



The EMFS Newsletter

Summer 2019 Issue 8

Hallo!

Welcome to Issue 8 of the EMFS newsletter. I am very grateful to all contributors, especially James Ross who has written many lively, interesting and authoritative articles for our newsletter over recent years. Special thanks are also due to Louise Guy whose Master's degree has also furnished us with several interesting articles. And I am always very grateful that the wonderful Thomas Green still agrees to proof-read with extremely friendly but sharp eagle eyes.

If you are interested in any event, please do double check the details elsewhere as I am capable of transcription error.

Please let me know if you can offer or suggest articles for next issues of the EMFS Newsletter (sue@emfscotland.org.uk).

Thank you and happy reading!

Sue

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Message from our EMFS Chair

Dear EMFS members,

June already! This EMFS year seems to have birlled along awfie quickly, with much activity. The Early Music choir goes from strength to strength. Viol players enjoyed excellent coaching weekends with Alison Crum and Ali Kinder. We ran our second performance day in St Cecilia's Hall and organised well-attended workshop days with Philip Thorby and Robert Hollingworth. Tom Beets and Joris van Goethem came from Belgium to Dollar to inspire recorder players. The Spring music-making day was well attended; it was heartening to see some new faces there as well as our loyal regulars. Behind the scenes, work has continued to streamline the membership process and to improve the website. Thank you all for your continued support, and especially to the committee for their hard work and enthusiasm.

Several people have asked me if we can extend the range of EMFS activities to areas outside of Edinburgh and to other specialisms, e.g. loud winds, early dance. Of course we can - but only if people come forward with the time, energy and enthusiasm to take these projects on. The existing committee, myself included, is doing as much as it can manage - and my previous pleas for help have gone sadly unanswered.

We do have a reasonably healthy bank balance. The AGM agreed in principle to a proposal to make occasional small grants available to other organisations, to encourage them to organise participatory or educational early music events. Detailed proposals will be circulated to members after the summer. If you know of people or organisations in your area who might be interested in running occasional early music workshops, please do suggest that they contact us. At heart, EMFS is surely about bringing early music enthusiasts together to sing, play and listen.

There will be some lovely early music to hear at the various Scottish music festivals over the next 4 months (the Lammermuir programme which dropped into my letterbox today contains some gems). I wish you a good musical summer and look forward to another EMFS year starting in the autumn.

Alison

Events, workshops and other treats for your diary

SCOTLAND

JUNE 2019

- Sat 8 Jun
10.30am - 3.30pm
- Rubislaw Church Centre Beaconsfield Place, Aberdeen, AB15 4AB
The Society of Recorder Players, Aberdeen Branch Playing Day
 Stuart was for many years a visiting conductor with the SRP, a regular conductor at the Scottish Recorder Festival and on several occasions at the National Recorder Festival. Stuart is the course director for the Scottish Recorder Course held at Tulliallan in September.
 Tea, coffee and home baking will be available. Please bring a packed lunch and a music stand. Parking is available free of charge in the Centre's car park. On-street parking is also available. The playing day is held in memory of Sheila Wright, an Aberdeen Branch founder member
 Free - donations welcome
 Email aberdeen@srp.org.uk to book your place.
- Sun 9 Jun
6pm
- Mannofield Parish Church, Great Western Road, Aberdeen, AB10 6UZ
Scottish Recorder Orchestra concert
<https://sro2017.wordpress.com/> for more information
- Sun 9 Jun
3 - 4pm
- Nairn Museum, Viewfield House, Viewfield Drive, Nairn, Nairnshire, IV12 4EE
"Wicked Wild Beast!"
 Coronach
 Using recorders and wire-strung clarsach, Coronach explore secret messages in music at the Renaissance Court of Scotland by Robert Carver, Guillaume de Machaut, Clemens non Papa and Loyset Compère
 Admission £10 in aid of Nairn Museum (Refreshments provided). Tickets in person from the Museum or contact tel. 01667 456791 or manager@nairnmuseum.co.uk
- Sun 9 Jun
4pm
- St Bride's Church, 69 Hyndland Road, Glasgow, G12 9UX
Glasgow Viol Consort's Annual Recital at the West End Festival 2019
 The Glasgow Viol Consort, dir. Martin Barnett
 Glasgow's amateur society of viol players perform their annual recital of renaissance instrumental music featuring a programme of repertoire for 3 to 8 viols. The performance will also showcase the talented young players of the Glasgow Schools Viol Consort, with all proceeds going towards the running costs of the Youth Viol Summer School 2019.
 £5/£3 on the door
www.glasgowviolconsort.co.uk
- Tue 11 Jun
8pm
- Kelvinside Hillhead Parish Church, Observatory Road, Glasgow G12 9AR
Cathures at the West End Festival
 The Cathures Choir
 Cathures is an auditioned chamber choir based in Glasgow, Scotland. We sing a wide variety of music, both sacred and secular, taken from the Renaissance, Baroque and Romantic periods, through to the 21st century. This renowned Glasgow-based chamber choir Cathures returns to fill the wondrous acoustics of Kelvinside Hillhead Parish Church with a varied programme of polyphony and part-songs. Join us for an evening of lively and contemplative works from the 16th to the 21st century!
 FREE - Donations welcome at the door

Events, workshops and other treats for your diary

SCOTLAND

JUNE 2019

Wed 12 Jun
8pm

Dornoch Cathedral, Dornoch IV25 3SJ

Magnificat!

Musik Fyne (dir D James Ross) with Inverness Trombones

“The Magnificat (or the ‘Song of Mary’) is taken from the Gospel of Luke, where Mary rejoices at being chosen to bear Jesus. The strongly narrative character of the text has made it irresistible to composers throughout the ages, who have enjoyed representing in music the scattering of the proud, the putting down of the mighty from their seat, and the exalting of the humble and meek. In times of profound social inequality the filling of the hungry with good things and the rich being sent empty away represented in music must have struck a powerful chord. We perform a fine Latin Magnificat by the English composer William Mundy, possibly dating from the reign of Mary Tudor, while the magnificent setting of the English text in William Byrd’s *Great Service* illustrates the growing popularity of the Magnificat in the Elizabethan era. Responding to recent research, our performance features organ and brass instruments as well as Tudor pronunciation. The opulent setting of the Magnificat by the Venetian composer Giovanni Gabrieli would have featured in services in St Mark’s in Venice, while we have augmented the Edwardian setting by Charles Villiers Stanford by adding brass parts from his own orchestration. We intersperse our Magnificats with a number of Magnificat Antiphons, most notably seven striking settings by the much-loved contemporary Estonian composer Arvo Pärt.”

Admission Programmes £10 in aid of Maggie’s Highland and Pluscarden Abbey’s charitable work (on sale at the door from 7.30pm).

Fri 14 Jun
8pm

Inverness Cathedral of St Andrew, Ardross St, Inverness IV3 5NN

Magnificat!

Musik Fyne (dir D James Ross) with Inverness Trombones

See entry for Wed 12 June.

Admission Programmes £10 in aid of Maggie’s Highland and Pluscarden Abbey’s charitable work. (on sale at the door from 7.30pm)

Sat 15 Jun
7.30pm

Old St Paul’s Episcopal Church, 39 Jeffrey Street, Edinburgh EH1 1DH

A Scottish Celebration: A Journey through the Musical History of Scotland

The Scottish Chamber Choir 50th Anniversary Concert

This atmospheric and historic venue will resonate to a concert of Scottish choral music through the ages. We will explore the national choral repertoire from early plainchant to a brand new commission and will dip into the choir library to include James MacMillan’s visceral Cantos Sagrados which was commissioned by the SCC in 1989 and now enjoys a prominent place in the international choral repertoire.

£12/£6 (student)/free (under-18)

<https://www.ticketsource.co.uk/scottishchamberchoir>

Events, workshops and other treats for your diary

SCOTLAND

JUNE 2019

- Sat 15 Jun
7.30pm
- St Cecilia's Hall 50 Niddry Street Edinburgh, EH1 1LJ
The Sypernt Summer Concert Series 2019: Ensemble Pizzicar Galante
 Anna Schivazappa (mandolins), Fabio Antonio Falcone (harpsichord) Ronald Martin Alonso (viola da gamba) and Romain Falik (theorbo)
Splendours of the Baroque Mandolin: This concert takes the audience on a musical journey through European capital cities in the 18th century with works by Vivaldi, D. Scarlatti, Gervasio, A. Scarlatti, Valentini and Boni.
 £18/£16 (over 60s)/£5 (students, children & unwaged) on the door, or The Queen's Hall Box Office: 85-89 Clerk Street, Edinburgh EH8 9JG 0131 668 2019;
www.thequeenshall.net
 All 3 concerts for £45/ £39 (over 60s). £1 transaction fee per booking for online and telephone transactions.
- Sat 15 Jun
8pm
- Pluscarden Abbey, Elgin, Morayshire, IV30 8UA
Magnificat!
 Musik Fyne (dir D James Ross) with Inverness Trombones
 See entry for Wed 12 June.
 Admission Programmes £10 in aid of Maggie's Highland and Pluscarden Abbey's charitable work. (on sale at the door from 7:30pm)
- Sat 22 Jun
12 - 2pm
- Mount Stuart, Rothesay, Isle of Bute PA20 9LR
A Scottish Celebration: A Journey through the Musical History of Scotland
 The Scottish Chamber Choir 50th Anniversary Concert
 See entry for Sat 15th June.
<https://www.ticketsource.co.uk/scottishchamberchoir>
- Sat 22 Jun
7pm
- Clark Memorial Church, Largs Bath Street, Largs, KA30 8BL
A Scottish Celebration: A Journey through the Musical History of Scotland
 The Scottish Chamber Choir 50th Anniversary Concert
 See entry for Sat 15th June.
<https://www.ticketsource.co.uk/scottishchamberchoir>
- Sat 22 Jun
7.30pm
- St Cecilia's Hall 50 Niddry Street Edinburgh, EH1 1LJ
The Sypernt Summer Concert Series 2019: The Rossetti Players featuring Jean-François Madeuf
 Natural trumpet player Jean-François Madeuf is joined by Barbara Konrad (violin), Marrie Mooij (violin and viola), Sylvestre Vergez (viola), Ronan Kerno (bass viol) and Eugène Michelangeli (harpsichord) in a programme of 17th-century music.
Music at the Habsburg Court: under the Habsburg Empire, composers like Biber in Salzburg, Schmelzer in Vienna and Vejvanovský in Kroměříž wrote chamber music where the trumpet is treated as equal to the violin. The balletti will be performed as chamber sonatas with harpsichord.
 £18/£16 (over 60s)/£5 (students, children & unwaged) on the door, or The Queen's Hall Box Office: 85-89 Clerk Street, Edinburgh EH8 9JG 0131 668 2019;
www.thequeenshall.net
 All 3 concerts for £45/ £39 (over 60s). £1 transaction fee per booking for online and telephone transactions.

Events, workshops and other treats for your diary

SCOTLAND

JUNE 2019

Sat 22 Jun
2 - 4pm

Inverness Cathedral, Ardross St, Inverness IV3 5NN

Sacred Music Workshops

This exciting new project, a collaboration between D James Ross and Inverness Cathedral, offers amateur musicians the opportunity to play or sing Sacred Music in a series of workshops at the Cathedral.

To receive an e-flyer with full details including how to apply, please contact Sue Lightman (suelightman@gmail.com)

Music by Josquin, Tallis, Michael Haydn and the Sanctus from the Missa Luba

Fri 28 Jun
7.30 - 9pm

Rosslyn Chapel, Chapel Loan, Roslin, Midlothian EH25 9PU

The Music of Mary, Queen of Scots

Elsbeth McVeigh (soprano), Kristiina Watt (lute) and Dániel Máté Mészöly (baroque violin)

A wonderful candle-lit evening concert of 16th century Scottish, French and Italian music of the Royal Court of Mary, Queen of Scots. The concert is to celebrate Queen Mary as an accomplished musician who played the lute and sang beautifully. The programme's music has been chosen to reflect events in her life.

The concert will be held at Rosslyn Chapel - a place of magnificent Scottish renaissance architecture. Elsbeth McVeigh, accomplished early music soprano, returns to Rosslyn to perform the Queen's music with two wonderful Scottish musicians. The programme will include pieces by Maddalena Casulana, Pierre Cadeac, Clement Janequin, William Byrd, Alonsa Madurra and Scottish anon. £16/£12

<https://www.rosslynchapel.com/whats-on/>

Sat 29 - Sun 30 Jun
12.30 - 4.30pm

Linlithgow Palace, Kirkgate, Linlithgow EH49 7AL

Gaita performance at Historic Scotland Jousting event.

<https://www.historicenvironment.scot/visit-a-place/whats-on/event/?eventId=9900cfd4-6d7f-4c28-a954-a5b600b09d17>

JULY 2019

Sat 6 July
10am - 1pm
1.45 - 4.45pm

St Michael and All Saints Church, 28 Brougham St, Edinburgh EH3 9JH

EMFS Choir sessions

Morning session: Thomas Tomkins - Songs of 3, 4, 5 and 6 parts (1622); Afternoon session: "Not a madrigal in sight" - secular part-songs from the Medieval to the Georgian.

Half day: £15/£12 (EMFS members)/£5 (concession)

Full day: £25/£20/£8. Details from sue@emfscotland.org.uk

AUGUST 2019

Fri 2 Aug
8pm

St Giles' Cathedral, Edinburgh

Renaissance Choral Music from Scotland and England

The Byrd International Singers

The Byrd International Singers, directed by Markdavin Obenza, participates in an annual Renaissance course offered by the Byrd Ensemble (US). The 20-strong choir will perform Renaissance music from Scotland and England.

