



Early Music Forum
of Scotland

The EMFS Newsletter

December 2021 Issue 16

Hallo!

As I work on the finishing touches and final checks for this Newsletter, I'm glancing out of the window to watch the first snow of the year fall. The sky is a leaden grey, so at the moment, it's not so much a "winter wonderland" as a "very dreich view". However, the forecast is for sunshine later today, so no doubt the winter wonderland effect will unfold. This has nothing whatsoever to do with Early Music, except to note the weather's effect on my motivation for personal practice. When it's dreich, I want to hibernate, when the sun shines, I want to walk, so it's a bit of a struggle to find what it takes to pick up my viol or sing. I guess many will identify with this problem! I think it might also affect

motivation to contribute to the EMFS newsletter. There were fewer articles than usual this time, so my particular thanks go to all contributors.

As before, I also extend special thanks to the news contacts for all the other Early Music Forums who continue to be very generous with sharing information which I pass on to you on a regular weekly basis.

The deadline for the next issue of the EMFS Newsletter is 13th February 2022. I'll be sending out an invitation to send articles nearer the time. Meanwhile, I hope you enjoy this issue and I hope you have a happy, peaceful festive season!

Sue

sue@emfscotland.org.uk

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Message from our EMFS Chair

Dear all,

Many thanks to those members who joined in with our online AGM recently. A small but engaged number, and some interesting discussions and ideas emerged. Minutes of the meeting will be circulated in due course. The very positive thing is that we now have three new faces on board: Mike Kinch as Vice Chair, Sally Hampton as Secretary, and Margaret West as Events Organiser. I am sure you will hear from each of them in the next few months, as they get to grips with their roles. I look forward to working with them and the rest of the committee to offer more workshops and music-making opportunities in the coming year.

Thanks go also to Philip Redfern for getting the choir up and running again so successfully, along with two choral workshops since August; to Susan White for doing the admin for these; and to Sue Owen for her ongoing excellent work with the Newsletter and the weekly events emails. It's not been an easy 2021, but I hope we can look forward to a 2022 filled with a lot more in-person music-making.

As we move into December, I wish you all a safe, peaceful and musical festive season.

Best wishes,

Alison Tollick

Events, workshops and other treats for your diary
(Live venues and online - Scottish events in **bold font**)

DECEMBER 2021

- Fri 3**
6pm
Musica Mundana
A celebration concert of Renaissance Christmas music
Annemarie Klein (recorders) and Eric Thomas (lute)
St John's Episcopal Church, Princes Street, Perth, PH2 8LJ
£12 (£8 for students and under-18s)
<https://annemarieklein.com/upcoming-performances>
- Fri 3 - Sat 11
York Early Music Christmas Festival
<https://www.ncem.co.uk/york-early-music-christmas-festival/>
- Sat 11**
1pm
Scottish Plainsong Choir
Rosslyn Chapel (visitors must purchase an entry ticket for the chapel)
- Sat 11**
7:30pm
Calton Consort - Rosa Sine Spine
Canongate Kirk, Edinburgh.
Tickets (£12; £10) are only available on the door - socially distanced seating, hand gel and contact tracing. A sparkling mix of festive choral gems from Gabrieli, Poulenc, Britten, Libby Croad and Elizabeth Maconchy. Directed by Frikki Walker.
- Sun 12**
2pm
4pm
Musica Mundana
Workshop
A celebration concert of Renaissance Christmas music
Annemarie Klein (recorders) and Eric Thomas (lute)
St Vincent's Chapel, St Vincent Street, Edinburgh, EH3 6SW
£12 (£8 for students and under-18s)
<https://annemarieklein.com/upcoming-performances>
- Sun 12**
3pm
The Edinburgh Renaissance Band Christmas Concert 2021
St Cecilia's Hall, Niddry Street, Edinburgh.
<http://www.edinburghrenaissanceband.com/erwtc.html#concerts>
Flat ticket price £10; Children at school or younger free (up to four children per adult) - email Peter Jones pjones@blueyonder.co.uk
- Sun 12
7pm
A Christmas Special: Michael Praetorius 400
An Illustrated talk by Patrick Craig (on Zoom)
Please book online before 5pm on 12th December:
Please click on this link (click "SUBMIT" at the end). £5/head.
More information: treasurer@tvemf.org

