be cancelled as her illness became troublesome, or when she had to take time out for treatments or for grandparental duties.

Elisabeth's last attendance at EMFS choirs was in October last year, five months before she died. She had been unable to attend for some time. She was recovering from another batch of radiotherapy and had energy only for part of the morning session, then went home to rest, so there was no opportunity for a chat over lunch. But I am very glad that she managed at least some singing that morning.

She wanted to attend the Christmas choir session, and wrote to me that she had printed the music and thought it looked very exciting, but was feeling too exhausted to sing. At that point she said that playing the viol was still possible and physically easier than singing, expressing hope that she and I could meet for duos or trios sometime after Christmas. But by January, Elisabeth was in Dumfries hospital "to sort out a balanced pain control". She wrote "All staff are wonderful. I'm most grateful for all they are doing...we'll meet again later this spring". Less than two weeks before she died, Elisabeth wrote to me: "Triumph! Walked round the outside of the house in glorious sunshine!. Had to wear slippers, other shoes too tight, but a success!". I think that sums up her outlook on life very well.

I feel very privileged to have spent time with Elisabeth, playing viols and sharing tales of grandmotherhood. She was a thoroughly inspiring and courageous woman. I will always remember her with respect, gratitude and love.

An update on school-based Early Music making in Glasgow

Martin Barnett

Glasgow Schools Viol Consort Summer School

Following the end of the summer term in June 2019, the young players of the Glasgow Schools Viol Consort prepared to take part in their third annual viol summer school. Continuing on from the progress they had made been making during their regular meetings since the previous summer school, this was another opportunity for the young players to take part in workshops with the aim of helping them further develop their ensemble skills, technique and understanding of viols and early music in a wider context.

As per previous years the afternoon session was given over to various ‘viol visitors’ and the young players were once again delighted to be joined by members of the Squair Mile Consort. Ursula Schlapp and Vickie Hobson guided the kids through a ‘live analysis’ of some consort music, giving them the opportunity to explore several pieces of music in greater depth while the more advanced members of the group took part in a session with Thomas Munck working on some four-part pavans and fantasias by John Jenkins. Thomas also led a workshop on the French solo repertoire of the 17th century and the young players were treated to a performance of unaccompanied music by Sainte-Colombe and Marais.



Having enjoyed a presentation on the history and construction of Linarol viols, as well as the opportunity to try them out during the previous summer school, the young players were very excited to welcome back Richard and Vivien Jones. The focus of the 2019 summer school was dance music and equipped with an extra year of playing under their belts the kids were keen to try out the new repertoire on the Linarol viols.

Aside from learning how to accompany court dances, the kids also had the opportunity to try some of the dances themselves with the leadership and expertise of some members of Gaita. With everyone encouraged to wear their gym clothes, an energetic afternoon was spent in the school assembly hall trying out various dance steps and learning about the historical context of the dances. Equipped with their new skills, the session concluded with some of the kids grabbing their viols and breaking off into an ad hoc consort to accompany their own dances and all agreed the session was one of the highlights of the summer school.



As in previous years, the six-week course was over in the blink of an eye and the afternoon of the final session was spent entertaining friends and family with a summary of all of the music the young people had been working on, not forgetting a demonstration of some dancing to round off the performance!

Presentation of Early Instruments in SQA Exams

Over the past few years exciting progress has been made in terms of introducing a wider number of pupils to early instruments. Several of the young players who took up the viol during the inaugural Youth Viol Summer School in 2017 chose to present the viol as one of their two instruments for the National 5, Higher and Advanced Higher Music practical exams. Two of the viol players (and one second-study harpsichordist) were due to sit this year's SQA practical exams on the aforementioned instruments but were unable to do so due to the COVID-19 outbreak. However, another three viol players and one lutenist will begin preparing for next year's exams when the new term begins in August.

A New Young Lutenist



Thanks to Meg Munck's generous donation of a Renaissance lute, Knightswood Secondary now has one lucky young player who is thoroughly enjoying a new challenge! As a skilled guitarist, Connor has taken up the lute with ease and has been working his way through the elementary solo repertoire while taking every opportunity to accompany viols and recorders. Connor is due to sit his Advanced Higher Music exam in May 2021 and hopes to have a programme of lute repertoire prepared as a joint first study with the guitar.