Free, non-ticketed

Events, workshops and other treats for your diary

SCOTLAND

AUGUST 2019

- Tue 8 Aug
2.30pm
- St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA
Guitar: Postcards from Spain
 Guitarist Stephen Morrison guides you on a journey with the music of Spain. Participate, experience and enjoy the passion, imagery and brilliance through Spain's national instrument. Including a Scottish perspective from Edinburgh-born composer Thea Musgrave. Music from the Renaissance to the 20th century by Spanish composers; Luis Milan, Fernando Sor, Dioniso Aguado, Francisco Tarrega, Joaquin Rodrigo, Frederico Moreno-Torroba and Joaquin Turina.
 £10/£8
<https://tickets.edfringe.com/whats-on/guitar-postcards-from-spain>
- Sun 11 Aug
4.30pm
- St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA
Guitar: Postcards from Spain
 See entry for Tuesday 8th August
- Mon 12 Aug
4.30 - 5.30pm
- St Mark's Unitarian Church, 7 Castle Terrace, Edinburgh EH1 2DP
Minstrels and Monarchs
 Edinburgh Renaissance Band at the Edinburgh Festival Fringe 2019
 Great halls, cathedrals, servants' quarters: all kinds of music from a dozen musicians playing every sort of early instrument. The past leaps into life in this family-friendly show by our award-winning group. Entertainingly introduced by Murray Campbell, it is a truly joyous experience for all ages.
 £12/£10 (Concessions). Under 18s free
 Tickets on the door or from <http://www.edinburghrenaissanceband.com/erwtc.html>
- Mon 12 - Fri 16 Aug
- Bishop Burton College, York Road, Bishop Burton, Beverley, East Yorkshire, HU17 8QG
 Historically Informed Summer School
 We will feature the same range of classes for winds, cornetts & sackbuts, baroque strings, lutes and other plucked strings, viol consort, chamber choir and natural voice singing -all of which made 2018 the most successful HISS so far!
 £545 - £520
<http://www.hiss.org.uk/>
- Tue 13 Aug
6.30 - 7.30pm
- St Mark's Unitarian Church, 7 Castle Terrace, Edinburgh EH1 2DP
Minstrels and Monarchs
 Edinburgh Renaissance Band at the Edinburgh Festival Fringe 2019
 See entry for Monday 12th August.
 £12/£10 (Concessions). Under 18s free
 Tickets on the door or from <http://www.edinburghrenaissanceband.com/erwtc.html>
- Wed 14 Aug
4.30 - 5.30pm
- St Mark's Unitarian Church, 7 Castle Terrace, Edinburgh EH1 2DP
Minstrels and Monarchs
 Edinburgh Renaissance Band at the Edinburgh Festival Fringe 2019
 See entry for Monday 12th August.
 £12/£10 (Concessions). Under 18s free
 Tickets on the door or from <http://www.edinburghrenaissanceband.com/erwtc.html>

Events, workshops and other treats for your diary

SCOTLAND

AUGUST 2019

- Thu 15 Aug
7.30pm
- St Vincent's Chapel, St Vincent St, Edinburgh EH3 6SW
Dieterich Buxtehude: Membra Jesu Nostri (The Limbs of Our Jesus)
Edinburgh Fringe event. Directed by Les Shankland, Director of Music, St Vincent's Chapel, composed in 1680, this rarely performed work is regarded as the very first Lutheran oratorio, and was intended to be the focus of a devotional concert rather than a liturgical service. It is divided into seven parts, each addressed to a different limb of Christ's crucified body. The text is drawn from a medieval poem.
£15/£10
<https://tickets.edfringe.com/whats-on/dieterich-buxtehude-membra-jesu-nostri-the-limbs-of-our-jesus>
- Sat 17 Aug
pm
- Venue in Stirling (tba)
Scottish Plainsong Choir (SPC) rehearsal
An afternoon rehearsal for "The Liturgy of Vespers" to be sung at St Mary's Church in Haddington on Sunday 25th August (see entry for that date)
The Scottish Plainsong Choir is Cappella Nova's very own 'community' choir: its participants come from all over Scotland and further afield in the UK to sing in religious services, concerts and open days at interesting historic venues around Scotland and occasionally beyond. These have included Brinkburn Priory, Glamis Castle Chapel, Glasgow Cathedral, Iona Abbey, Lindisfarne, St Giles' Cathedral Edinburgh and Rosslyn Chapel. Participants sign up on a project-to-project basis, and these take place every couple of months, generally comprising a workshop-rehearsal afternoon in advance of the day of the performance. Under the direction of Alan Tavener, Conductor of Cappella Nova, The Scottish Plainsong Choir sings sacred medieval repertoire including Gregorian and Celtic chant, the works of St Hildegard of Bingen, Cantigas de Santa Maria and Italian medieval Laude. In the spirit of community choirs, there are no auditions! New participants are always made welcome, so if you would like to be added to the circulation list or to try out a project, please use the Cappella Nova contact form <http://cappella-nova.com/contact/>
£20
- Sun 18 Aug
3 - 4.30pm
- St Cecilia's Hall: Concert Room, 50 Niddry Street, Edinburgh, EH1 1LG
The Viol Rackett Show at the Edinburgh Festival Fringe 2019
Edinburgh Renaissance Band
The Edinburgh Renaissance Band are joined by Polyhymnia Dancers in the ever-popular 'Viol Rackett Show', with a fresh programme for 2019 of music, song and dance from the Middle Ages to the Renaissance. The award-winning troupe of twelve musicians show off a large range of period instruments, including shawms, cornetti, sackbuts, nakers, crumhorns, viols, fiddles, crumhorns, gemshorns, bells, whistles, bagpipes, racketts and a serpent. This delightful show is accessible for all ages, and members of the audience are invited to take a close look at the instruments in the interval and after the concert.
Tickets from [*St Cecilia's Hall Concert Room and Music Museum*](#) and the Fringe Office.
- Sun 25 Aug
pm
- St Mary's Parish Church, Sidegate, Haddington EH41 4BZ
Scottish Plainsong choir rehearsal and performance
"The Liturgy of Vespers"
Singers must also attend the rehearsal on Saturday 17th August - please see the information under that entry
The fee paid for the rehearsal includes this performance event.

Events, workshops and other treats for your diary

SCOTLAND

AUGUST 2019

Fri 30 Aug - Sun 1 Sep Scottish Police College, Tuli Allan Castle, Kincardine, FK10 4BE
Scottish Recorder Course
 Society of Recorder Players
 Tutors: Stuart Forrester, Lynne Hope, Mary Bonsor and Ed Friday
 The Scottish Recorder Course (formerly the National Recorder School of Scotland) was formed, under the direction of Brian Bonsor, in 1980 and attracts players of all recorders from soprano to contra bass. The course offers a wide variety of ensemble playing at intermediate and advanced levels. The groups consist of players of similar standards and some instruction in playing technique is also provided. Tuli Allan offers comfortable accommodation in well-appointed single occupancy rooms with private facilities. Places are available for non-playing guests. Anyone under the age of 18 who wishes to attend the Course would require to be accompanied by an adult (playing or non-playing).
 £200 (resident, including full board and tuition) - £100 (non-playing resident, includes full board)
<https://scottishrecordercourse.wordpress.com/>

SEPTEMBER 2019

Fri 13 Sep 8pm St Mary's Church, Sidegate, Haddington EH41 4BZ
Lammermuir Festival: Brandenburg Concertos I
 Dunedin Consort
 Bach and the Dunedin Consort have been at the heart of every one of our Lammermuir Festival programmes. This year this world-renowned ensemble celebrate their association with the Festival with four concerts including all six of the Brandenburg Concertos, as well as Vivaldi's *Four Seasons*. Their residency opens with a veritable feast of Bach centred on two Brandenburgs and paired with the always exciting music of Vivaldi, whose music Bach admired so much.
 £26.25 / £21 / £15.75 (half price for children and students in full time education)
<https://www.lammermuirfestival.co.uk/event/brandenburg-concertos-i/>

Sat 14 Sep 10am - 1pm
 1.45 - 4.45pm St Michael and All Saints Church, 28 Brougham St, Edinburgh EH3 9JH
EMFS Choir sessions
DATE t.b.c!
 Half day: £15/£12 (EMFS members)/£5 (concession)
 Full day: £25/£20/£8. Details from sue@emfscotland.org.uk

Sat 14 Sep 11am Lennoxlove House, Haddington EH41 4NZ
Lammermuir Festival: Music at Lennoxlove
 Tabea Debus
 The invention of the printing press eroded the predominantly aural tradition of music but some melodies are innately memorable – why? The stunning young recorder virtuoso Tabea Debus answers the question with music by Caccini, Dowland, Purcell, Bach, Handel, Vivaldi, Corelli, Marais, Freya Waley-Cohen, and (most famous of all) Anonymous...
 Tabea Debus is one of the most exciting young musicians in the early music world ... she's challenging perceptions of the instrument.
 £26.25
<https://www.lammermuirfestival.co.uk/event/music-at-lennoxlove-2/>

Events, workshops and other treats for your diary

SCOTLAND

SEPTEMBER 2019

- Sat 14 Sep
8pm
- Our Lady of Loretto and St Michael Catholic Church, 17 Newbigging, Musselburgh EH21 7AJ
Lammermuir Festival: Palestrina Missa Papae Marcelli
 Vox Luminis (Lionel Meunier Director)
 In our first visit to this stunningly beautiful church with its golden sanctuary we are delighted to welcome Belgian-based Vox Luminis, winner of many awards including Gramophone Magazine's *Record of the Year*, for the first of two concerts. Two celebrated works of the Renaissance make up this glorious programme: Palestrina's beautiful masterpiece written in honour of Pope Marcellus II and the Spanish master Victoria's swansong, whose grave dignity draws the great polyphonic tradition of the 16th century to a magnificent close.
 £26.25 / £21 / £15.75 (half price for children and students in full time education)
<https://www.lammermuirfestival.co.uk/event/vox-luminis-i/>
- Mon 16 Sep
7.30pm
- St Mary's Church, Sidegate, Haddington EH41 4BZ
Lammermuir Festival: Scarlatti Stabat Mater
 Vox Luminis (Lionel Meunier Director)
 Vox Luminis move from the Middle Ages to the Baroque in this rich, intense programme of music dedicated to the Virgin Mary. Lotti's most famous work looks back to the great Venetian era of Monteverdi at St Mark's Cathedral while the spatial grandeur and dramatic sweep of Scarlatti's 10-part Stabat Mater make it one of the most impressive achievements in early 18th-century sacred music.
 £26.25 / £21 / £15.75 (half price for children and students in full time education)
<https://www.lammermuirfestival.co.uk/event/vox-luminis-ii/>
- Tue 17 Sep
3pm
- Crichton Collegiate Church, Crichton, Pathhead EH37 5XA
Lammermuir Festival: Brandenburg Concertos II
 Dunedin Consort
 £21 / £15.75 (half price for children and students in full time education)
<https://www.lammermuirfestival.co.uk/event/brandenburg-concertos-ii/>
 The Dunedin Consort end the second of their Brandenburg Concerto programmes with the extraordinary 6th concerto, in which the violins take some time off and the string sound is darkened by viola, cello and viol. Crichton's lovely acoustic will make that an experience to treasure, as will Vivaldi (with another of his *Four Seasons* concertos) and Handel at his most brilliant in two of his Op 6 concerti grossi.
- Thu 19 Sep
3pm
- Prestongrange Parish Church, 11 Kirk St, Prestonpans EH32 9DX
Lammermuir Festival: Brandenburg Concertos III
 Dunedin Consort
 Though extensively rebuilt in the 18th century, Prestongrange Kirk has its origins in the early days of the Reformation. This fine burgh kirk is the setting for the Dunedin Consort's third concert, which climaxes in one of the best-loved of the Brandenburg Concertos, with its brilliant solo roles for harpsichord, flute and violin. Another of Vivaldi's *Four Seasons* concertos, an oboe concerto and two of Handel's most exquisite concerti grossi make this a feast of baroque brilliance.
 £21 / £15.75 (half price for children and students in full time education)
<https://www.lammermuirfestival.co.uk/event/brandenburg-concertos-iii/>

Events, workshops and other treats for your diary

SCOTLAND

SEPTEMBER 2019

- Sat 21 Sep
pm
Venue in Edinburgh (tba)
Scottish Plainsong Choir (SPC) rehearsal
An afternoon rehearsal for *Doors Open Day* - an informal, promenade-style concert Govan Old Church, Glasgow on Sunday 22nd September (see entry for that date) Please see information about the SPC projects in the entry for Saturday 17th August. <http://cappella-nova.com/contact/>
£20
- Sun 22 Sep
pm
Govan Old Parish Church, 866 Govan Rd, Glasgow, G51 3UU
Scottish Plainsong choir rehearsal and performance
Promenade style concert for Doors Open Day.
Singers must also attend the rehearsal on Saturday 21st September.
The fee paid for the rehearsal includes this performance event.
- Sun 22 Sep
7.30pm
St Mary's Church, Sidegate, Haddington EH41 4BZ
Lammermuir Festival: Brandenburg Concertos IV
Dunedin Consort
A spectacular finish to the 10th Lammermuir Festival, as the Dunedin Consort complete their Brandenburg Concerto cycle. They open with the extravagantly festive Second Concerto and end with the pure joy of the Fourth. Between these, a veritable treasure trove of Vivaldi, including 'Winter' from the Four Seasons, and two more of Handel's endlessly inventive Op 6 concerti grossi.
£26.25 / £21 / £15.75 (half price for children and students in full time education)
<https://www.lammermuirfestival.co.uk/event/brandenburg-concertos-iv/>

OCTOBER 2019

- Sat 12 Oct
10am - 1pm
1.45 - 4.45pm
St Michael and All Saints Church, 28 Brougham St, Edinburgh EH3 9JH
EMFS Choir sessions
DATE tbc!
Half day: £15/£12 (EMFS members)/£5 (concession)
Full day: £25/£20/£8. Details from sue@emfscotland.org.uk
- Sat 19 Oct/
Sun 20 Oct
Save the date!
EMFS Instrumental weekend with Tom Beets and Joris van Goethem
tbc!
- Sat 19 Oct
7.30
St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA
Venice 1629 (A Georgian Concert Society concert)
The Gonzaga Band
Faye Newton - *soprano*; Jamie Savan - *director, cornetts*; Helen Roberts - *cornett*; Oliver Webber - *violin*; Theresa Caudle - *violin, cornett*; Steven Devine - *organ, harpsichord*. A celebration of the high-water mark of Venetian chamber music, prior to the plague of 1630/1 that was to wipe out the famed cornett virtuosi of the city for a generation. With music by Claudio Monteverdi, Alessandro Grandi, Dario Castello, Biagio Marini, Orazio Tarditi and Benedetto Re.
£20 - £5
<https://www.thequeenshall.net/whats-on/gonzaga-band>

Events, workshops and other treats for your diary

SCOTLAND

OCTOBER 2019

Sat 26 Oct
1pm

Greyfriars Kirk, 2 Greyfriars Place, EH1 2QQ

The Sixteen Choral Workshop, Edinburgh

Our Edinburgh choral workshop is led by The Sixteen's associate conductor Eamonn Dougan and singer and practical scholar Sally Dunkley. Includes a session of vocal coaching with advice on breathing technique, invigorating warm-ups, voice production and the historical context of the Choral Pilgrimage music. Study pieces are: James MacMillan 'When you see millions of mouthless dead' and Sheppard 'Agnus Dei' from Cantate Mass.

Please contact Isabel isabel@thesixteen.com or phone 020 7936 3420.