Events, workshops and other treats for your diary
(Live venues and online - Scottish events in **bold font**)

DECEMBER 2021 *cont'd*

Thu 16

4 - 4:45pm

Dunedin Consort

Children's Messiah at Perth Concert Hall

Free but ticketed through Perth Concert Hall Box Office

Thu 16

7 - 10pm

Dunedin Consort

Messiah at Perth Concert Hall

£10.50 - £29.50

<https://www.dunedin-consort.org.uk/diary/messiah-perth-2021/>

Thu 16

8pm

Musick Fyne Candlelit Choral Music for Christmas

St John's Episcopal Church, Forres

Gordon Tocher, organ, and Bill Taylor, medieval harp will perform their traditional much-loved Christmas concert. To facilitate social distancing, ADVANCE BOOKING IS ESSENTIAL.

Please email James Ross ross.coronach@btinternet.com

Fri 17

4 - 4:45pm

Dunedin Consort

Children's Messiah at Queen's Hall, Edinburgh

£5

<https://www.dunedin-consort.org.uk/diary/childrens-messiah-edinburgh-2021/>

Fri 17

Dunedin Consort

Messiah at Queen's Hall, Edinburgh

£5 - £25

<https://www.dunedin-consort.org.uk/diary/messiah-edinburgh-2021/>

Sat 18

Linton Singers

Christmas Concert in Carlops Village Hall

Seats will be well spaced and audience are asked to bring their own drink and mince pies. Masks will be required when people are moving around in the hall. This will be a charity concert to raise funds for Mary's Meals.

£5 (half price for children) : info@lintonsingers.co.uk

Sat 18

7:30pm

The Georgian Concert Society presents the Bach Players

at St Andrew's & St George's West Church

On their final tour after 25 years of recreating baroque music on period instruments, the Bach Players perform Bach's masterpiece *A Musical Offering* and music by his friend Buxtehude.

Events, workshops and other treats for your diary
(Live venues and online - Scottish events in **bold font**)

DECEMBER 2021 cont'd

Tue 21 **Musick Fyne Soloists Candlelit Music for Christmas**
8pm St John's Episcopal Church, Southside Road, Inverness
with Bill Taylor medieval harp and clarsach, performing their own
programme for this candlelit concert. To facilitate social
distancing, ADVANCE BOOKING IS ESSENTIAL.
Please email James Ross ross.coronach@btinternet.com

JANUARY 2022

Sat 8 Benslow Music
2 - 4pm ONLINE Exploring Solo Repertoire for Recorder
Tutor: Jean McCreery
<https://benslowmusic.org/?PageID=3088>

Sat 8 **The Georgian Concert Society presents Sofie Vanden**
4:30pm & **Eynde and Déborah Cachet**
7:30pm St Cecilia's Hall
La Chambre Bleue: 'Musique précieuse' in the Parisian salons
In the early 17th century the Marquise de Rambouillet ran a salon
in her Parisian home where men and women of literature, wit and
fashion were entertained. Composers featured will include
Charpentier, Lambert, Marais and St Colombe.