Hyndland Recorder Consort

This year the young recorder players of Hyndland Secondary have benefitted from two awards from the Walter Bergmann Fund through the Society of Recorder Players. The first award was for a good quality alto recorder at A415 to enable soloists to play alongside the Glasgow Schools Viol Consort in addition to being available for future exam use with harpsichord accompaniment. The second award was for the purchase of one tenor and one bass recorder to complement the existing stock of instruments and to allow pupils to be able to take their recorders home. The fund has supported the consort's subsequent performances both in school and in the local community as well as widening the opportunity for an increased number of pupils to get involved. Although this is a fairly new initiative, the Hyndland Recorder Consort has made excellent progress to date under the tutelage of their teacher Lorna Holl and several plans are in place to support the continued development of the ensemble while providing a wider performance platform to promote the excellent work they have achieved so far.

Shakespeare Schools Festival

In December 2019 five of our young musicians formed a broken consort and provided incidental music for an abridged performance of Shakespeare's Hamlet, performed by Drama students from Knightswood Secondary as part of the Shakespeare Schools Festival. The event consisted of an evening performance of several abridged Shakespeare plays performed by various Glasgow Schools. Hosted by the Royal Shakespeare Company, the participants took part in workshops and received coaching on their chosen play prior to a sold-out performance at the Theatre Royal in Glasgow. Needless to say, Knightswood Secondary's contribution was the only performance which contained live music on period instruments – much to the praise of the RSC tutors and staff/pupils from the other schools!



Future Plans

The next big event in our calendar of activities was due to be a Historically Informed Performance summer commencing in July 2020. Sadly, this has been postponed due to the current restrictions but the prospect of it now taking place in summer 2021 gives us more time to plan subsidiary events throughout the coming year. In addition to provision for viol players, the summer school will cater for recorder players and give a wider number of young people the opportunity to study the lute and harpsichord with some of Scotland's most prolific instrumentalists.

Support Us

In a time where the value of school-based instrumental provision is being challenged it will come as no surprise to hear that all of the above has taken place without any financial support from the local authority. In order to operate we rely on equipment and financial donation from the public, in addition to ticket sale revenue from our annual performances during the Glasgow West End Festival. As the festival has also been cancelled this year there is concern about the impact this will have on our ability to continue to offer such a unique experience to our young players. As such we are open to receiving support from anyone who would be willing to help towards the cost of our usual overheads (venue fees, specialist workshop costs, replacement strings etc.) as well as the purchase/donation of instruments. Sadly, it takes us a long time to save up for a new instrument but an increase in our existing stock equates to an increase in the number of young people we can engage. If you'd like to support us then please don't hesitate to get in touch! Please email Martin Barnett (mbarnett85@live.co.uk)

Early Solo Flute Music

Peter Harrison

In these difficult times we can't make music with friends and colleagues so I've been digging out my solo flute music.

Flute playing was a popular pastime in the eighteenth century and a number of pocket-sized collections of music were published for the instrument.

Please click *here* for a little home video of excerpts from three of the collections and a version of the Hallelujah Chorus from "Harrison's New German Flute Magazine" (no relation!) of 1787.

Enjoy the video!

I'm hoping through the video to raise funds for the Railway Children Charity. The Charity supports street children in India, Africa and also has refuges in the UK. Recently I spent some days working with the organisation in Delhi and I now know from personal experience what excellent, committed and caring work is done.

Please make a donation if you can by clicking this link: www.railwaychildren.org.uk

I can make copies of the music featured on the video if anyone's interested.

Peter

www.peterharrisonmusic.co.uk

www.concertroyal.co.uk

Consort Music minus 1 from Music in the Marches

Annie Nethercot

When the CoViDi9 lockdown began, in order to stay cheerful I decided to make a list of 101 GOOD things to come out of it. This is one of them: David Hatcher, rather than his thumbs, has been twiddling his recording knobs. Knowing that many of us are missing playing consorts with each other he has made it possible for us to play with him! Further details are given in the poster below. Please email David (djhatcher@icloud.com) to place your order.

Consort music minus one
a new project for these distracted times

With all of us in varying states of social isolation, the resulting musical isolation means that we are all denied the joy of playing consort music together with one's friends (unless one is fortunate enough to live with a consort of viol players).