£25

https://thesixteen.com/events/choral-workshop-2019-edinburgh/select-seats/2401/?spektrix_bounce=true

NOVEMBER 2019

Sat 9 Nov
pm

Venue in Glasgow (tba)

Scottish Plainsong Choir (SPC) rehearsal

An afternoon rehearsal for a Vespers-style evensong to be sung at St John's Kirk, Perth on Sunday 22nd November (see entry for that date)

<http://cappella-nova.com/contact/>

£20

Sat 9 Nov
7.30pm

St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA

Music for an Enlightenment Salon (A Georgian Concert Society concert)

Boxwood & Brass

Emily Worthington, Fiona Mitchell – *clarinets*; Robert Percival – *bassoon*; Richard Bayliss – *horn*

An exploration of the musical legacy of influential but now-forgotten clarinetist Franz Tausch with his *13 Pièces en Quatuor* Op. 22, Mannheim School founder Johann Stamitz's son Carl's Quartets and Charles Eler's Quartet Op. 10 No 1.

£20 - £5

<https://www.thequeenshall.net/whats-on/boxwood-brass>

Sun 22 Nov
pm

St John's Kirk, St John's Pl, Perth PH1 5SZ

Scottish Plainsong Choir (SPC) rehearsal and performance

Vespers-style Evensong

Singers must also attend the rehearsal on Saturday 9th November - please see the information under that entry.

The fee paid for the rehearsal includes this performance event.

DECEMBER 2019

Sat 14 Dec
7.30pm

St Cecilia's Hall, 50 Niddry St, Edinburgh EH1 1LG

Le clavecin mythologique (A Georgian Concert Society concert)

Anne Marie Dragosits (harpsichord)

Baroque programme music gathered together in which each work recounts a tale from the world of mythology, from works that seem best to resemble everything from landscape portraits to dramatic opera scenes in miniature. Music by d'Anglebert/Lully, F. Couperin, Rameau, Duphy, Forqueray and Royer.

£20 - £5

<https://www.thequeenshall.net/whats-on/anne-marie-dragosits-harpsichord>

Events, workshops and other treats for your diary

SCOTLAND

JANUARY 2020

Sat 18 Jan
7.30 pm

St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA

Abendmusiken (A Georgian Concert Society concert)

Ensemble Stravaganza

Domitille Gillon – baroque violin, artistic direction; Thomas Soltani – harpsichord, artistic direction; Louis Creac'h – baroque violin; Robin Pharo – viola da gamba; Vincent Maurice – theorbo. From the mid-sixteenth century, the reputation for excellence of the North German composers was well established. This French ensemble perform flamboyant Baroque music by J.S. Bach, Dietrich Buxtehude and their contemporaries Philipp Erlebach and Johann Reinken.

£20 - £5

<https://www.thequeenshall.net/whats-on/ensemble-stravaganza-0>

FEBRUARY 2020

Sat 29 Feb
7.30pm

St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA

Il musicista itinerante (A Georgian Concert Society concert)

The Counterpoints

Thomas Triesschijn – recorder; Matthea de Muynck – violin; Petr Hamouz – cello; Aljosja Mietus – harpsichord.

In the late seventeenth and early eighteenth centuries, musicians travelled between Italy and Great Britain and influences crossed between them. This ensemble from the Netherlands explores the connections, with music from Matteis, Corelli, Vivaldi and Geminiani to Purcell, Handel, MacGibbon and Oswald.

£20 - £5

<https://www.thequeenshall.net/whats-on/counterpoints>

MARCH 2020

Sat 28 Mar
7.30pm

St Andrew's and St George's West, 13 George Street, Edinburgh, EH2 2PA

Singing in Secret (A Georgian Concert Society concert)

The Marian Consort

Rory McCleery – director; Charlotte Ashley, Lucinda Cox – sopranos; Helen Charlston, Hannah Cooke – altos; Edward Ross, Benjamin Durrant – tenors; Michael Craddock, Edmund Saddington – basses

A devout Catholic, William Byrd provided a comprehensive compendium of music for the Catholic mass, which in the early seventeenth century was still being conducted in clandestine services held in the private houses of the Catholic nobility here interspersed with music by Thomas Tallis, Robert Parsons and Philippe de Monte.

£20 - £5

<https://www.thequeenshall.net/whats-on/marian-consort>

Events, workshops and other treats for your diary

Outside Scotland

For details of events in the north of England which may be of interest and within reasonable reach:
North East Early Music Forum (<http://www.neemf.org.uk/>;
and <https://www.neemf.org.uk/other-events.html>) for a long list of Early Music events in north east England.

North West Early Music Forum (<https://nwemf.org/>)

Benslow Music runs several Early Music courses in Hitchin, Hertfordshire:
(<https://www.benslowmusic.org/>)
Some of their courses are listed below.

The Rondo Viol academy runs courses throughout the year for players of different standards.
For details of all courses please see (<http://www.rondoviolaacademy.co.uk/>)

Venues are The Hayes in Swanwick, Derbyshire
(<https://www.cct.org.uk/the-hayes/the-hayes-conference-centre/>).

High Leigh in Hoddesdon, Hertfordshire
(<https://www.cct.org.uk/high-leigh/high-leigh-conference-centre/>).

Hothorpe Hall in Theddingworth, Leicestershire
(<https://www.hothorpe.co.uk/>).

The Beeches in Bournville, Birmingham
(<https://chartridgevenues.com/the-beeches/>).

Events, workshops and other treats for your diary

Outside Scotland

JUNE 2019

- Sat 8 Jun
10am - 4.30pm
- Clements Hall, Nunthorpe Rd, York YO23 1BP
Orlande de Lassus: Missa Osculetur Me:
A North East Early Music Forum (NEEMF) workshop for voices and instruments led by John Dunford.
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking.
 £18/£9 (Concessions - people on a very low income e.g. solely dependent on state benefits, or aged <26). Students free.
 Contact: Stephen Clarke (mail@stephenclarke12.plus.com)
- Mon 10 - Thu 13 June
- Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Baroque Orchestra: Bach, Telemann and Fasch ("A thoroughly joyful course")
 Benslow Music
 Tutors: Theresa Caudle (violin), Mark Caudle (cello) and Oliver-John Ruthven (harpsichord). The central work will be Bach's Orchestral Suite No 1 in C major, BWV 1066 but we will also be exploring other wonderful music by his contemporaries Telemann and Johann Friedrich Fasch. We will be working at A=415 and are seeking an orchestra of baroque string players with period instruments (or modern instruments with baroque bows and gut strings), two baroque oboists and one baroque bassoonist. There will also be places for two harpsichordists and one theorbo player in the continuo team. Players must be of reasonably advanced standard, confident sightreaders, and willing to rehearse in some detail.
 01462 459446; <http://www.benslowmusic.org>
 £400/£305
- Sat 16 Jun
- Burton Constable Hall, Skirlaugh, East Yorkshire, HU11 4LN
A North East Early Music Forum (NEEMF) playing day in the East Riding.
 NEEMF members and their friends will play for the public at this truly gorgeous Elizabethan mansion which incorporates parts of much earlier buildings.
 £18/£9 (Concessions - people on a very low income e.g. solely dependent on state benefits, or aged <26). Students free.
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking.
- Sat 22 Jun
9.30 - 5pm
- Windermere Carver Uniting Church, Lake Rd, Windermere LA23 2DB
A North West Early Music Forum (NWEMF) workshop
 A Cumbria Festival Chorus Choral Day in association with NWEMF for singers and players of period instruments: The Gabrielis in Venice. Tutor: Gawain Glenton.
<https://nwemf.org/nwemf-workshops/> for more information and online booking.
 £20/£5 (students)

Events, workshops and other treats for your diary

Outside Scotland

JUNE 2019

Sat 29 June

Benslow Music, Benslow Lane, Hitchin, Hertfordshire,
SG4 9RB

Natural Horn Day with Anneke Scott

Benslow Music

Tutor: Anneke Scott

This day course is aimed at horn players with some previous experience of the instrument (upper intermediate/advanced) who are looking to improve their basic “hand technique” skills and competency on the instrument. The course will begin with a refresher on some basic techniques (for example the importance of good intonation with the open harmonics) and move on to finessing the role of the right hand as well as exercises to help pitching and flexibility. This course will also include small and larger scale natural horn ensembles. Course participants should already have their own instrument but a number of instruments can be provided for those without - please enquire at time of booking.

01462 459446; <http://www.benslowmusic.org>

£75

JULY 2019

Mon 8 - Wed 10 July

Benslow Music, Benslow Lane, Hitchin, Hertfordshire,
SG4 9RB

Baroque Trio Sonatas with Da Camera

Benslow Music

Tutors: Emma Murphy, Susanna Pell, Steven Devine

We are delighted to welcome back Da Camera to lead this popular course for pre-formed groups (Grade 6 and above please). Every session will be different with an exciting new piece, and new groups will be formed for a couple of the sessions during the course to provide variety and camaraderie. Instruments welcomed are: recorder, oboe, flute, violin, treble viol, viola da gamba, cello, bassoon, harpsichord. Each group will be proactively coached by every tutor during the course on works students may bring themselves, as well as music provided by the tutors. Technical and musical aspects will be looked at in works by composers such as Telemann, Schickhardt, Loeillet, Scarlatti, Sammartini, Bach, Purcell and others. We will be playing at A=415 and the course fee includes entry to Da Camera's concert on the first evening.

01462 459446; <http://www.benslowmusic.org>

£290/£215

Events, workshops and other treats for your diary

Outside Scotland

JULY and AUGUST 2019

- Sun 14 - Fri 19 July Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The International Viol Summer School
 Benslow Music
 Tutors: Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
 Our prestigious and well-established International Viol Summer School for advanced players, directed by Alison Crum, offers an invaluable chance for viol players with a particular interest in English consort music to work with members of the world renowned Rose Consort of Viols. There will also be optional sessions on several other aspects of viol music, such as bowing technique, madrigals and motets, early renaissance repertoire and the art of continuo playing, as well as lectures and demonstrations. We are looking for experienced players with good sight reading skills capable of playing at least two sizes of viol. The course fee includes entry to the Rose Consort's concert on Tuesday 16 July at 8pm. Please note that this course finishes after lunch on Friday 19 July.
 01462 459446; <http://www.benslowmusic.org>
 £585/£460
- Sat 20 Jul
 10am - 4.30pm Friends Meeting House, Skinnergate, Darlington, DL2 7NB
A North East Early Music Forum (NEEMF) workshop for singers and players of any instrument
 From monophony to polyphony: playing and singing in the medieval style with Ian Pittaway.
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking.
 £18/£9 (Concessions - people on a very low income e.g. solely dependent on state benefits, or aged <26). Students free.
 Contact Gill Page at development@neemf.org.uk
- Sat 27 July - Sat 3 Aug Sat 27 Jul-Sat 3 Aug College of St Hild & St Bede Durham DH1 1SZ
NORVIS XLIX
 If you love playing early music, a week at NORVIS will enable you make progress. We teach and perform with recorders, viols, lutes, baroque strings, harpsichord and voices, and cover a wide range of repertoire from early renaissance to late baroque. We have an impressive line-up of specialist performers and teachers. We have a particularly generous student-tutor ratio, with around eighty students and thirteen wonderful tutors. We give a number of bursaries to enable individuals to attend NORVIS.
<https://norvis.org.uk/>
 £895 - £395

Events, workshops and other treats for your diary

Outside Scotland

JULY and AUGUST 2019

- Sat 27 Jul - Sat 10 Aug Dartington Hall, Totnes, Devon, TQ9 6EL
Dartington Early Music Summer Schools
 Courses include Advanced Baroque Orchestra, Renaissance Wind Band, Big Choir and Chamber Choir, plus individual and group coaching for strings, viols, lutes, and wind and brass players at all levels
 £120 - £460 + accommodation
<http://www.dartington.org/summer-school/>; Tel 01803 847080
- Sun 28 Jul - Sun 4 Aug Huntingdon Rd, Girton, Cambridge CB3 0JG
Cambridge Baroque Summer School
 Paris versus Versailles: Marc-Antoine Charpentier & his Court Rivals. Marc-Antoine Charpentier (1643-1704) is increasingly recognised as the greatest French seventeenth-century composer, to be compared with Henry Purcell for his compelling ability to combine rigorous counterpoint with rich harmony and expressive word-setting. Our 2019 summer school will be devoted to exploring Charpentier's wonderful music in the context of his court rivals, including Jean-Baptiste Lully, Henri Dumont, Michel-Richard Delalande and François Couperin.
 £855 - £675
<https://www.cambridgeearlymusic.org/baroque-week-paris-versus-versailles.html>
- Sun 4 - Sun 11 Aug Huntingdon Rd, Girton, Cambridge CB3 0JG
Cambridge Renaissance Summer School
 Les Cris de Paris: The Sounds of Court & City in 16th-century France
 The Courtiers of Grace: Gawain Glenton course director & cornetto, Clare Wilkinson voice, Uri Smilansky viols & recorders, Jacob Heringman lutes, Catherine Motuz improvisation & sackbut, William Lyons flutes, recorders, reeds & pipes.
 This week will focus on the varied, moving and often playful music that emerged from France during the turbulent 16th century. The varied repertoire will include double-choir sacred motets, instrumental dance music published by Pierre Attaingnant, exquisite airs de cour (by composers such as Sermisy and Tessier) and the ingenious instrumental fantasias of Eustache du Caurroy. It will be the perfect opportunity to make new friends through old music, and to develop your skills under the guidance of a world-class team of tutors.
 £855 - £675
<https://www.cambridgeearlymusic.org/renaissance-week-les-cris-de-paris.html>

Events, workshops and other treats for your diary

Outside Scotland

AUGUST 2019

- Sun 4 - Sat 10 Aug Higham hall, Bassenthwaite Lake, Cockermouth CA13 9SH
Higham Hall 6th Annual Early Music Summer School
 For competent singers, viol and recorder players, covering music c1450-c1650. Instruction in choral/solo singing, viol and recorder playing, lute, plus vocal technique and various consorts. Plenary music-making sessions, lectures and opportunities to try something new (instrument or voice). A marvellously rich musical cocktail!
 Tutors: Roger Wilkes (head tutor, vocal), Deborah Catterall (vocal), Elizabeth Dodd (viol, renaissance dance), Philip Gruar (recorder), Hugh Cherry (lute).
 Residential: £599 Non-residential: £399
<http://bigbamball.com/emss/>
- Mon 12 - Thu 15 Aug Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Madrigal and Part Song Summer School
 Benslow Music
 Tutors: James Oldfield, Stephen Meakins
 James Oldfield returns to Benslow Music in 2019 to guide singers through the art of consort singing, and we'll enjoy some sight reading challenges whilst exploring the riches of secular music from Monteverdi to Barber. Participants can also suggest and bring favoured repertoire. Excellent sight reading and the ability to hold a line, sustain a phrase, and stay in tune are all essentials, and there will be the opportunity for singing one voice per part in small groups as well as a chamber choir. This course is ideal for instrumentalists who play at a high level and wish to transfer their chamber music skills into a vocal context. An enjoyable, relaxed and inclusive atmosphere whilst making music at a high level.
 £400/£305
<https://www.benslowmusic.org/index.asp?PageID=2357>
- Fri 16 - Sun 18 Aug Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
John Playford in the 21st Century
 Benslow Music
 Tutors: Paul Hutchinson, Karen Wimhurst
 John Playford's *Dancing Master* first published in 1651 is a wonderful example of crossover music genres. Featuring Purcell alongside English country dance tunes and strains of European music this is a course where all players, from traditional, classical or jazz backgrounds can come and enjoy themselves. The course will open up these dance tunes through new arrangements, improvisational and compositional techniques with a view to playing them for dancing. Come and explore this wonderful musical heritage, play in a variety of ensembles and experiment along the way. All instruments welcome. Included in the fee is a public concert given by Paul and Karen on the first evening.
 £290/£215
<https://www.benslowmusic.org/index.asp?PageID=2358>