Thu 13 - Sun 16 Benslow Music
Baroque Chamber Music at A=415: 2 and 3 night options Tutors:
Theresa Caudle, Mark Caudle, Claire Williams, Stephen Preston
<https://benslowmusic.org/?PageID=2471>

Mon 17 - Thu 20 Benslow Music
English Lute Songs: Old and New
Tutors: Clare Wilkinson, Michael Solomon Williams, Jacob
Heringman
<https://benslowmusic.org/?PageID=3169>

Mon 24 - Thu 20 Benslow Music
Consorting Viols
Tutors: Alison Crum, Peter Wendland
<https://benslowmusic.org/?PageID=2473>

Events, workshops and other treats for your diary
(Live venues and online - Scottish events in **bold font**)

FEBRUARY 2022

- Sat 12
2 - 4pm
- Benslow Music
ONLINE Exploring Solo Repertoire for Recorder
Tutor: Jean McCreery
<https://benslowmusic.org/?PageID=3088>
- Sat 19**
7.30pm
- The Georgian Concert Society presents Florilegium**
at St Andrew's & St George's West Church
Florilegium perform three of Haydn's London Symphonies arranged by the great musical impresario Johann Peter Salomon for flute and string quartet: No.94 "Surprise", No.101 "Clock" and No.104 "London".

MARCH 2022

- Fri 4 - Sun 6
- Benslow Music
Consort Singing and Original Sources: The Iberian Golden Age
Tutors: Rory McCleery and Members of The Marian Consort
<https://benslowmusic.org/?PageID=2983>
- Fri 11- Sun 13
- Benslow Music
Viol Consorts with Fretwork
Tutors: Emily Ashton, Sam Stadlen, Jo Levine, Emilia Benjamin
<https://benslowmusic.org/?PageID=3196>
- Sat 12
2 - 4pm
- Benslow Music
ONLINE Exploring Solo Repertoire for Recorder
Tutor: Jean McCreery
<https://benslowmusic.org/?PageID=3088>
- Sat 12**
7:30pm
- The Georgian Concert Society presents Chelys Consort of Viols and Helen Charlston**
at St Andrew's & St George's West Church, Edinburgh
Featuring pieces by William Byrd written in honour or memory of others, including *Ye Sacred Muses* (An elegy for Thomas Tallis) and *Fair Britain Isle* (An elegy for Henry, Prince of Wales).

Events, workshops and other treats for your diary (Live venues and online - Scottish events in **bold font**)

MARCH 2022 cont'd

- Mon 14 - Wed 16 Benslow Music
The Fortepiano in Historical Context Tutors: Dan Tidhar and friends.
<https://benslowmusic.org/?PageID=2982>
- Thur 24 - Sun 27 Benslow Music
Lutefest: 2 and 3 night options
Tutors: Fred Jacobs, Bor Zuljan, Lynda Sayce, Sara Stowe
<https://benslowmusic.org/?PageID=2968>

APRIL 2022

- Sat 9 Benslow Music
2 - 4pm ONLINE Exploring Solo Repertoire for Recorder
Tutor: Jean McCreery
<https://benslowmusic.org/?PageID=3088>

MAY 2022

- Sun 2 - Thu 5 Benslow Music
Gregorian Chant: The Joys of Singing; John Rowlands-Pritchard
<https://benslowmusic.org/?PageID=2544>
- Fri 20 - Sun 22 Benslow Music
Voices and Viols: Tutors: Alison Crum, Peter Syrus
<https://benslowmusic.org/?PageID=2551>
- Mon 23 - Thu 26 Benslow Music
The Music of Marc' Antonio Ingegneri
Tutors: Gareth Wilson & Jeremy West
<https://benslowmusic.org/?PageID=2552>
- Fri 27 - Mon 30 Beverley and East Riding Early Music Festival
<https://www.ncem.co.uk/whats-on/bemf-2022/>

Events, workshops and other treats for your diary
(Live venues and online - Scottish events in **bold font**)