Whilst not a replacement for the pleasure of such gatherings, the *Consort music minus one* project will hopefully enable us all to keep in practice and at least enjoy playing good polyphony "together" with the other parts.

Exploring the techniques of multi-track recording in order to produce a number of Mp3 files with which you can play along, I have recorded a number of pieces from an editing project that I have recently completed. This is a complete edition of a manuscript of German song from the early 16th century, originally published in Frankfurt by Christian Egenolf in 1535, under the title *Gassenhawerlin und Reutterliedlin*, (roughly, "Street songs and mounted attendants' songs"). The manuscript contains 78 short four-part pieces, all texted, by numerous composers. Unlike my previous publication (*Consort music from the court of Maximilian I*), this collection has fewer "high art" pieces, largely concentrating on more direct, earthy repertoire.

With each purchase, you will receive the link to a downloadable folder containing six files: the score from the new edition and five Mp3 sound files. One of these is a complete performance whilst the other four each have a part missing so that you can play along without being doubled. The pitch is A440 and the recordings are played on the set of Richard Jones viols used by the Linarol Consort (I have tried out playing along with Jacobean viols and they work perfectly well - you can always adjust the volume!). Each sound file begins with a click count-in to let you know when to start. Each piece is £4 and you can order by sending an e-mail to djhatcher@icloud.com.

Some of the skills involved in multi-track recording overlap with more normal music-making, but some have required adaptation and learning, not to mention advice from friends who spend their time at the other end of a mic - the end with all the knobs attached. Thanks are due to recording engineers Adrian Hunter, for advice on what equipment to get, and to Alan Crumpler for the loan of equipment whilst awaiting delivery. The project would not have been possible without the generous support of Angel Early Music.

The recordings are obviously not CD quality, but I am confident that they will provide an enjoyable way for us all to play consort music in the glory of our own, isolated homes.

Have fun!

Agoff, Caracci 1535

EMFS Choirs. Update and plans

Philip Redfern

It seems very strange not to be looking ahead to, and preparing for, EMFS Choir Saturdays: we may only have been going for four years, but this has become what feels like a permanent part of the landscape!

As soon as we have the all-clear to engage in some live choral activity, whether distanced or in closer proximity (like the harmony!), rest assured we will be ready to go for it and relaunch our activities with all possible despatch.

Advice from some quarters in the business suggests we may well not be able to gather to make music before January, 2021. So, with that in mind, and to give us all something to look forward to, here are some plans and provisional dates for next season.

Spring Term 2021: (provisional dates - 9th January/13th February/13th March)

EMFS Choir (pm)

Music for Holy Week: settings of the Lamentations and Tenebrae by composers including Victoria, Palestrina, Tallis, Allegri, Lassus et al.

Advanced Choir (am)

Palestrina - Assumpta est Maria: Mass and Motet (SAATBarB)

Summer Term 2021: (provisional dates - May 8th / June 12 / July 10)

EMFS Choir (pm)

Fa-la-la. and all that nonsense! Ballets, Canzonettas and 'Songs from the shows' - English and Italian secular songs.

Advanced Choir (am)

Weelkes, Wilbye and the Golden Age of the English Madrigal

Additional events:

We are currently in discussion with David Allinson (Canterbury) and Matthew O'Donovan (Stile Antico) about leading choral workshops for us during next year. More info follows!



Will it look a bit like this when we meet again?

Any ideas for an official EMFS choir face mask design?

(image: <https://www.timeslive.co.za>)

Where have all the singers gone?

Lynne Hope sent us a link to an article on prospects for choral singing after the SARS-CoV-2 pandemic. The article is by Martin Ashley Editor-in-chief, ABCD Choral Directions Research. (In case you didn't know (I didn't!), the ABCD (Association of British Choral Directors) is the only UK organisation which is devoted entirely to supporting those leading choral music, both amateur and professional. They are committed to promoting, improving and maintaining opportunities for the professional development of all those leading singing of any kind, whether in the classroom or in the community. Their 700+ members represent nearly 2000 choral groups and include teachers, composers, singers and students, leading singing of all kinds). Please click *here* for the full article.