Events, workshops and other treats for your diary

Outside Scotland

AUGUST 2019

Fri 23 - Sun 25 Aug Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
'Amongst movements and retakes': Exploring Music and Dance in the 17th and 18th centuries
 Tutors Riccardo Baros and Nicollette Moonen
 A brand new course for advanced Baroque string players (professional and current advanced students), in which we will explore the relationship between music and dance in 17th- and 18th century repertoire. We will be dancing and playing, and our emphasis will be on the implication that dancing has on playing. The course will focus both on 17th-century repertoire (Lully and Rebel) purposely composed for dancing, and the solo Suites and Partitas by J S Bach. A hands-on approach, yet based on and enriched by a multitude of primary sources. Participants should bring their Baroque instrument and Baroque bow.
 £280/£205
<https://www.benslowmusic.org/index.asp?PageID=2363>

SEPTEMBER 2019

Sat 14 Sep Didsbury Baptist Church, Beaver Rd, Manchester M20 6SX
A North West Early Music Forum (NWEMF) workshop
 Tutor: John Bryan. For voices and instruments.
<https://nwemf.org/nwemf-workshops/> for more information and online booking.
 More details later

Mon 16 - Thu 19 Sep Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
English Lute Songs Old and New
 Benslow Music
 Tutors: Clare Wilkinson, Michael Solomon Williams, Jacob Heringman
 We join forces with the Lute Society once again for this course devoted to lute song, working on the repertoire of Elizabethan and Jacobean lute songs plus songs (part songs and lute songs) from the Stephen Wilkinson generation. Stephen Wilkinson, one of our Vice-Presidents, will be celebrating his 100th birthday year in 2019. All voice types and lutenists are welcome, especially tenors and basses! We will also look at lute songs and lute song arrangements by other composers, and will discuss the practice of creating your own lute song from a part song or motet, as players of the time did. The course fee also includes entry to a recital on the first evening given by our tutors.
 £410/£315
<https://www.benslowmusic.org/index.asp?PageID=2381>

Sat 21 Sep
 10am - 4.30pm Shadwell Village Hall, nr. Leeds LS17 8JF
Four-part Lute Songs, a North East Early Music Forum (NEEMF) workshop
 This is a workshop for lutes, voices, and viols (A= 415) run jointly by NEEMF and The Lute Society, and will be led by Jacob Heringman.
 £18/£9 (Concessions - people on a very low income e.g. solely dependent on state benefits, or aged <26). Students free.
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking.
 Contact: Gill Knowles: knowles.shadwell@ntlworld.com; 0113 273 7477; 07835 686883)

Events, workshops and other treats for your diary

Outside Scotland

SEPTEMBER 2019

- Mon 23 - Thu 26 Sep Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Rediscovering Rosenmüller
 Benslow Music
 Tutors: William Carslake, Theresa Caudle
 This year's course of 17th-century music for voices and instruments celebrates the 400th anniversary of the birth of Johann Rosenmüller (1619 - 1684). Following his early career in Leipzig, Rosenmüller spent over twenty-five years in Venice before returning to Germany. The result is a fine blend of Italian and German styles in appealing and approachable sacred music, and in the excellent sonatas in two to five parts published in 1682. For those who wish to have the opportunity to sing solos, we will explore some smaller-scale works for one or two voices with instruments. Players will also have the chance to work on instrumental music from the 1682 collection. Both singers and players need to be confident sight-readers.
 £400/£305
<https://www.benslowmusic.org/index.asp?PageID=2386>

OCTOBER 2019

- Sat 12 Oct t.b.a.
A North West Early Music Forum (NWEMF) workshop
 14th century secular music for voices & instruments; Tutor: Lizzie Gutteridge.
<https://nwemf.org/nwemf-workshops/> for more information and online booking.
 More details later
- Sat 19 Oct Clements Hall, Nunthorpe Rd, York YO23 1BW
North East Early Music Forum (NEEMF) AGM and workshop
 Polyhymnia Caduceatrix et Panegyrica - Large-scale motets from Praetorius's seminal collection of 1619. This is a workshop for voices and instruments led by David Hatcher
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking. More details later.
- Mon 28 - Thu 31 Oct Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The Seventeenth-Century String Band
 Benslow Music
 Tutors: Judy Tarling and friends
 Join historical specialist Judy Tarling (violin) as we seek to re-create the string band of the 17th-century court, emulating the '24 violons' of Louis XIV which was copied in the theatres of Restoration England. The '24' was composed of varying sizes of members of the violin family, particularly strong in the three viola parts, with equal treble and bass sections. We are seeking an orchestra of baroque string players at A=415 and continuo players (harpsichord, theorbo, baroque guitar) to explore repertoire ranging from Lully to Purcell, including German suites by Fischer and the Austrian Schmelzer. Suites, overtures and dances will all demonstrate how the French dance style raged around Europe.
 £400/£305
<https://www.benslowmusic.org/index.asp?PageID=2413>

Events, workshops and other treats for your diary

Outside Scotland

NOVEMBER 2019

- Fri 1 - Sun 3 Nov The Beeches, 76 Selly Oak Road, Bournville B30 1LS
Elementary & Lower Intermediate Viol course
 Rondo Viol Academy
 £305
<http://www.rondoviolaacademy.co.uk/home/4546117223>
- Fri 1 - Sun 3 Nov The Beeches, 76 Selly Oak Road, Bournville B30 1LS
Pre-formed consort
 Rondo Viol Academy
 £305
<http://www.rondoviolaacademy.co.uk/home/4546117223>
- Thu 7 - Sat 9 Nov Blackheath Halls, Blackheath Halls, 23 Lee Road, London SE3 9RQ and surrounding venues.
London International Festival of Early Music 2019
 The Early Music Shop is delighted to announce that tickets are now on sale for the 2019 London International Festival of Early Music. Complimenting the UK's largest Early Music exhibition, we have an exciting line-up of concerts, workshops, recitals, and the finals of the Moeck/Society of Recorder Players International Solo Recorder Competition. Advance Tickets available at reduced rates.
 £8 - £22 (Advance tickets)
<https://earlymusicshop.com/>
- Fri 15 - Sun 17 Nov Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The Enchantress of Seville with Joglearesa
 Benslow Music
 Tutors: Belinda Sykes and friends
 A opportunity to join medieval specialists Joglearesa, who “bring anarchy and sensuality back into medieval music” on this exciting followup course. Come and explore the roots of Iberian song: motets from the Convent of Las Huelgas, Arab-Andalusian ballads and Judeo-Spanish romanzas. We'll perform music and songs, kept alive through centuries of tradition - a colourful and timeless kaleidoscope of Occident and Orient connecting the Occident to the Orient, and the 11th to the 21st century. This course is open to all instruments (both modern and period) and singers, and the course fee also includes entry to Joglearesa's concert on the first night of the course. We will perform at A=440.
 £290/£215
<https://www.benslowmusic.org/index.asp?PageID=2423>
- Sat 16 Nov All Saints Church, Hoole, 2 Vicarage Rd, Hoole Rd, Chester CH2 3HZ
A North West Early Music Forum (NWEFM) workshop
 A workshop for singers. Tutor: Sally Dunkley. Byrd and his contemporaries.
<https://nwemf.org/nwemf-workshops/> for more information and online booking.
 More details later

Events, workshops and other treats for your diary

Outside Scotland

NOVEMBER 2019

- Sun 17 Nov 15 Priory Street, York, YO1 6ET
North East Early Music Forum (NEEMF) workshop
 'The Noodle Factory' is a workshop on ornamentation open to singers and instrumentalists led by Paula Chateauf. A gentle introduction to the art of improvisation, ornamentation and decoration in the manner of the great 16th- and 17th-century Improvisation Masters.
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking. More details later.
- Thu 21 - Sun 24 Nov or
 Fri 21 - Sun 24 Nov Benslow Music, Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Consorting Viols (3 night and 2 night options)
 Benslow Music
 Tutors: Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland
 This extremely popular weekend course offers up to eight pre-formed viol consorts of any level the chance to work with Alison Crum and members of the renowned Rose Consort of Viols on music of their own choice. This year we are offering the option of an early arrival for an extra day of coaching. Each group will be coached by a tutor for half of every playing session, and each will work with every tutor during the course. Students will be coached on technical and musical aspects of what they play, and will learn about the music's structure and about how better to articulate it through applying historically appropriate techniques.
 £400/£305 (3-night option)
<https://www.benslowmusic.org/index.asp?PageID=2430>
 £280/£205 (2-night option)
<https://www.benslowmusic.org/index.asp?PageID=2429>
- Fri 27 - Sun 29 Nov Hothorpe Hall, Hothorpe Rd, Theddingworth, Lutterworth, LE17 6QX
Intermediate Viol course
 Rondo Viol Academy
 £305
<http://www.rondoviolaacademy.co.uk/home/4546117223>

DECEMBER 2019

- Sat 14 Dec St Brandon's Church, Brancepeth, near Durham, DH7 8DF
North East Early Music Forum (NEEMF) workshop
 'Schütz: The father of the orchestra' - a day on Schütz's polychoral motets and the Christmas story for voices and instruments led by David Stancliffe
 See <https://www.neemf.org.uk/neemf-workshop-diary.html> for more information and online booking. More details later.

Early Nights in Edinburgh

D James Ross spends a fruitful Summer reviewing early music at the 2018 Edinburgh and Lammermuir Festivals

A Pair of Period Pianos

To be able to host two of the four ‘big beasts’ of the early piano world within four days of one another is the prerogative of an international festival, and we were uniquely privileged to be able to compare recitals by Ronald Brautigam and Robert Levin at Edinburgh’s attractive Queen’s Hall. Brautigam was playing a beautiful Erard piano of 1837 from the collection of Edwin Beunk, an instrument which was a feast for the eyes much admired by the audience before the recital even started. It turned out to be an equal aural treat, when Brautigam opened his performance with Mendelssohn’s *Rondo capriccioso*.



Ronald Brautigam

A full tone in the middle register, with an added edge in the bottom range and a delightfully light upper register allowed the instrument to reveal the innermost secrets of the works by Mendelssohn and Chopin which made up the programmne, while Brautigam’s stunning technique and deft pedalling provided further revelations. Chopin’s Bb-minor *Scherzo* op. 31 provided a brilliant introduction to the two *Nocturnes* of opus 27, where I have never heard the distinctive undulating arpeggios performed with more clarity and eloquence. Mendelssohn’s impressive *Variations sérieuses* op 54 brought the first half to a spectacularly virtuosic conclusion.

The *Six Songs without Words* op 19 proved a wonderfully melodic opening to the second half, with the venerable Erard fairly singing out Mendelssohn’s lyrical melodies, while Chopin’s op 60 *Barcarolle* and op 57 *Berceuse* continued in a similarly gentle vein. Brautigam’s wonderfully compelling and flamboyantly executed performance concluded appropriately with Chopin’s showy *Polonaise-fantaisie* op 61 – a compositional and performance *tour de force*. A further delightful *Barcarolle* provided a suitably calming encore.

The Queen’s Hall also hosted an all-Mozart recital by Robert Levin, this time on a modern copy by Paul McNulty of an 1805 fortepiano by Anton Walter & Sohn. The contrast in sound between this instrument and the 1837 Erard was striking, as Robert Levin conjured wonderfully silvery tones from an instrument which turned out to have a wonderfully percussive bass register and a charmingly rapid decay. In his witty verbal introduction, Levin cited a keyboard tutor by CPE Bach in which he advocates lavish ornamentation of repeats and valuably provides examples, which prove to be radical departures from the originals. Levin pithily explained why he was playing from printed music – ‘I need to know what not to play in the repeats!’



Robert Levin

With improvisation high on the agenda, Levin had compiled an ingenious programme juxtaposing three Mozart *Sonatas* with the composer's flamboyant *Four Preludes* K284a. The recital opened a short piece reconstructed by Levin from a liminal fragment notated in a manuscript of the composer's *Grabmusik*. The cascades of scales and arpeggios in the *Preludes* seemed to prefigure the keyboard fireworks of Chopin, and surely provide us with a rare window on Mozart's much admired skills as an improviser. Levin's own stunning powers of improvisation in the repeat sections of the *Sonatas* were nothing less than breathtaking, surely showing the way for future performances of these concert staples. Mozart's own piano arrangement of the overture to *Die Entführung aus dem Seraglio* gave full rein to the clashing bass register, seeming almost to beg for one of the pianos of the time which featured Turkish percussion effects! If Levin's laudable decision to group the pieces together and his slightly annoying mannerism of rushing to cadences led to a slightly breathless impression, this was a recital which was never less than exciting and frequently absolutely thrilling. An enthusiastic ovation elicited an unusual encore – Levin had transcribed the music from the famous portrait of the boy Mozart in red livery and looking hauntingly straight at the viewer. It turned out to be a youthful showpiece, surely designed to advertise the boy's precocious compositional skills.

A Biblical Epic

If you will forgive the innuendo, *Samson* uncut is surprisingly huge. This became apparent as we sat down to the Dunedin Consort's performance of Handel's oratorio, which was projected to last no less than four hours. Written around the same time as *Messiah*, *Samson* has never enjoyed the success it deserves, and with the exception of the last two numbers, the spectacular show-aria *Let the Bright Seraphim* and the ensuing chorus *Let their Celestial Consorts all unite* little of the music has entered the standard repertoire. As I sat through a series of very fine arias and choruses I found myself musing upon why this vintage Handel isn't more mainstream. One problem is that all the drama happens off-stage – *Samson* is already blinded and defeated when we first encounter him, and the concluding destruction of the temple is reduced to 'noises off'. The unrelentingly melancholy subject, only very latterly transformed to triumph, also makes for painful listening.