JULY 2022

- Sun 10- Fri 15** **Edinburgh Early Music Summer School**
A course for choral singers led by Rory McCleery
http://www.lacock.org/html/body_edinburgh.html
- Sat 16 - Sat 23 Cambridge Renaissance Course
<https://www.cambridgeearlymusic.org/renaissance-week/>
Tutors: Clare Wilkinson *voice and course director*, Jacob Heringman *lutes* and William Hunt *viols*, exploring Mr Byrd's private music:
Music for recreation and devotion in Byrd's inner circle
- Sun 24 - Sun 31 Cambridge Baroque Course
<https://www.cambridgeearlymusic.org/baroque-summer-school/>
Explore Purcell's "Fairy Queen" and discover other treasures of the 17th and 18th centuries, working towards a final performance of The Fairy Queen, choreographed and staged by Mary Collins and directed by Laurence Cummings.
- Sat 30 -
Sat 6 Aug NORVIS Summer School
<https://norvis.org.uk/>
An annual full week-long early music summer school in County Durham - "one of the UK's longest-established and friendliest early music summer schools, celebrating our Golden Jubilee as we move to a fine new venue at Barnard Castle School, next door to the splendid Bowes Museum."

Vignettes and other Early Music Forums

For those who've enjoyed the vignettes from other Early Music Forums during lockdown, the Eastern Early Music Forum has a webpage with a long list of vignettes to enjoy

http://www.eemf.org.uk/lockdown_vignettes.html

I recommend the Midlands Early Music Forum website for many other online music treats:

<http://memf.org.uk/online-early-music/>

Organisations offering Early Music events, courses etc 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 list of Early Music events in north east England.

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

The National Early Music Centre in York presents a wonderful programme of concerts and events.

<http://www.ncem.co.uk/>.

Benslow Music runs several Early Music courses in Hitchin, Hertfordshire:

<https://www.benslowmusic.org/>

Some of their courses are listed above.

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/>.

Sacred Music Workshops

James D Ross

Would you like the opportunity to sing or play
lovely sacred music in a lovely setting with lovely people?

I am delighted to announce that we have resumed our popular workshops
at Inverness Cathedral on Saturday afternoons 2-4pm.

The dates up to Christmas are
13th November and 11th December 2021

We are very keen to welcome as many of you as possible,
including new participants. Tell your friends!

The workshops cost £10 each, payable on the day.

We observe current safety recommendations regarding Covid.

Please contact Sue Lightman at suelightman@gmail.com
for further information and to obtain the music we will be looking at.

Lammermuir Festival 2021 - 2022

Winter Online Concert Programme

<https://www.lammermuirfestival.co.uk/whats-on/>

One concert ticket £7.50

Save 40% with a 12 concerts / 12 tickets package for £54

Save 20% with a 6 concert / 6 tickets package for £36

Some Early Music offerings in the Winter Online Concert Programme

Baroque Violin filmed at Gosford House.

Available to view online from 19 Nov to 18 Dec. Duration 45 mins.

<https://www.lammermuirfestival.co.uk/event/baroque-violin-at-gosford-house/>

The Gesualdo Six Sing Josquin, filmed at St. Mary's Parish Church, Haddington

Available to view online from 10 Dec to 9 Jan. Duration 1 hour 15 mins

<https://www.lammermuirfestival.co.uk/event/the-gesualdo-six-i-josquins-legacy-online/>

Dunedin Consort Performs Monteverdi, filmed at St. Mary's Parish Church, Haddington

Available to view online from 28 Jan to 27 Feb. Duration 1 hour 15 mins

<https://www.lammermuirfestival.co.uk/event/dunedin-consort-performs-monteverdi-online/>