I have included the conclusions of the article in the Appendix.

Music links from EEMF

The Eastern Early Music Forum circulated this information recently:

“Robert Johnson, who runs the EEMF website, has put together a list of organisations and individuals who are offering opportunities for playing or singing, or online tuition, and the links to their sites. The information is on a new page on our website entitled “Lockdown Links”.

To access this, just go onto our website *www.eemf.org.uk*, and look for the page Lockdown Links.

There are a lot of opportunities highlighted on this page, and Robert is regularly updating the page as new opportunities come to light.

If you have any queries about the page or the site, or information about other opportunities, please contact Robert on *robtjohnson@aol.com*.

Happy hunting!

Mike Feinson, Membership and Distribution Secretary EEMF

Capella Nova

Cappella Nova, founded in 1982 by Alan and Rebecca Tavener, has an unrivalled reputation as champions of Scotland's unique treasury of early vocal music. The group is also “famous for its performances of contemporary music” (The Guardian), having commissioned and premiered more than 100 new works since 1986. In 1996 they recorded the award-winning soundtrack by William Sweeney for the Tartan Short film *an iobairst*. In 2003 they provided ensemble vocals for the critically-acclaimed album *Hate* by The Delgados. In 2009 they premiered *Red*, the first a cappella work by Craig Armstrong. In 2016 & 2017 the group toured Scotland with the award-winning contemporary programme “Echoes & Traces”, eight new works to mark the 900th anniversary of the martyrdom of St Magnus of Orkney. Cappella Nova run an active outreach programme offering all kinds of ways for everyone and anyone to get involved in singing, including the Scottish Plainsong Choir. Cappella Nova's latest Outreach newsletter for Spring 2020 follows.

Cappella Nova outreach newsletter

Spring 2020

Alan and Rebecca Tavener

It's a long time since our last Newsletter, and now the Scottish Spring has well and truly sprung, even to the extent of us enjoying some Summer-like days of late. Like everyone else, unfortunately our activities were suddenly abandoned, with our annual *A Big Spring Sing* being one of the first casualties, so we are looking forward to the time when we can offer another *Big Sing*. Meanwhile, we have not been alone in exploring and developing other avenues for musical engagement through singing, listening and appreciation and, whilst we have been updating the *Cappella Nova Outreach Web Page*, here is the very latest news, hot off the press:

Cappella Nova Outreach in association with Strathclyde University's Centre for Lifelong Learning

Please click [here](#) for the Summer 2020 online programme. Bookings are now open

Singing with Understanding I – Music Pitching Tips for Choir Singers, led by Alan Tavener

6 Meetings: Mondays 6 July-10 August, 10.00-11.30am, repeated 2.30-4.00pm.

Musical Appreciation led by Edward Caswell, from Leipzig

5 Meetings: Tuesdays & Fridays 10-24 July, 10.00-11.00am, repeated 2.30-3.30pm

Singing with Understanding II – Music Reading Tips for Choir Singers, led by Alan Tavener.

6 Meetings: Wednesdays 8 July-12 August, 10.00-11.30am, repeated 2.30-4.

Health and Wellbeing through Song by Zoom, led by Anne Lewis.

4 Meetings: Tuesdays 21 July-11 August, 11.00am-12.00noon, repeated Thursdays 23 July-13 August, 11.00am-12.00noon

Musical Theatre Appreciation, led by Libby Crabtree.

6 Meetings: Mondays & Fridays 17 August-4 September, 10.00-11.00am

The Scottish Plainsong Choir, Cappella Nova's 'community choir'

Coming soon... an online get-together of the Choir! The Choir normally meets on an ad hoc, project-to-project basis, and all those on the Choir circulation list will automatically receive notification of the trial online session, so if you would like to be added to the Choir circulation list, simply indicate this on Cappella Nova's Contact Form (please click [here](#)).

Cappella Nova Outreach in association with Alzheimer Scotland

Normally held on the second Wednesday afternoon of the month at Alzheimer Scotland's Bridgeton Resource Centre in Glasgow, *We Sing Together Café* comprises an enjoyable hour of singing favourite, fun songs from a variety of traditional, popular and light music traditions. All those on the Café circulation list will automatically receive notification of the trial online session, so if you would like to be added to the Café circulation list, simply indicate this on Cappella Nova's Contact Form (please click [here](#)).