Samson smiltes the Philistines

I found myself tearing up as Samson considered his blindness, singing heartrending words by blind Milton to moving music by Handel, already losing his sight, and who also would be blind within a few years. Paul Appleby's account of the air *Total Eclipse*, as indeed his interpretation of the complex character of Samson, was immensely powerful, while his vocal technique in a long and demanding role was stunning. Sophie Bevan in the dramatically thankless role of Delila was simply superb as she purred, trilled and cooed her way through her seduction aria *With plaintive notes*, earning her the only individual ovation of the evening. Matthew Brook's well-gauged Manoa, Samson's father, was a powerful presence. Alice Coote, by contrast, seemed less comfortable in the role of Micah, composed by Handel for Mrs Cibber, although she did grow into the part as the piece advanced. Mhairi Lawson was an excellent stand-in second Philistine/Israelite Woman, and Hugo Hymas was vocally well cast as Israelite/Philistine Man. Of course Louise Alder gets the best music in the show, *Let the Bright Seraphim*, a wonderfully sparkling show-stopper of an aria with *obligato* clarion trumpet, which is a gift to a soprano with the technique to enjoy it to the full. Wisely employing the Harry Christophers solution of segueing from the b-section of the aria straight into the concluding chorus ensured that the piece came to a terrific climax, and a deafening and extended ovation from the Usher Hall audience

As always with the Dunedin forces it seems, the orchestral playing was consistently superb under the detailed direction of John Butt, with wonderfully expressive string playing and fine contributions from bassoon, oboes, trumpets and a pair of wonderfully rumbustious horns, not always pinpoint accurate but infectiously energetic. Thomas Pitt and Stephen Farr provided unerringly supportive continuo playing, while the latter was also the organ soloist in the movements from Handel's organ concertos that graced the intervals.

This was a fascinating Dunedin experiment, copying Handel in filling intermissions with instrumental works, on this occasion on a copy by Goetz and Gwynn of an organ owned by Handel's librettist Jennens, during which the audience was encouraged to walk around and chat. You will be pleased to hear that your reviewer selflessly eschewed a visit to the bar to move to the front to hear the organ more clearly! Perhaps the ultimate jewel in the crown of this superb performance was the singing of the Dunedin Consort chorus, twenty-four young singers who produced an impeccably accurate and wonderfully gleaming sound throughout. This was a lot of Handel to take in at one go, but it was very good Handel and wonderfully performed by Edinburgh's local Baroque heroes, the Dunedin Consort.

A Beggar's Opera for our times?

As the late great Nikolaus Harnoncourt said in a verbal introduction to a period performance of Haydn's *Surprise Symphony*, 'What would musicians have to do to surprise an audience to the same degree as an audience of the time was surprised by a loud chord?'. Leaving the question hanging, he started the piece, letting off a loud indoor firework at the relevant moment in the slow movement, smiling conspiratorially as the audience, aware of the recent terrorist bombings, screamed in shock. In many ways it is depressing how easily Gay and Rich's social satire, *The Beggar's Opera* transfers to our own times. However the version performed in the King's Theatre by the instrumentalists of *Les Arts Florissants* and the actors of *Théâtre des Bouffes du Nord* used a modernised edition by Ian Burton and Robert Carson in which much 'f-ing and blinding', street dancing, drugs deals, texting and social networking sought to place the piece in the same shocking relationship with a modern audience as the original work had enjoyed with the 18th-century public. And I think with a few reservations that it succeeded very well.



Benjamin Purkiss's dashingly macho Macheath and admirers

The stage was filled with a sheer cliff face of cardboard boxes at the foot of which slept a beggar, and through the action the boxes provided a very serviceable set of props and settings for the action. An onstage band of period instrumentalists sat at boxes with tablets propped up on them with their music, and provided beautifully energetic accounts of the ballad airs and dances. The singing actors of the cast coped generally very well with the musical aspects of the show, although just once or twice the geography of the set led to timing or tuning going a little adrift. Evoking a mixture of *Eastenders* and *TOWIE* (Google it...), Robert Burt as Peachum and Beverley Klein as his wife provided wonderfully sleazy central characters, always teetering on the edge of violence. Kate Batter's vulnerable but equally sleazy Polly and Benjamin Purkiss's dashingly macho Macheath were strongly characterised, while the host of whores, gangsters and corrupt officials that seethe around them were vividly brought to life by a gifted and versatile cast. The athletic street dancing of the be hoodied gang was particularly effective.

To my mind it was a mistake to cut the Beggar and his prologue, as the lack of framework left a problem at the end, not convincingly solved by a change of government and all the beggars becoming cabinet ministers - ironically not as preposterous a conclusion as Gay and Rich's original cynically contrived ending. Indeed the wit and cynicism of the 18th-century original shone through this performance, which remained almost entirely true to the narrative and many of the resonances of the text, while retaining the original song texts with just a few minor tweaks. As promised in the promotion, the musical dimension did have a fine improvisatory quality, in which the two Baroque violins, viola, cello and double bass joined by a recorder, an oboe, an archlute and percussion all directed from the harpsichord by Florian Carré sounded wonderfully spontaneous and energetic. If the band occasionally came across as a little underpowered against the 'mic'd up' voices in the theatre acoustic, the playing was always wonderfully expressive and imaginative, with very effective elaborations and ornamentation.

This riotous outing at the end of my Festival visit seemed a million miles away from the world of the elegant period piano recitals with which I have begun, but this has got to be the chief joy of an international festival, which can offer such variety even within the realm of early music. And bear in mind that while I was attending events in the 'official' Festival, on the Fringe elsewhere in town the Edinburgh Renaissance Band were wowing the crowds with innovative early programmes, and Cappella Nova were filling Greyfriars Kirk with the distinctive tones of Robert Carver! But no time to hang about in the capital, in nearby East Lothian the Lammermuir Festival is already beckoning!

More Beautiful Music - More Beautiful Places around Lammermuir

D James Ross continues his Summer review of early music at the 2018 Edinburgh and Lammermuir Festivals

A Right Royal Recital

Our ears were still ringing from the BBCSSO's magisterial account of Bruckner's 7th Symphony in St Mary's Collegiate Church, Haddington, in the opening concert of the 2018 Lammermuir Festival, as we settled for an event on the opposite scale. Bach scholar,



The Dunedin Consort play Bach

keyboard player and conductor **John Butt** had chosen the intimate setting of Gladsmuir Parish Church for his mid-afternoon account with explanations of Bach's *Musical Offering*. With the help of seven instrumentalists from the **Dunedin Consort**, Butt explained and illustrated the context, structure and style of the modest three-part Ricercar, the ten Canons, the Trio Sonata and the magnificent six-part Ricercar which make up Bach's BWV 1079. The performance opened with the three-part Ricercar played on harpsichord by Butt – this is Bach's memory of the work he improvised on the spot for Frederick the Great on the melody provided to him by the King, the notoriously wayward *Thema Regium*. Even the great improviser Bach was stumped when asked for a six-part elaboration – the King had to wait until he received

his presentation copy of the full set, whereas we only had to wait until the end of an enthralling afternoon.

Butt's commentary was both erudite and witty - most of the hilarity was intentional, although forgetting his performers' roles and indeed names, declaring, 'Well they all look the same to me!' was vintage Butt. The musical contributions by his players were technically superb and delightfully varied in texture, involving as they did performances on the violin, cello, viola da gamba, flute, oboe, oboe da caccia and bassoon. A particular highlight was Huw Daniel and Georgia Brown's delicious account on violin and flute, sympathetically accompanied by Jonathan Manson on cello and John Butt on harpsichord, of the central Trio Sonata, in which Bach goes out of his way to demonstrate his mastery of the *galant* style. The growing richness of the textures throughout the concert culminated in the group's concluding account of the iconic six-part Ricercar, for which wind and strings combined and gambist Alison McGillivray took to violone to underpin this concluding *tour de force*. An event which may have looked a little dry in the brochure turned out to be wonderfully entertaining and informative, and it was a tonic to hear some of my fellow audience members humming the *Thema Regium* as we all left.

Miserere and More

How do you solve a problem like Allegri? This was the issue facing **Rory McCleary** and his **Marian Consort** in their programme entitled *Miserere* and featuring the 2011 setting by James Macmillan as well as the ubiquitous setting by Gregorio Allegri. As a musicologist, McCleary is well aware of the problematic nature of the standard edition of the Allegri, and yet it would be a brave ensemble which would eschew entirely the stratospheric if entirely synthetic solo soprano ‘moments’. The solution they came up with, pragmatic if not entirely convincing, saw the post-Mendelssohn solo verses alternating with the ‘original’, while a solo tenor sang the chant to the *Tonus Peregrinus* and the chorus actually sang Allegri. With the audience in position, it turned out acoustically that the solo ensemble would have been better placed at the east end of the 15th-century Whitekirk Parish Church rather than the west, but overall the chorus/solo/chant alternation worked well. A further unexpected issue emerged only at the end of the concert when the ensemble presented an exquisite account of James Macmillan’s *Miserere*, based upon the ‘modern’ Allegri – Macmillan alludes regularly to the standard narrative chant normally used for the Allegri, which of course due to the earlier choice of the *Tonus Peregrinus* we hadn’t actually heard!



Members of The Marian Consort prepare for their performance

A searing and imaginative 2018 setting by Gabriel Jackson of *Stabat Mater* receiving its Scottish premiere, was given a blistering performance by the ensemble. This was probably the most striking music of the evening, but the earlier repertoire including lovely readings of Palestrina’s eight-part *Stabat Mater* and five-part *Ave Maria* as well as a very fine eight-part setting by Victoria of *Super flumina Babylonis* proved the highlights for me. In this Renaissance repertoire the consort found a lovely balance and sang in a wonderfully rich and declamatory style - like many young vocal ensembles, the Marian Consort are not averse to a touch of vibrato, but the sound is generally well-focussed and expressive. An enthusiastic response from a capacity audience elicited a serene account of an eight-part setting of *Jesu Redemptor* by the Portuguese Renaissance composer Estêvão Lopes Morago.

Charms of the Clavichord

Strictly speaking, the clavichord is not really an instrument designed for public performance – its subtle tone and very low volume level mean that it pleases primarily the performer. However, in pursuit of ‘beautiful music in beautiful places’, the Lammermuir team had persuaded Edward and Anna Hocknell to make available their exquisite 16th-century country house, Fountainhall, for a recital by **Julian Perkins**. And the period intimacy of the first-floor room proved the perfect venue for what turned out to be an enchanting afternoon concert.



The exquisite 16th-century country house, Fountainhall

Appropriately enough, Perkins opened with a delightful account of Byrd’s *Lord Willobies Welcome Home* during which we became quickly accustomed to the clavichord’s soft but subtle voice. By way of contrast, Perkins performed the same piece on a charming Arnold Dolmetsch spinettino, an instrument which had once appeared alongside celebrity puppet Muffin the Mule! Perkins’ amusing and informative commentary introduced a darkly impressive *Partita* by Johann Froberger, two enigmatic sonatas by Domenico Scarlatti and the G-minor Suite by Handel. The latter played a

clavichord in his childhood, and Perkins quite reasonably proposed that some of his more conservative ‘Germanic’ keyboard works were conceived on, and perhaps even for, the instrument.

The second half of the concert was in many ways the more intriguing part, consisting as it did of later music actually written for the clavichord, an instrument which continued to enjoy the attention of musicians up to our own times – Edward Heath celebrated taking the UK into Europe by performing Bach on his clavichord! Herbert Howells wrote a not inconsiderable body of work for the instrument, which proved to draw equally effectively on the Elizabethan and Edwardian worlds he knew so well. More recently, Stephen Dodgson has taken a more radically modern approach to the instrument in two *Suites for Clavichord*. We heard the second, in which the composer builds on the fascinating conceit of fanfares heard at a distance, which the versatile clavichord with its slight brazen after-tone evoked perfectly. As the recital concluded with a set of four *Preludes and Fugues* from Bach’s ‘48’, I was struck by just how dynamically and tonally versatile this modest instrument can be, and how in the right hands and in the correct setting the effect is simply magical. This was confirmed by a ravishing revisiting of the *C-major Prelude*, whose subtly rippling arpeggios gave us an encore to treasure.

Consonant *Consones*

Lennoxlove House, the residence of the Duke of Hamilton, was already long established when Fountainhall was just a glint in its architect's eye, and its magnificent 14th-century barrel-vaulted Great Hall was the spectacular setting for a morning recital by the **Consones String Quartet**. In the six years since its foundation at the Royal College of Music, the Quartet has been exploring classical and early romantic repertoire on period instruments, championing in particular the early Schubert quartets and the chamber music of Luigi Boccherini.



The Great Hall, Lennoxlove set up for dinner

Thus it was that they opened with Boccherini's G-minor Quartet, a two-movement work with a wonderfully soulful Larghetto and a perky and rustic-sounding Minuet. Poor Boccherini has acquired the reputation of being a musical light-weight, but this near contemporary of Haydn is capable of genuinely touching melodies and engaging textures which suggest that his chamber music is deserving of more attention. The first half concluded with early Schubert, his C-major Quartet D46, which opens with a intriguingly dark fugal figure and continues to surprise with striking flashes of originality. The concluding Rondo features a genuine ear-worm, which we were all humming as we headed for interval refreshments, surrounded by the beautiful Hamilton art collection.

Another two-movement Quartet from Boccherini opened the second half – after the Danish String Quartet's epic account of Beethoven's op 132 Quartet a couple of days previously, a two movement work seemed eminently desirable! The ensemble had chosen another contemplative work in F-minor, and it duly worked its charms. The concert concluded with the second of Mendelssohn's op. 44 Quartets, and its E-minor tonality made up a full afternoon of minor Quartets! As in the other works, the distinctive tone of the gut-strung instruments played with classical bows and authentic bowing techniques made perfect sense of the compositional style, with a wonderfully mellow singing tone combining with a thrilling attack without the shrillness sometimes associated with metal strings. The Consones String Quartet are worthy champions of their period instruments and of their chosen composers, and I found myself confirmed in my enthusiasm for the gut-strung sound as well as being newly inspired to investigate further the chamber music of Boccherini.

The first-class authentic/period instrument concerts in the Lammermuir Festival programme are of course just one strand of a dynamic and varied celebration stretching over ten days and incorporating a plethora of lovely venues. In addition to the concerts I reviewed in detail, I also enjoyed a wonderful concert in St Mary's Haddington by the internationally renowned Scottish Chamber Orchestra directed by Cristian Macelaru. Performances of Mozart's *Haffner* Symphony and Beethoven's *Second Symphony* employed period brass and percussion instruments as well as historically informed bowing to bring this music vividly to life. It was a mark of this remarkable orchestra's versatility that their accounts of Prokofiev's *Classical Symphony* and Nielsen's acerbic *Clarinet Concerto* with superb young soloist Mark Simpson were also stunning. Simpson returned a few days later to direct the SCO wind section in a programme including Mozart's magisterial *Partita for 13 Wind Instruments*.