The Gargoyles of Gargunnoch

Helen Rowell

Liz and Jeremy are moving to Cornwall, on 15th October, to be nearer their families. “All good things come to an end” as the old saying goes and how true that is for Liz and Zoe and me. Liz joined us in 2011 and since then we have sung all over Scotland, with different members, and finally for the last 7 years as a trio, have performed over 60 times at a huge variety of events. We’ve helped to raise funds for various charities and to support charity events. One that sticks in my mind was in 2014 – the 700th anniversary of the Battle of Bannockburn which was attended by around 30,000 people! The same year we performed at the Bruce Festival in Dunfermline to around 10,000 people! I loved singing in the Holy Rude, just us, standing in front of the altar. It felt very special! We’ve appeared far and wide from Hawick to Inverness and Lanark to Glasgow and Edinburgh. We’ve appeared at historic buildings like Kinneil House and Traquair House, in museums like The Burrell Collection and Scotland’s Museum of Musical Instruments. Nearer to home we’ve sung at The Smith Art Gallery, Stirling Farmer’s Market, The Woodhouse and Smiddy, Callander, the wonderful Cambuskenneth Abbey and many others. It was very special to sing at the Remembrance Service for the 100th anniversary of the start of WWI in 2014 and also for the end in 2018. Bannockburn House was our last booked event and we appeared on the first 2 nights of the Mark Leslie Photographic Exhibition at the beginning of September. But our actual last appearance was at Traquair House the following weekend when we asked if we could go down and just sing for ourselves. We all love that place and we had our first real performance at the Medieval Fayre in May 2010, when Liz wasn’t one of the singers but came along as a chauffeur and tea and sandwich provider! She also loaned us a dress that she’d worn when she sang at Medieval banquets in the ’70s in Cardiff Castle (that’s 1970s!). The Gargoyles of Gargunnoch will be no more when Liz leaves, as it’s better to quit while you’re ahead, and Zoe and I have decided not to carry on. It’s been a truly magical time for all of us and we’ll miss it all terribly. But most of all we’ll miss Liz.



The Georgian Concert Society

Information from their website

With many of the usual outlets no longer accepting publicity leaflets from organisations, we've been asked by the Georgian Concert Society in Edinburgh to bring their upcoming concert programme to your attention.

In case you're not familiar with the society, here is information from their website:

“Six superb concerts of glorious early music – Season 2021-22 now on sale.

The Georgian Concert Society is dedicated to the promotion of historically informed performances of the highest standard on period instruments. It organises a regular series of Early Music concerts currently held in two venues in central Edinburgh: St Andrew's & St George's West Church in the Georgian New Town, and St Cecilia's Hall, a unique oval 18th-century concert hall in the heart of the Old Town.

Season 2021-22 is now on sale with six superb concerts of glorious Early Music. We hope you agree that we have put together a most attractive programme of six concerts, showcasing some of the best period instrument ensembles.

We are taking every precaution to ensure that our audiences will experience a safe environment. Concerts will run for an hour and ten minutes, without an interval. This does mean that our usual refreshments will not be served, but we hope this will not discourage you from attending. The two concerts at St Cecilia's Hall (October and January) will be played twice (at 4:30pm and 7:30pm) in order to allow for extra physical distancing between groups and individuals. Ventilation at both our venues is extremely good and we will ensure trouble-free access to seating. Audience members are asked to wear face coverings when moving around the buildings and should respect the wish for physical distancing of others. Full programmes will be available on-line one week before each concert.

We also plan to record the opening concert and make it available exclusively to ticket holders; this will provide an added reassurance to those worried that Covid-related circumstances might stop them attending. We will review that recording's success and may extend it to further concerts.”

Please visit their website for further details (<https://gcs.org.uk/>), and the poster for their concert season is in the Appendix.

The Long Road to Aberdeen

D. James Ross

It may not seem all that far from Inverness to Aberdeen - in fact it is just over 100 miles. However, due to the Covid Lockdown it took me, with the singers of Musick Fyne and The Musick Fyne Soloists and the instrumentalists of Coronach, almost nineteen months to fulfil our commitment to perform there! We had been invited to give a concert in St Machar's Cathedral, Old Aberdeen, for which we had prepared some 16th-century Scottish music for voices and instruments appropriate for the golden age of this magnificent building. Our "dress rehearsal" on Tuesday 10th March 2020 sounded very promising, but in the four days before the concert, scheduled for Sunday 15th March, while we were not yet "locked down", it became clear that it would not be responsible for us to cross two council boundaries to give a public concert. Several urgent phone-calls with the magnanimous St Machar's organist, Dr Roger Williams, and we had accomplished something I hated doing - the last-minute postponement of a concert.