Cappella Nova Outreach in association with Musica Sacra Scotland

Cappella Nova's 'community liturgical choir' *St Columbkille's Schola* normally sings every two or three weeks at 4.00pm Sunday Mass in the magnificent St Columbkille's Church in Rutherglen, G73 2SL. Coming soon... an online get-together of the Schola! All those on the Schola circulation list will automatically receive notification of a trial online session, so if you would like to be added to the Schola circulation list, simply indicate this on Cappella Nova's Contact Form (please click *here*).

Cappella Nova and Canty on Youtube

During Lockdown, our visual Artist friend and collaborator Maria Rud has also been developing her techno-skills, and one of her recent ventures with Rebecca Tavener has been a new video (please click *here*) of "Art Animotion" which combines a recording by Canty (music by Sir John Tavener) with live painting.

Many years ago, Cappella Nova recorded the complete authenticated music of the Scottish Renaissance composer Robert Carver. These recordings are still available from the Cappella Nova shop (please click *here*), and a couple of years ago we recorded a short film (please click *here*) on location in Stirling at the Church of the Holy Rude and the Chapel Royal at the Castle, places with which Carver's life and music were closely associated. Meanwhile, to whet your appetite for Cappella Nova's fourth CD of the music of Sir James MacMillan, here are a couple of extracts from volume 1 (please click *here*) and volume 2 (please click *here*).

Enjoy!

Singing Tips...

Many of you have been enjoying and benefitting from Rebecca's regular Singing Tips. They have been specially tailored for the Scottish Plainsong Choir and the St Columbkille's Schola, and cater for singers at all levels. They are also available on The Morning Choir Webpage (please click *here*), combined with a range of non-religious songs and music sheets which you may enjoy singing along to.

Donations...

Before signing off, we would like to assure all our supporters that Cappella Nova is currently financially stable. This is in large part due to a substantial, unsolicited donation received in February, which is enabling us to become better equipped to develop online opportunities. Thankfully, the current climate is showing the musical and academic communities to be generous in terms of sharing knowledge and expertise, so when a supporter asks about making a donation to Cappella Nova, we have responded by saying we too are happy to pass on opportunities.

At the same time, now that we can all see that we are "in it for the long haul", should anyone wish to make a donation, this would be most welcome, and can be done here by PayPal (you do not need a PayPal account - please click *here*). If you wish to allocate your donation to something specific, we would suggest either the "Angels Scheme" for Cappella Nova's next CD release (volume 4 of our recordings of music by Sir James MacMillan - please click *here* for more details), otherwise we shall allocate it to "We Sing Together Online". If you are a UK Taxpayer and wish to Gift Aid your donation, a Declaration Form is also available (please click *here*).

With every good wish for health and wellbeing through music.

Alan Tavener

Conductor: Cappella Nova, and Director: Cappella Nova Outreach

Cappella Nova is a charitable body, registered in Scotland, number SC005380,
at 35 Crosbie Street. GLASGOW G20 0BO. Tel: 0141-552 0624

Hymn and Song tunes from a lock-down organist

Lynne Hope has sent the following links to domestic recordings featuring her partner Tony Baldwin playing their house organ - a mix of hymn tunes and secular pieces. Not early music, mostly, but tunes to cheer us up in lockdown.

Hymns

Be thou my vision (Slane trad. Irish)

<https://youtu.be/d3MYVdWCwDg>

I vow to thee my country (by Holst)

<https://youtu.be/hBmR-TFNbU4>

Will your anchor hold (by Kirkpatrick)

<https://youtu.be/Yy8Brv1Ips4>

O Jesus I have promised (Wolvercote by Ferguson)

<https://youtu.be/7DhJx-omXcU>

Dear Lord and Father

<https://youtu.be/9Igzzb75VY0>

Guide me O

<https://youtu.be/ziED34TWMqs>

The Lord's My Shepherd

<https://youtu.be/KaX4aElMkH8>

Be still my soul (Finlandia by Sibelius)

<https://youtu.be/3z6-kCTTale>

Christ is made the sure foundation
(Westminster Abbey by Henry Purcell)