The Last Things - A Grand Finale

So how to bring this ninth Lammermuir Festival to a suitably spectacular conclusion? St Mary's Collegiate Church was once again the venue, and the musical shoulders on which this responsibility fell were those of **Stilo Antico**. This famously conductorless vocal ensemble enjoys an enviable reputation in the Early Music scene, and in this final Festival concert we were given a memorable demonstration of how this had been achieved. They had compiled a concert of Funeral music featuring Heinrich Schütz's masterly *Musikalische Exequien* and J S Bach's epic motet *Jesu, meine Freude*, but intriguingly including Renaissance polyphonic works in Latin which still featured prominently in Lutheran services in Bach's Thomaskirche in Leipzig. These included the familiar *Ecce quomodo moritur justus* by Jacob Handl and *Ego sum resurrectio* by Hans Leo Hassler, as well as unknown but highly competent works by Ludwig Daser and Johann Knöfel. The former's modestly dignified setting of *Media vita* and the latter's richer *In te Domine speravi* were both impressive.



Stilo Antico in St Mary's Cathedral, Haddington

Stile Antico produce a wonderfully precise and intensely focussed sound, with a remarkable pinpoint accuracy and unanimity, which belies the absence of a conductor and seems to rely on a thorough familiarity with the music and an almost telepathic empathy. Their habit of standing in positions which ensure that they are never next to the others singing the same part also seems counterintuitive, but this scheme, most frequently involving boy/girl/boy/girl positioning like a mixer dinner-party, works spectacularly well. The group's chosen repertoire saw every member of the choir singing a solo of one kind or another, and as a choir director I was struck by the great variety in the tone quality of the individual voices. All the more remarkable that they blended so perfectly in a full consort sound, and with no hint of vibrato! Mention should also be made of the excellent instrumental contributions in the Schütz - wonderfully incisive and expressive playing on the theorbo by James Aikers, and fine sympathetic performances on the chamber organ by Oliver-John Ruthven and on the violone by Kate Aldridge, both of whom also made a valuable contribution to the Bach.

A fine opening account of Lassus' *Justorum animae* established the group's superlative ensemble credentials, but in the course of the Schütz this was complemented with frequently ornate one-to-a-part sections, in which the singers rose to the challenge of a more soloistic style, frequently decorating their lines in an impressive and authentic manner. Although the Bach motet was probably the most spectacular music of the evening, it was the Schütz which I found most involving and indeed deeply moving. However it was with the pared-down poise and elegance of an Elizabethan hymn in our ears that we left the 2018 Lammermuir Festival, as a lavish and well-deserved ovation persuaded the ensemble to leave us with Thomas Campion's powerful *Never weather-beaten Sail*.

Plans are already underway for next year's Lammermuir Festival, which will be its 10th anniversary year. The organisers are faced with the enviable challenge of improving on an event, which has made such imaginative use of wonderful venues, filling them with appreciative audiences anxious to hear the distinctive, first-class performers they have managed to engage. Meanwhile we can be very proud of the fact that in Scotland we have three major international Summer festivals, all of which promote early music at the highest international standards! Onwards and upwards!

Many thanks to James Ross for these wonderful vivid reviews of last year's festivals in Edinburgh and the Lammermuir area. We don't have long to wait for this year's festivals! It would be wonderful to receive some reviews for the next EMFS Newsletter, due out just before Christmas 2019.

Sue Owen

Johann Hermann Schein: performing early music

Louise Guy



Johann Hermann Schein (unknown 1620)

This article discusses the type of knowledge that performers may wish to draw on to inform the music they offer audiences and that listeners may wish to acquire in preparation to engaging with an area of music, namely late renaissance or early baroque, which can be regarded as specialised and esoteric. Johann Hermann Schein's *Banchetto Musicale* (1617) is used as the foundation to this discussion.

Schein's *Banchetto Musicale* was self-published in 1617. It consists of twenty groups of dances which are linked, as Schein stated himself, "in both mode and invention".

Although Schein did not himself use the term "suite", *Banchetto Musicale* is now described as a set of twenty dance suites. Each consists of a padoua (or pavane) followed by a galliarda. Between is a courante. The final pair of dances is an allemande and its tripla, a reworking of the allemande in triple time. The most complex in each case is the padoua with each subsequent dance being progressively and melodically simpler (Snyder

and Johnston, 2016). Schein was not prescriptive as to which instruments could be used – a shrewd publishing move to maximise distribution – although he did express a preference for viols.

Schein was born in 1586 and died in 1630, having been married twice and fathering at least eight children although only two survived to adulthood. From 1616, he spent most of his professional life in Leipzig as the cantor of the Thomasschule, the position to be held by Johann Sebastian Bach later that century. His published works are mainly vocal and are both sacred and secular. *Banchetto Musicale*, being purely instrumental, thus was an unusual musical format for him.



Thommasschule (Mendelssohn, 1838)

In 1616, Schein left the position he had held of Kapellmeister to Duke Johann Ernst the Younger at Weimar and, prior to that appointment, he had been house music director at Schloss Weissenfels (music of the baroque, 2015). The individual dances are believed to have been composed for the Weissenfels and Weimar courts during those two appointments to be played at mealtimes rather than as pieces intended for dancing.

While *Banchetto Musicale* was not Schein's first published work, it appears to be the initial work that he chose to publish himself. He stated at the time that he would be subsequently publishing his sacred and secular works alternately (Rose, 2005) and seems to have done so.

Rather obviously, the key advantage to performing a self-published work is that the composer can check the copy for accuracy can make any corrections that might be required. However, ensuring accuracy of copy is only one reason why Schein might have entered the expensive operation of self-publication.

Through this vehicle, he was able to establish his credentials as a serious and learned musician who could both read and write music. He may have felt this necessary because he was employed by the town council of Leipzig as were the *stadtpfeifer*. These latter town musicians often did not read music and were of a lower rank in the highly stratified Leipzig society. By self-publishing, Schein ensured he would be recognised as belonging to a higher social stratum although he did not have a university degree (Rose, 2004). Further, self-publication meant he could become more widely known, particularly pertinent in Schein's case since he spent his entire and relatively short life in Germany (Thomas, n.d.).

Performances of early music can best be appreciated when the performers have mastered the current musical knowledge concerning the era it was written in, the purpose of the music's composition, and the

stylistic fingerprints of the composer who wrote it. For example, Suite 20 as published by Schein is devoid of ornamentation. However, treatises on performance such as those by Ganassi (Ganassi, 1535) and Ortiz (Ortiz, 1553) emphasise that the written music is merely the outline of what is expected from the performer. Knowledge in the use of appropriate ornamentation informs the way it is currently believed that a composition should be performed - although the execution is sometimes more by osmosis rather than by design on the part of the performers.

Early music has a charm and immediacy which can be appreciated by a novice audience. Nevertheless, the more sophisticated listener will find intricacies in a well performed early music composition. Musical knowledge enhances both the ways in which music is performed and listened to.



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Very Early Musicians!

Margaret McLay

Linlithgow Primary School has a thriving recorder group made up of children from Primary 4, 5 and 6 classes. Members of the Edinburgh Branch of the Society of Recorder Players were invited by the School to visit on May 13th to play to the children, letting them see the full range of recorders and hear some of the repertoire. The visit was in line with the Society of Recorder Players schools' affiliation programme with the idea of inspiring children to take up the recorder and to see it as a serious instrument in its own right. Members demonstrated recorders from the Garkleinflötlein right down to the Contrabass and the children were fascinated to see and hear the really tiny and large instruments.

We played a dance from *Der Lustgarten* by Hans Leo Hassler, an arrangement by Paul Clark of the Northumbrian folk tune *The Sandgate Lass's Lamentation*. The children played *Av's Anthem* to us. We then worked together on *Fantasia: Surrey Leaves* by our Co-musical Director, Anne Martin. This piece is based on *The Leaves Be Green*, that melody so popular in the late 16th century. For this occasion, Anne had written a simplified part for the children to play on their descant recorders, while we played her original version. The children had been practising hard and played their part really well. We finished with a modern piece: *The Boots of Mars* from *The Planets' Feet* by Lance Eccles.

We were grateful to Jenny Cameron for arranging the visit at the School end, and to Anne Martin for organising the visit at the Edinburgh Branch end. We intend to continue this outreach work to encourage more children in playing the recorder.

(Editor's comment: What a lovely experience! Has anyone else taken early music into schools?)



Playing together

by EMFS members

If you were in the vicinity of Inverleith St Serf's Church Centre in Edinburgh on Saturday 27th April 2019, you would have heard strains of the most glorious early music wafting from two of the halls throughout most of the day. I loved all of it. I had decided to play bass viol rather than sing at this event, and I was very chuffed to find that I was able to keep up with everyone else (including the conductor!) for much of the time. This is the first "playing day" event that I've taken part in, when I've not fallen miserably by the wayside. So perseverance does pay off. Or maybe the standard of music was at a more realistic level for me this year. In spite of being able to stay in the saddle (as it were), I was very glad of a wee reprieve during the exercise in divisions, when I was playing the ground melody.

It can't be easy to provide material and direction which keeps musicians of a wide range of ability and experience happy, but Lynne was very skilful at sorting out a motley crew of instrumentalists and guiding us towards satisfying harmonious music-making. The final tutti session was glorious. In his ever-enthusiastic and forgiving way, Murray directed us to making one of the most joyful noises I have ever experienced, and I'm very grateful to Alison Tollick and Susan White for organising it, to Lynne Hope, Philip Bradfield, and Murray Campbell for providing and directing the music, to Kate Morss (who works efficiently and quietly behind the scenes sorting out EMFS monies and accounts) and to all the people who volunteered in the kitchen to serve refreshments. Thank you!

Sue Owen (instrumentalist)

The music making day is a wonderful opportunity to meet other singers and players who share an interest in early music. An AGM can seem dry but it is also an opportunity to contribute to the debate on music in schools and music education among other things. The tutti session at the end of the day brings it all to a very satisfying and glorious conclusion.

Sarah Green (choir participant)

This one-day workshop offered sessions for the EMFS choir and instrumentalists to work separately on a variety of pieces, and then come together at the end of the day to join in a performance of 2 short works.

Philip Redfern led the choir, and Lynne Hope the instrumentalists, with the well-loved Murray Campbell coming in to take the joint session.

Considering one never knows in advance who will turn up, or in what numbers, the enterprise is fraught with potential pitfalls. There might be no basses, for example, or an imbalance in numbers for each part.

As it turned out, the choir was remarkably well balanced, with roughly equal numbers per part. If anything there were fewer sopranos than usual, and more tenors, but sufficient of each that no-one felt unduly exposed, or (the opposite) overwhelmed.

After some warming-up, we started with Josquin's 'El Grillo', The Cricket, a very fast-moving piece with lots of repeated notes.

I think Philip was testing our sight-reading capabilities, but luckily, some of us had sung this piece before!

We polished that off and moved on to John Dowland, who straddled the 16th and 17th Centuries. 'Come again, sweet love', with its lovely sequence, sung crescendo, of "to see, to hear, to touch, to kiss, to DIE with thee again ..."

We all know what dying meant in Elizabethan times, in this context!

Love wasn't faring so well in Monteverdi's 'Arianna's Lament', nor in the alliterations of Robert Edwards' "Where 'griping grief' and 'doleful dumps' the mind oppress..." – an unknown 16thC composer.

The longest piece we tackled was an Ave Maria by Robert Parsons, a mid-16thC, middle-England, middle-aged clergyman, writing in Latin.

The great thing about the music of this period is that none of it could be described as difficult; the writers knew who they were writing for and their capabilities; after a while, the progressions of harmonies become familiar, one gets the feeling of where they are heading.

In the afternoon we practised the two pieces to be performed jointly, both by Spaniards, but one with a Latin-American connection; dePadilla. We began with 'Duo Seraphim' by Guerrero, a piece of some 90 bars, written for 3 choirs, two of which are choirs of instruments.

The dePadilla piece, 'Exsultate Iusti in Domino' was a bit simpler – only 2 choirs!

The joint production was not without its moments, but Murray valiantly held us together, and patiently went over the bits where it fell apart, until they didn't fall apart quite so badly. At this point it was quite a relief that we had no audience but ourselves, shall we say – though the choir on its own in the morning sang really quite competently.

The church proved a good place to rehearse – light and sunny, with a grassy courtyard in the middle, and the weather was so good we all sat outside to eat our 'piece'. Tea, coffee and biscuits were generously provided at all the breaks.

All in all this was an excellent day; we felt, by the end, that we'd achieved something. Oh and we had an amicable AGM as well!

Peter Hawkins (choir participant)

I attended an EMFS event for the first time on Saturday 27 April and enjoyed the experience singing bass. The morning singing session and the AGM were interesting and well organised with well-chosen music sung at a reasonably good standard with a sympathetic acoustic. Philip was very entertaining and added to the sense of fun music making. The tutti session didn't work well for me. I believe the instrumentalists were sight-reading which didn't help. The choir, especially the back row, found it difficult to follow Murray's comments and directions. In my own ideal world we could have been doing bits from Monteverdi Vespers with everyone having had the chance to rehearse earlier in the day, or even better we could have done Schutz motets with voices on four parts and instruments on other parts (again having rehearsed individually).

Many thanks to the EMFS committee for good organisation and giving me the opportunity to sing early music again, having not sung this type of music since my days in the Edinburgh University Renaissance Singers between 1986 and 2002. I think the EMFS are doing a great job and I hope to get more involved in the months ahead.

Alan Graham (choir participant)

(Editor's comment: The EMFS is always interested in feedback, both positive and constructively negative. Alan was keen to assure us that he values the efforts of the EMFS committee, and has offered some useful suggestions which the committee will consider)

The annual EMFS day always draws an entertaining bunch of musicians from far and wide. The format of the day has proved successful over the last few years with instrumentalists and singers working independently and then combining for a massed tutti.

Having the pleasure of coaching the instrumentalists entails finding works to suit all comers. This year's group included all sizes of recorders viols and other strings; an exciting team of 'loud winds', cornetto, sackbuts, curtals. Plenty of opportunity to pit groups of different sonorities in multi-choir compositions exploring the subtleties of timbre.

The sun shone enabling use of the garden during breaks at the very practical venue of St Serf's Church Halls, Edinburgh. A hard working enjoyable day.

Lynne Hope (Director of th instrumental session)

Easter Early Music Course

Louise Guy

The Easter Early Music Course (EEMC) had been held at Ascot for several years but this year it moved to Monmouthshire to take up residence for a week in the Haberdashers' Monmouth School for Girls. The venue proved compact and spacious for a music course: the accommodation was close to the playing rooms and sported a large, comfortable common room which had hot drinks available all times of the day and night; parking was a dream. The only down side to the venue was the rather schoolish type meals but food was plentiful and cake was produced at the afternoon tea break.