It has been an uphill struggle re-launching rehearsals and concerts locally, but we have been delighted to be greeted with large responsive audiences - clearly after the long silence people are as keen to attend our concerts as we are to give them! Thus it was that we found ourselves on Sunday 17th October 2021 in front of a large and enthusiastic audience in St Machar's Cathedral. Appropriately, we opened with music from the Highlands, processing in to *Laudate pueri* (ps. 112) from *The Inverness Fragments*, a manuscript identified by the late Abbot Mark Dilworth of Fort Augustus Abbey as a set of folios written around the middle of the 16th century at the *Sang Scule* attached to Inverness Parish Church - they survived by sheer chance as stuffing in the binding of a law book. The music is composed using a simple compositional technique called *faburden*, and its formulaic nature allowed me to reconstruct a lengthy processional in three and four parts from this heavily damaged source. This process was further facilitated by the fact that there are multiple settings in *The Inverness Fragments* of some of the harmonised items, suggesting the intriguing possibility that these settings may be musical exercises completed by the boys of the *Sang Scule*. If this is the case, the quality of their work underlines the rigour and sophistication of the *Sang Scule* education.

The Musick Fyne Soloists continued with *Ave Regina coelorum* by Walter Frye - the recent recognition of music by Frye in the Scottish Carver Choirbook has revived speculation that he may have been a Scot. He spent his musical life at the magnificent 15th-century Court of Burgundy - also present there was Mary of Gueldres, whose marriage to James II, King of Scots, in 1449 provides a plausible avenue of transmission for Frye's music. The warm harmonic world of Frye's idiom, rich in major thirds, is also a characteristic of the music of John Dunstaple (Dunstable) which followed - a lovely setting of *O quam pulchra es*. An English composer, Dunstaple's music was admired and copied throughout Europe. Also drawing on the *Song of Solomon*, an anonymous Scottish setting of *Descendi in hortum meum* completed this opening set by the Soloists. It probably dates from around 1520 and is already in the High Renaissance style.

Now it was time for the instrumentalists of Coronach to make their first contribution, two pieces of consort music by Jhon Blak, which returned to the context of the *Sang Scule*, this time in Aberdeen. Blak was a singer at St Nicholas Church in Aberdeen and an assistant to John Fethy at the associated *Sang Scule*, before taking over as Maister in 1556, reluctantly embracing Protestantism after a sojourn abroad, regaining the post and retaining it until his death in 1587. It is an interesting reflection of the *Sang Scule* network that Jacob Acheleck, the *Sang Scule* maister in Inverness around the time the music in the *Fragments* was composed, took organ lessons in Elgin with one "Walter Futhie", possibly a relative of John Fethy, if not actually Sir John himself. Blak's instrumental consort pieces are some of the few works of secular instrumental chamber music - fantasias to listen to as opposed to music to dance to - that have survived from Renaissance Scotland, and they demonstrate a considerable facility with imitation and melody. We performed *Blak Major & Lyttil Blak* on a consort of recorders and viols.

Research into Scottish church music in the second half of the 16th century suggests more and more that instruments originally joined the voices in performance, and so the Musick Fyne Soloists and choir were joined by viols and the cathedral organ, played by Gordon Tocher, for *Si quis diligit me* by David Peebles. A Canon of St Andrews before the Reformation, Peebles is among a handful of Scottish Renaissance composers whose music survived the targeted destruction of the Reformation. It is ironic that in Peebles' case this is due to the efforts of Thomas Wode, a Minister of the new Protestant Church in St Andrews. Having persuaded the reluctant Peebles to harmonise a set of reformed psalms, and perhaps as a *quid pro quo*, Wode then included two of Peebles' Latin motets in his set of partbooks.