<https://youtu.be/rwzWuay-XiM>

I bind unto myself today (St. Patrick's
Breastplate)

<https://youtu.be/-x6HJEfVvTg>

Give thanks with a grateful heart CH4 180

<https://youtu.be/cSwIVr3icEE>

Blaenwern - Welsh

<https://youtu.be/H9reITx9CHY>

Love Divine (Hyfrydol)

<https://youtu.be/kuGfAq5Qn00>

In Christ Alone (Stuart Townsend)

<https://youtu.be/iizMYqDzF3k>

Because He Lives (William Gaither)

<https://youtu.be/iVoD8hpurAI>

Let there be peace on earth (Sy Miller)

<https://youtu.be/XLzUAZooHvI>

Silent Worship (G. F. Handel)

<https://youtu.be/29NK6ZouRbo>

Ave Maria (Schubert)

<https://youtu.be/Vl44J6iswOQ>

All hail the power of Jesus' name (Ladywell)

<https://youtu.be/jStYML7v04g>

O little town of Bethlehem (Christmas Carol
by Walford Davies)

<https://youtu.be/yFNk4m302Tw>

Amazing Grace

<https://youtu.be/GEXGCSqPDaA>

Nearer my God to thee

<https://youtu.be/HKIbEs4qs6s>

Close every door to me (Andrew Lloyd
Webber)

<https://youtu.be/iblauUauj94>

The old rugged cross

<https://youtu.be/IRvesLPBI2s>

How great thou art

<https://youtu.be/evpDIZbh99Q>

Abide with me

<https://youtu.be/g7cJH6P-iZw>

VE Day Tribute

A Nightingale Sang

<https://youtu.be/garIEH5qz00>

We'll Meet Again

<https://youtu.be/v7wZ3QgzPSGA>

White Cliffs of Dover

<https://youtu.be/f2duzbfpqqE>

Other secular music

Moonlight Serenade (Glen Miller)

<https://youtu.be/PxHXfb9xM4E>

Chariots of Fire (Vangelis)

<https://youtu.be/i8mocWUiS3k>

Star Wars March (John Williams)

<https://youtu.be/b6eKgreLA-4>

Eleanor Rigby (Lennon & McCartney)

https://youtu.be/GDPbCbN_Kjc

Mull of Kintyre (McCartney)

<https://youtu.be/kYDo-tAZVbo>

Promenade from 'Pictures at an Exhibition'

by Moussorgsky

<https://youtu.be/WAqcXrAbkFY>

Yellow Submarine (Lennon - McCartney)

<https://youtu.be/9uBtLAqUVEE>

Bring Me Sunshine (Dee & Kent)

<https://youtu.be/ol1AP2IqoXs>

If I can help somebody (Alma Androzso)