The format the course followed was a tried and trusted one. Each morning started with a group of four to six viol or recorder players, the "permanent group," with half the session being taught by a tutor – Chris Hartland, David Hatcher, Alison Kinder, Asako Morikawa, Emma Murphy, Philip Thorby or Joris Van Goethem. Group members provided the music but there was a large library of suitable music available to borrow.

After coffee, there was the opportunity to choose between workshops, technique classes or ensembles. The theme of the week was "Sancta Maria" and one of the two concurrent ensembles was based on this. The ensembles were for mixed forces whereas technique sessions were more focussed. Sessions for the viols were given by both Alison and Asako; Chris provided one for recorders; Emma one on voice; and David one on early wind instruments over the week.

My interest was primarily with the workshops. These kicked off with talk on the Bassano family by Emma who based it on a freely available and unusual paper by Peter D. Matthews, "The Bassanos, Jewish Guardians of Ancient Arts". Three of the workshops

were on playing from facsimile or, more precisely, mensural notation. Perhaps I should have realised the level these were going to be at when Philip produced scrap paper at the start of the first one for writing notes. He took the first and third of these workshops with David taking the second – on ligatures. We tackled (murdered?) clefs and note values (in tempus perfect and imperfect, prolation major or minor) attempting to play the provided music which included "Pavane and Galliard" from Pierre Attaignant "Second Livre" 1547 and "Gloria" ("Ecce Quam Bonum") á 4 by Ludwig Sennfl. Some of the viol players in particular were impressive in their sight reading abilities.

After lunch was free time and often it was used for *ad hoc* groups arranging playing sessions. The school is within the town of Monmouth which could be explored and several of the more active participants used the hills to walk in. The weather alternated between allowing us to view the beautiful vista across the valley with the other side being completely obscured by low lying cloud.

The formal programme in the afternoon restarted with a "non-permanent group". The possibilities included recorder consort, viol consort, broken consort, consort songs, baroque chamber at 440 or 415, polychoral, renaissance wind, facsimile or verse-anthem. I must admit, I do not remember signing up for facsimile, and C2 clef with mensural notation is not within my sight-reading grasp yet. However, I was allocated to this group for one session. Once Philip had left our group of two recorders and three viols, we never did manage to complete any piece, which leads me to believe I was not alone in finding this a stretch too far.

And when I was the music monitor for one of the other afternoons, the music that I had looked out for three recorders and continuo of viol and harpsichord was immediately changed by Philip for a Vivaldi piece. It was perhaps fortunate we were playing near the EEMC library.

After dinner each evening was the opportunity to sing in the choir. We rehearsed Agostino Agazzari's four part "Stabat Mater" and Orlandus Lassus' five part "Sancta Maria" under the direction of Philip Thorby, and performed to the rest of the participants on the final evening. It is quite astonishing how Philip can produce a credible performance from those of us who are largely non-singers within the space of five days.

Each evening, and the entire course, ended with all the participants coming together for a tutti session, each session under a different director.

EEMC had also arranged opportunities to offload any extra cash we might have. Ruth

Burbidge from Jacks, Pipes and Hammers brought a vast array of music for selling. Peter Booth from the Early Music Shop brought all his instruments with Barry Holder who undertook instrument repairs. Stephen Robinson brought two spinets for selling – and it was on one of these that the accompanist played in the non permanent group for recorders and continuo.

EEMC 2019 was a good experience for me. One word of caution, however. The first time I attended an EEMC some years ago, I found the "permanent group" I had been allocated to was not to my liking, and the organisation of the week was not as good as one might hope for. Nevertheless, I felt it was worth trying again and I must say I found my "permanent group" this year a delight, and the organisation that was superb. Consequently, I can recommend EEMC as a pleasant – but potentially stretching – week in the Spring.

Occasional keyboard support offered

Last year, EMFS gave a bursary to Michael Graham, a young Scottish musician, to allow him to attend the NORVIS early music summer school. Michael found this a very useful experience, which he wrote about in a previous EMFS newsletter.

To acknowledge the financial help of EMFS, Michael has offered to provide occasional keyboard support to EMFS members (individuals or small ensembles) to allow them to sing /play through works requiring continuo. You will be responsible for providing a venue, keyboard and music (we may be able to make useful suggestions if you don't have a suitable keyboard) and for agreeing date, time and place with Michael, to fit around his professional commitments.

This offer is limited to one session of up to 90 minutes per individual / ensemble, at least until we see what the demand is. If you are interested, please email Susan White, our freelance administrator, at membership@emfscotland.org.uk.

A message from the Glasgow Viol Consort

Martin Barnett

Dear friends/colleagues/fellow musicians,

The Glasgow Viol Consort's annual showcase performance took place on Sunday 9th June 2019 in the beautiful surrounds of St. Bride's Church as part of the Glasgow West End Festival. This year was particularly special: in addition to the regular adult players, we were joined by the pupils of the Knightswood Consort as well as the young players who started learning the viol last year as part of the Youth Viol Summer School.

The concert was very well received by family, friends and members of the public who have continued to support us in what has now been our third appearance at the West End Festival.

Our focus as a society is now very much focused on encouraging viol playing among school age pupils and all proceeds from this concert will go towards the second Youth Viol Summer School which is due to begin in a matter of weeks. This will allow the young players to develop their skills further while taking part in workshops with some of the UK's leading viol players and makers.

Please do get in touch if you'd like to support us - more young players creates a need for more instruments!

Martin Barnett (Teacher of Music)
Knightswood Secondary School
60 Knightswood Road
Glasgow G13 2XD
Phone: 0141 582 0160
Email: gw11barnettmartin@glow.ea.glasgow.sch.uk



Stop Press! Kellie Consort Performance

Just as the Newsletter was undergoing proof-reading, this email from Rufus Sullivan arrived in my inbox, and deserves an airing here.

“I am writing to get in touch about the Kellie Consort of which I am the Manager. The Kellie Consort exists to provide performance and coaching experience to pre-professional or young Scottish baroque musicians. Each year there is a new cohort of musicians auditioned and they perform in a short tour of Scotland each summer. Depending on the year, there will also be concerts, masterclasses, coaching and lectures at other points in the year.

The Consort are offering three concerts of music by Purcell and Humfrey including Purcell's *'Rejoice in the Lord alway'* and Humfrey's *'O Lord my God, why hast thou forsaken me?'*. Tickets £5 - £10 from eventbrite (see link below)

Thursday 4th July 7:30pm at St Salvators Chapel, North Street, St Andrews, KY16 9AL

Friday 5th July 7:30pm at the Memorial Chapel, Main Building, Gilmorehill Campus, University of Glasgow Chapel Corridor (South), West Quadrangle, Glasgow, G12 8QQ

Saturday 6th July 7:30pm at St. Cecilia's Hall, The University of Edinburgh, 50 Niddry Street, Edinburgh, EH1 1LG

Members of the public are also invited to watch a master class given by Dame Emma Kirkby to the Kellie Consort on Saturday 6th July 2pm at St. Cecilia's Hall, The University of Edinburgh, 50 Niddry Street, Edinburgh, EH1 1LG. This is a free event.

The Kellie Consort Facebook Page is: <https://www.facebook.com/kellieconsort/events/>
and their eventbrite page <https://www.eventbrite.co.uk/o/the-kellie-consort-20237384956>
Information about the Kellie Consort can be found here: www.kellieconsort.org.uk



**Kellie
Consort**
Patron: John Butt OBE

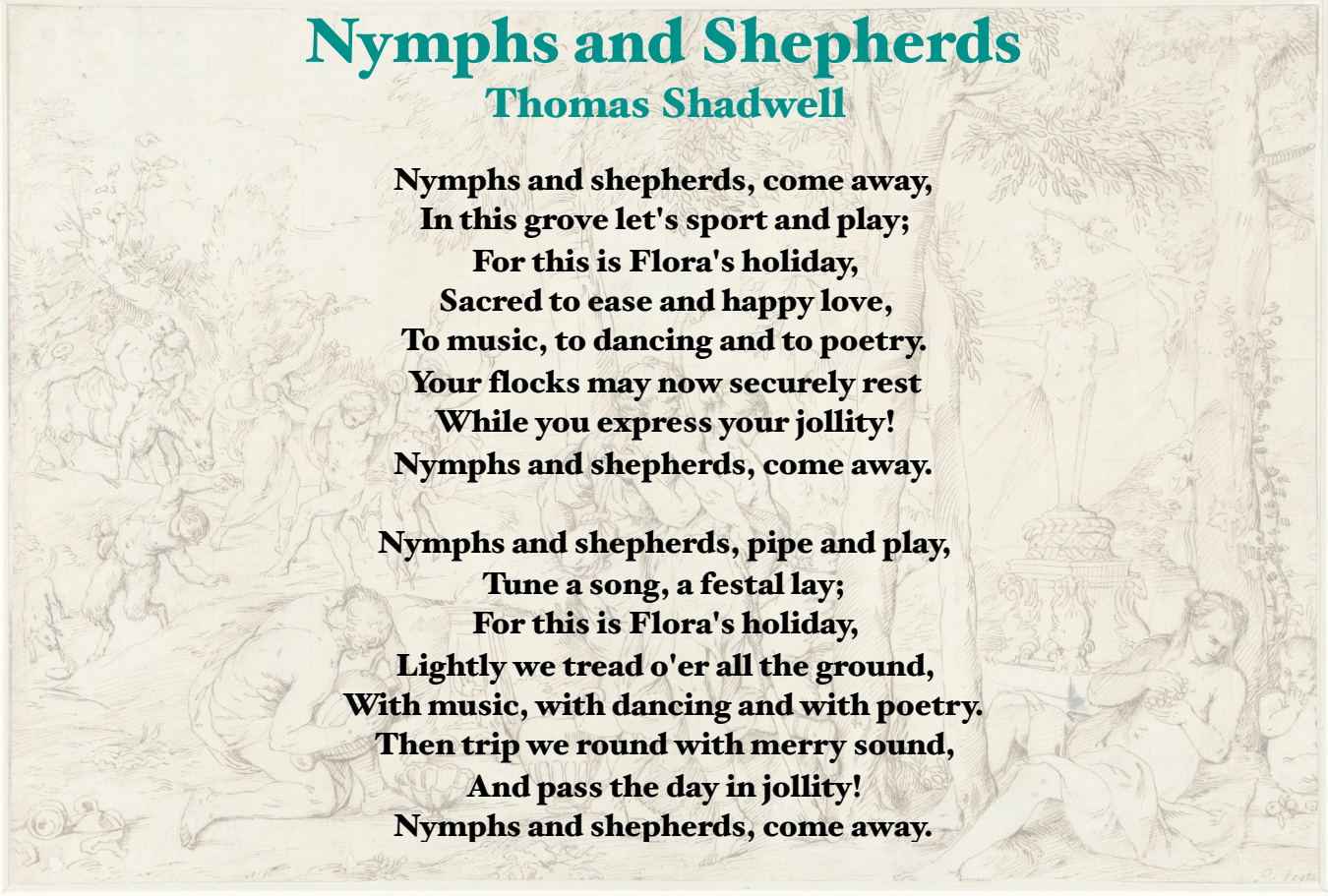
PURCELL

Rejoice in the Lord alway
Hilary Michael - Director

St Andrews ♦ Glasgow ♦ Edinburgh
4 - 6 July

Nymphs and Shepherds

Thomas Shadwell



**Nymphs and shepherds, come away,
In this grove let's sport and play;
For this is Flora's holiday,
Sacred to ease and happy love,
To music, to dancing and to poetry.
Your flocks may now securely rest
While you express your jollity!
Nymphs and shepherds, come away.**

**Nymphs and shepherds, pipe and play,
Tune a song, a festal lay;
For this is Flora's holiday,
Lightly we tread o'er all the ground,
With music, with dancing and with poetry.
Then trip we round with merry sound,
And pass the day in jollity!
Nymphs and shepherds, come away.**

'bye for now!

Don't forget to check the Appendix which follows, for flyers of summer schools etc.

As always, I appreciate articles, news and views from Early Musicians anywhere in Scotland. Articles from anyone outside of Scotland are also very welcome if they are likely to be of interest and/or relevance to folk living north of the border.

Issue 9 will appear at some time before Christmas 2019.

I hope that you have a wonderful early-music-filled summer!

Sue Owen
sue@emfscotland.org.uk

Appendix

Posters for events and music



**West End
Festival
2019**

CATHURES AT THE WEST END FESTIVAL

**Choral works on the theme of
'Music for monarchs'
16th-20th century composers including
Byrd, Purcell, Bach and Britten**

**11 June 2019 : 8pm
Kelvinside Hillhead Parish Church
Observatory Road G12 9AR**

FREE (donations welcome)

www.cathures.org.uk

Cathures is a charity registered in Scotland SCO44449

- Magnificat! -



Musick Fyne

dir. D James Ross with
Inverness Trombones

perform music by William
Mundy, William Byrd,
Giovanni Gabrieli, Charles
Villiers Stanford and Arvo Pärt

**on Wednesday 12th June 2019 at 8pm
in Dornoch Cathedral**

and

**on Friday 14th June 2019 at 8pm
in Inverness Cathedral**

and

**on Saturday 15th June 2019 at 8pm
in Pluscarden Abbey**

Admission Programmes £10

**in aid of Maggie's Highland
and Pluscarden Abbey's charitable work.**

(on sale at the door from 7.30pm)

Magnificats for Maggie's!

The Magnificat (or the 'Song of Mary') is taken from the Gospel of Luke, where Mary rejoices at being chosen to bear Jesus.

The strongly narrative character of the text has made it irresistible to composers throughout the ages, who have enjoyed representing in music the scattering of the proud, the putting down of the mighty from their seat, and the exalting of the humble and meek. In times of profound social inequality the filling of the hungry with good things and the rich being sent empty away represented in music must have struck a powerful chord.

We perform a fine Latin Magnificat by the English composer William Mundy, possibly dating from the reign of Mary Tudor, while the magnificent setting of the English text in William Byrd's *Great Service* illustrates the growing popularity of the Magnificat in the Elizabethan era. Responding to recent research, our performance features organ and brass instruments as well as Tudor pronunciation.

The opulent setting of the Magnificat by the Venetian composer Giovanni Gabrieli would have featured in services in St Mark's in Venice, while we have augmented the Edwardian setting by Charles Villiers Stanford by adding brass parts from his own orchestration. We intersperse our Magnificats with a number of Magnificat Antiphons, most notably seven striking settings by the much-loved contemporary Estonian composer Arvo Pärt.

**We hope you will be able to join us for this
spectacular music for voices, brass and organ,
and to help us raise funds for our excellent local charities!**

TICKETS

£18 full price

£16 senior citizens (over 60s)

£5 students, children & unwaged

available on the door or from

The Queen's Hall Box Office:

(open 10am to 5pm, Monday to Saturday)

85-89 Clerk Street, Edinburgh EH8 9JG

0131 668 2019

www.thequeenshall.net

Save by purchasing tickets for all 3 concerts for £45 (senior citizens £39). Please note a £1 transaction fee per booking applies to online and telephone transactions.

The keyboard instruments used in this series of concerts are original examples from the University's Musical Instrument Collection.



This series of concerts is generously supported by George and Joy Sypert

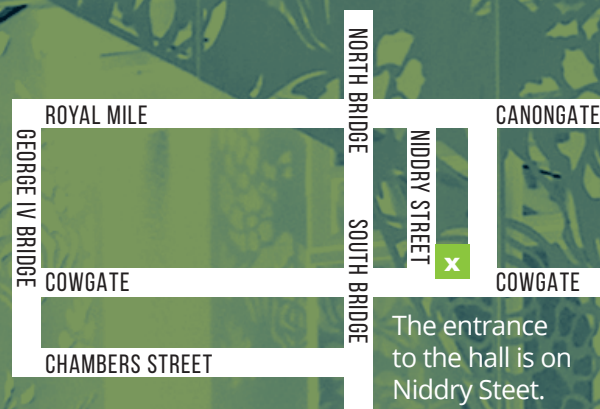
VENUE INFORMATION

St Cecilia's Hall
50 Niddry Street
Edinburgh
EH1 1LJ



The auditorium at St Cecilia's Hall dates from 1763 and is the oldest concert hall in Scotland and the second oldest in Britain.

www.stcecilias.ed.ac.uk



The University of Edinburgh is a charitable body, registered in Scotland. Registration no. SC005336



Early Music Concerts at St Cecilia's Hall

SATURDAY 1 JUNE

**SUSANNE EHRHARDT
JOHN KITCHEN**

SATURDAY 15 JUNE

ENSEMBLE PIZZICAR GALANTE

SATURDAY 22 JUNE

**THE ROSSETTI PLAYERS
featuring JEAN-FRANÇOIS
MADEUF**

The Sypert

Summer concert series 2019



SUSANNE EHRHARDT & JOHN KITCHEN

SATURDAY 1 JUNE, 7.30PM

SUSANNE EHRHARDT
recorder, chalumeau, baroque
clarinet

JOHN KITCHEN harpsichord

Susanne Ehrhardt returns to St. Cecilia's Hall to give a performance of 18th-century recorder and clarinet music accompanied by well-known Edinburgh-based musician John Kitchen.

The programme will include works by Albinoni, Telemann, Krähmer, Stradella and Vivaldi.



ENSEMBLE PIZZICAR GALANTE

SATURDAY 15 JUNE, 7.30PM

**ENSEMBLE PIZZICAR
GALANTE**

Anna Schivazappa (mandolins)
Fabio Antonio Falcone (harpsichord)
Ronald Martin Alonso (viola da gamba)
Romain Falik (theorbo)

Splendours of the Baroque Mandolin: This concert takes the audience on a musical journey through European capital cities in the 18th century with works by Vivaldi, D. Scarlatti, Gervasio, A. Scarlatti, Valentini and Boni.



JEAN-FRANÇOIS MADEUF

SATURDAY 22 JUNE, 7.30PM

THE ROSSETTI PLAYERS
featuring **JEAN-FRANÇOIS
MADEUF**

Natural trumpet player Jean-François Madeuf is joined by Barbara Konrad (violin), Marrie Mooij (violin and viola), Sylvestre Vergez (viola), Ronan Kernoa (bass viol) and Eugène Michelangeli (harpsichord) in a programme of 17th-century music.

Music at the Habsburg Court: Under the Habsburg Empire, composers like Biber in Salzburg, Schmelzer in Vienna and Vejvanovský in Kroměříž wrote chamber music where the trumpet is treated as equal to the violin. The balletti will be performed as chamber sonatas with harpsichord.



Tempestuous Passions!

**Climatic Events in Baroque Music
at Crown Terrace Methodist Church, Aberdeen
Saturday 22nd June 2019 at 7.00pm**

**Refreshments will be served
during interval**

Tickets: £15

Concession: £10

Free admission for children

Damaris Ensemble

Bass viol and Harpsichord

Virginie Kowal - Mezzo-soprano

**To book tickets please contact:
Rodolphe 07484 257534
or email: rodolphe.bkowal@gmail.com**

All proceeds to



NORVIS XLIX

NORTHUMBRIAN RECORDER AND VIOL SCHOOL

NORVIS XLIX

Early Music in Durham

Saturday 27th July to
Saturday 3rd August
2019

College of St Hild and St Bede
Durham, England

www.norvis.org.uk

Registered Charity no 1014801

NORTHUMBRIAN RECORDER AND VIOL SCHOOL





Choir in rehearsal



Three of the lute class in performance



Some of our inspiring tutors in 2018

A week full of variety, including:

- **recorders, viols, lutes, baroque strings, voice, harpsichord**
- **opportunities to sing solo, with viols or in the choir**
- **solo bass viol class, renaissance band, consorts, trio sonatas, *NORVIS Baroque* orchestra**
- **experience period dance and a Northumbrian ceilidh**

The College is situated on a hillside overlooking Durham city. All bedrooms are single study rooms with shared facilities.

Information about the course at www.norvis.org.uk

Information about the college at www.dur.ac.uk

Information about the area at www.thisisdurham.com



Playing the recorder



Baroque string group entertains



Bass viol practice

www.norvis.org.uk
Registered Charity no 1014801
NORTHUMBRIAN RECORDER AND VIOL SCHOOL

EVENTS, HIGHLIGHTS, OPPORTUNITIES

EVENTS during the week include the **CEILIDH**, on the first evening, **TUTORS CONCERT** and the last evening meal being a **MUSICAL BANQUET**, with waitress service and informal performances between courses. The course ends with an informal "promenade" sharing concert (in Jools Holland "Later" style) in which many of the classes and evening ensemble groups take part.

"SHORTIES": We invite any participant to offer a short (15 minute) presentation on their specialist interest or enthusiasm; these are popular, usually very informative, and often equally entertaining!

Usually there are introductory sessions on **Alexander Technique** available to all (both Jacob Heringman and Susanna Pell are qualified practitioners).

Evenings end in the bar with a "**session**" for anyone who wishes to join in - for some the favourite part of the day, and a great way to unwind!

The grounds of Bishop Burton College, include a Victorian walled garden, tree lined avenue, large glasshouse, walks and woods, with plenty of opportunity for music making *al fresco*, or a quiet space to escape.

The Early Music Shop will be in attendance again during the course, with music, CDs, instruments & accessories.

The HISS Bursary scheme supports students who wish to attend. A stall is run by North East Early Music Forum throughout the week with lots of used music, books, CDs, etc. Your donations towards this are also always welcome.

What we expect of you:

- bring a music stand (essential) in addition to your instrument(s), of course!
- sight-read straightforward music (at least slowly)
- master easy tunes by ear / read notation in common keys
- bring a portable recording device (optional, but useful!)

For all information, updates, course details and booking go to www.hiss.org.uk

HISS is run under the auspices of 20,000 Voices Ltd Registered Charity No 1073394 Company address: 258, Frome Road, Trowbridge, Wiltshire, BA14 0DS

FEES & BOOKING

	"early bird" by 30 April	after 30 April
Full (ensuite)	£520	£545
Full (shared bathroom)	£495	£520
Student/Group	<i>Please enquire for student & group rates</i>	
<i>Single rooms with disabled access are available - please enquire</i>		
Carers/partners	<i>A very limited number of twin rooms for couples may be available - please enquire</i>	

STUDENT BURSARIES (supported by NEEMF): generous discounts available for a limited number of full time students - apply online.

GROUP DISCOUNT: 6 or more participants applying together may obtain a discount. Non-participant (carers/partners) or non-resident places may be available. For any of these options - please enquire.

Fees: Include all tuition, workshops, musical banquet, refreshments, evening meals, ceilidh, printed music, and (for residents) en-suite or shared bathroom accommodation and breakfast.

Accommodation: Single Rooms (ensuite, or shared bathroom), with shared kitchen facilities. A small number of accessible ground floor rooms are available for those with special or medical needs. Course meals and refreshments are taken in Meadows dining hall, with bar adjacent. There are other snack & refreshment outlets on campus.

BOOKING: Download booking form at www.hiss.org.uk, complete, save and return by email. Make your payment at the time of booking, preferably by bank transfer (sort code: 40-08-40 a/c no: 21171844 a/c name: 20,000 Voices Ltd, using your name as identifier). You may pay a £60 deposit (non-refundable) to secure a place. Please then pay the correct remaining balance by due dates shown below. Overseas visitors may prefer to use the online booking form with payment by PayPal for convenience. If you wish to book by post and pay by cheque, please contact us for a postal booking form.

Please also check the website for updates & latest information. Please read the Terms and Conditions, as published on the website.

EARLY BIRD BOOKING CLOSES 30 APRIL 2019
ALL BOOKINGS CLOSE 20 JUNE 2019

CONTACT

HISS Administrator
hissenquiries@gmail.com
or tel: 0844 870 6478

or by post to: 258, Frome Road, Trowbridge, Wilts, BA14 0DS

Full information at www.HISS.org.uk

HISS 2019

**Historically Informed
Summer School
12 - 16 August 2019**

Bishop Burton College
Beverley, HU17 8QG, East Yorkshire, UK

An invitation to the 9th annual residential summer school for singers and players of wind, brass (cornetts & sackbuts), bowed or plucked strings & continuo instruments (folk, period & modern). Open to all student, amateur, young and early career professional musicians from early, classical and folk traditions.

The course offers singers and players a unique, all encompassing and creative opportunity to explore the common ground and connections between early, folk & traditional music. You will be joining the expanding family of musicians from across four continents who have already enjoyed the special flexibility & informality of this course. You will learn a wide range of music from a team of renowned expert tutors in a very inclusive and supportive environment. You will surely leave with your life enriched!

"Overall I had a wonderful experience and it has transformed my playing"



TUTORS

Our tutors are very highly regarded in their own fields, but at HISS provide an exceptional level of collaborative work, offering the supportive, enabling and friendly environment that is a special feature of the course.



Rebecca Austen-Brown

(recorder, medieval fiddle)

Performs with Fontanella Recorder Quintet, and her own Bardos Band, and with many other ensembles, such as The Sixteen & I Fagiolini. As a multi-instrumentalist she also plays baroque violin, renaissance flute, psaltery & bagpipes.

Folk & traditional techniques; ensemble coaching; improvisation



George Bartle

(sacbut, & possibly voice and ukulele)

As a member of The City Musick George can be heard playing sackbut, slide trumpet, recorder and renaissance guitar, as well as singing. He has worked with early music ensembles in UK and abroad, and regularly with the RSC and at Shakespeare's Globe Theatre.

Cornett & sackbut ensemble



Graham Coatman

(course director) is a freelance composer, conductor, continuo player & former Senior Lecturer at the Leeds College of Music and part time Lecturer at Bath Spa University. Recently he has worked in Italy, Poland and France on the EU Erasmus+ training project ADDUP for young choral conductors.

He also directs three choirs in the south west.

Choral & vocal techniques; keyboard & continuo; ensemble coaching



Vivien Ellis

(voice) is a performer equally at home in medieval, renaissance, traditional and contemporary music, whether working with The Dufay Collective, Sinfonye or her own duo Alva. She is a member of the Natural Voice Network and an Arts and Health researcher, bringing an enormous wealth of experience to her work on a huge range of projects.

Natural vocal practitioner: style & interpretation, improvisation

"a great choice of sessions and I took full advantage of this"



Anne-Marie Christensen

Amélie Addison

(Baroque violin & cello)
Perform as Due Corde, Amélie is researching 18th cent composer William Shield, and both have worked on 18th cent sonatas for "violino e basso", as well as teaching.

Baroque chamber orchestra, ensemble coaching

Stewart Hardy (fiddle / violin) acclaimed classically trained, widely travelled performer steeped in the traditional music of his beloved Northumberland and Scotland.

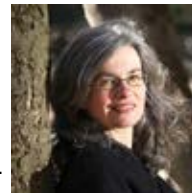
Learning tunes by ear, interpretation, shared traditions - tunes in art and popular music



Jacob Heringman (lutes, also cittern & renaissance guitar) is one of the world's most respected and most innovative solo lutenists, and as a much sought-after ensemble player performing regularly throughout Europe and North and South America. *Improvising on a ground, continuo playing, art of accompanying*

"The tutors concert was a fantastic array of talent!"

Susanna Pell (viols) has toured the world and made highly acclaimed recordings with The Dufay Collective and Fretwork, and has appeared with many other groups, eg The King's Consort, The Taverner Consort. Now focusing on UK-based performing and teaching.



Viol consort - shaping the music, voices & viols & mixed ensembles



Richard Thomas (cornett and natural trumpet) In addition to directing QuintEssential, Richard is a member of the Holbein Consort (in residence at Hampton Court Palace), is involved with music for the Globe Theatre and regularly gives educational workshops dealing with music and history. *Cornett & sackbut ensemble*

Mary Tyers (recorder, flute & other wind) teaches on early music courses across the UK and regularly performs with chamber groups and period-instrument orchestras.

Renaissance & Baroque style for winds; consort technique



COURSE CONTENT, STYLE & REPERTOIRE

Registration is from 2 pm on Monday 12 August 2019. After a welcome and introductions to tutors, it's straight into making music, and a ceilidh to round off the day!

Pitch: classes and ensembles work at A=440 Hz

The daily timetable begins with a brief course meeting for notices for the day, followed by warm-ups.

First morning "progressive" session is mostly technical, by instrument, with classes for folk players, lutes and plucked strings, Baroque string orchestra, recorders (2 groups), viol consort, cornetts & sackbuts, chamber choir and Natural Voice singing. You would attend the same class all week.

Second morning session is more repertoire based and may be related to themes of this year's course (eg composers, genres, etc). Mostly same instrument ensemble classes.



There is free time after the lunch break, for private study or *ad hoc* music making. The afternoon sessions offer a wider range of classes, often mixed or collaborative groups, eg voices & viols, wind bands and recorder consorts, lute and consort songs, etc. These are the popular hallmark of HISS.

Evening sessions are generally in larger groups, and may include, eg voices, strings and brass, folk or ceilidh band, improvising medieval band, large wind band. Other events may be organised, for example in 2017 & 2018 Vivien Ellis led very successful Hull Ballad walks, in conjunction with City tour guides, visiting historic sites in the city to sing appropriate ballads; also in 2018 a workshop for all singers and players created a performance of Tallis 40-part Spem in Alium - players who had never encountered this piece before found it a very moving experience.

"Thank you HISS for your generosity, kindness and for solidifying my love for early music. See you next year!"

Full details and booking at www.hiss.org.uk