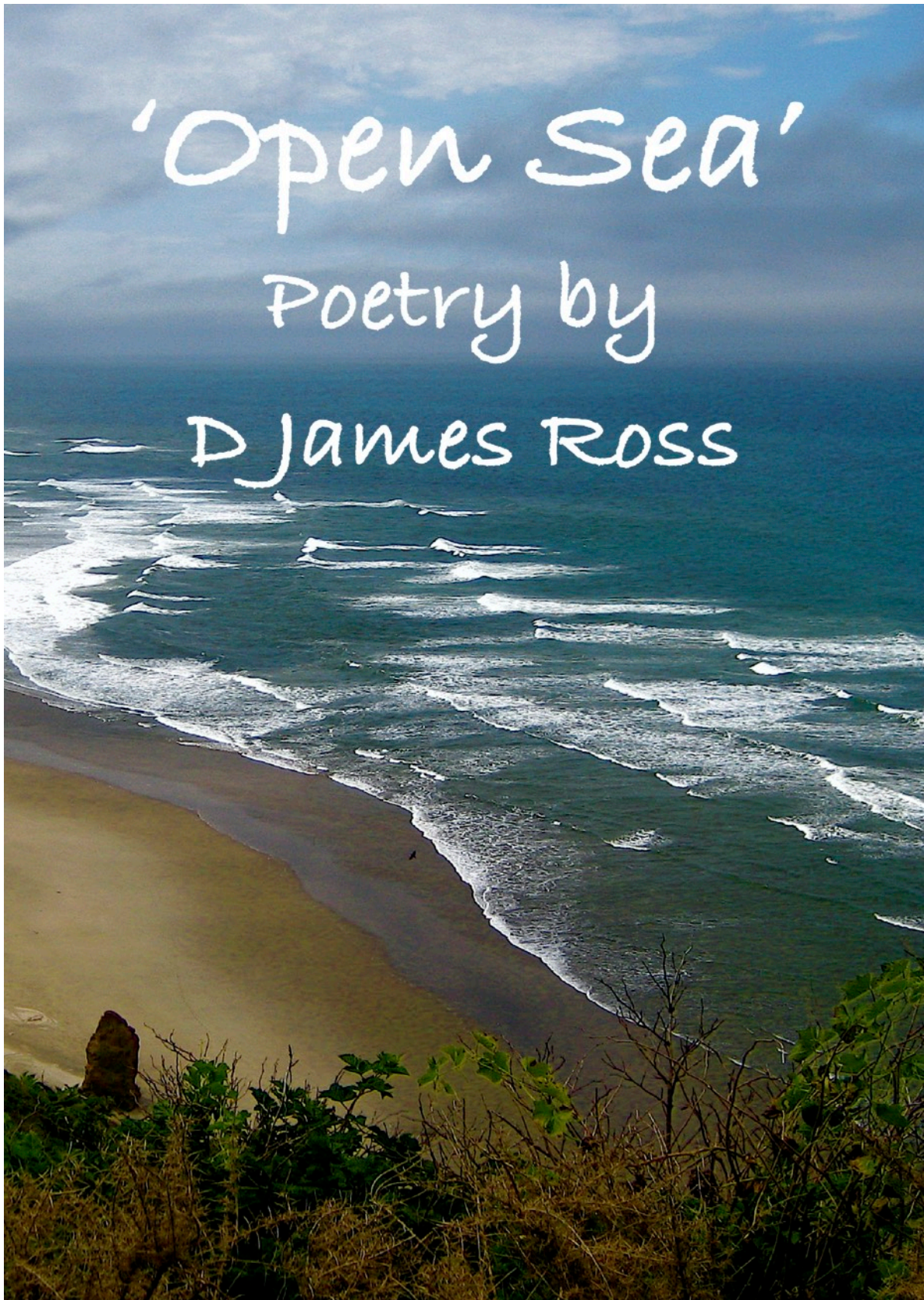
<https://youtu.be/TMbnOnWmFcc>

Maid of Morven

<https://youtu.be/S2y7NQTm65o>

Nothing to do with Early Music -

but James Ross is a wonderful, generous Early Musician who writes regularly for the EMFS newsletter!



For his fifth published collection of poetry, Highland poet D James Ross has drawn together poems on a plethora of subjects and in a wide range of styles. Poems about the ocean and the natural world give voice to environmental concerns. We travel abroad as well as through time, and we contemplate the aging process. But this is a collection, where the poet's infectious sense of humour is never far away. Open - see!



- about 'Life & Death & Stuff'

'These are poems of kaleidoscopic variety that engage the reader in a rewarding and rich conversation.'

- Dr Jim Reid Baxter

- about 'Orkney Strata & Mosaics'

'D James Ross's view of Orkney is powerful stuff, linking the past and the present, the mystical world and the natural world. A must read!'

- 'Living Orkney'

- about 'Shifting Shorelines'

'A splendid new collection - I enjoy the wide-ranging voice.'

- Dr John Purser

Published by CMF Publications, Inverness, 2020

For further information or to order copies of

'Orkney Strata & Mosaics', 'Life & Death & Stuff',
'American Sublime', 'Shifting Shorelines' and 'Open Sea'

contact - CMF Publications, 'Cullaggan', 18 Sunnyside,
Culloden Moor, INVERNESS, IV2 5ES

ross.coronach@btinternet.com

'bye for now!

I hope you enjoyed part 2 of Newsletter issue 11. The next issue will appear in early autumn. Articles of any kind relating to Early Music will be very welcome. Don't forget to look in the Appendix for miscellaneous goodies (though there is only one this time).

I hope that you keep safe and well in body, mind and spirit.

Sue Owen
sue@emfscotland.org.uk

Appendix

Additional information