One of these, *Si quis diligit me* is a serene setting in the High Renaissance style of an Antiphon for the Vigil of Pentecost - Wode notes that Peebles, “*ane of the principall musitians in all this land in his tyme*”, composed the work around 1530 and presented it to King James V. Subsequently, Peebles’ pupil Francie Heagy added another alto part - as Wode tells us, Heagy was “*a trim playar upon the organs*” - appropriately on this occasion, Heagy’s supplementary part was played on the organ. We know that major musical establishments in Scotland, including many Abbeys and the Chapel Royal, possessed instruments including organs and viols, and Thomas Wode takes pleasure in illustrating an impressive range of wind and stringed instruments in the margins of his Partbooks. This encouraged us to be more adventurous in our scoring of our second set of instrumental pieces by Jhon Blak, adding a chalumeau, an early clarinet, to our previous consort for *Sir Jhon Black & Musick Fyne*, a characterful piece which gives our choir its name.

The flamboyant **Mass Cantate** survives in the *Dowglas/Fischar Partbooks*, associated with Lincluden Collegiate Church. Work by myself and Dr Kenneth Elliott has identified thematic links with the music of the prominent Scottish composer **Robert Carver**, and it now seems likely that this is a late work by Carver, possibly dating from the reign of Mary, Queen of Scots. The basic “turn of phrase” remains recognisably the same as Carver’s earlier works in the Carver Choirbook, including a ten-part Mass and a nineteen-part motet written in the early 16th century both of which *Musick Fyne* have sung frequently in the past. However, the compositional style has advanced considerably in the intervening half century, with a new emphasis on pervading imitation and concise melodic motifs. Reflecting the work’s more modern context, we once again involved viols and organ in our performance of the Gloria of the Mass, which brought our planned concert to a dramatic conclusion.

In response to an animated ovation (with occasional whooping!) from our supportive audience, we presented a short encore, *The Fearn Fragment* - a piece I reconstructed from a single alto line preserved in a Renaissance manuscript associated with Fearn Abbey in Easter Ross, and after some kind words from Dr Williams and an invitation to return, we processed back out to the *Inverness Processional*. It was a lovely bonus to receive a wonderfully complimentary review of our concert from Alan Cooper, who, having enthused about “*the clear pure soaring tones*” of the Soloists, wrote of the Carver *Gloria* - “*it was certainly a wonderfully rich and vibrant performance of a very fine piece of music.*” He concluded evocatively, “*I almost imagined the very stones of the cathedral smiling down on the performers as they heard this attractive music once more.*” This was a happy melding of setting and repertoire, which my musicians and the audience were also strongly aware of, and it is to be hoped that we can fulfil Dr Williams’ kind invitation to return to St Machar’s soon and in more straightforward circumstances!



Musick Fyne performing in St Machar's Cathedral, Old Aberdeen in October 2021

Early Gaelic Music Recording

Jennifer Speirs

EMFS soprano and Gaelic singer Jennifer Speirs writes about a CD recording resulting from an unpaid collaboration of singers and professional pipers during lockdowns in Scotland.

“The project aimed to be a tribute to the famous piper Rona Lightfoot from South Uist who is renowned for her expertise in canntaireachd (See <https://www.piobaireachd.co.uk> for information on this way of teaching pipe tunes). Rona is also a goldmine of Gaelic songs, a walking ceilidh, full of stories and an inspiring song teacher at the annual Ceòlas Summer School in South Uist.”

Jennifer contributes two unaccompanied songs from the 17th century: *Fhuair mi pòg à làmh a Rìgh*, and *A Cholla mo Rùn*. They had to be pitched to fit in with the pipe variations of the same tunes, and this was quite a challenge.

The recordings are available on two CDs and any profits will go to Ceòlas. For further information about the performers, contents of the CDs and to purchase, go to <https://linnhippsfolk.co.uk/salute-to-rona-lightfoot/>.

Jennifer would be happy to try to answer any questions about the project and the songs: her email address is [jennifermaryspeirs\[at\]googlemail.com](mailto:jennifermaryspeirs[at]googlemail.com)

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From the Archives...

Sue Owen & unknown contributor!

Here's a great photo from the archives! But because I've been over-zealous in keeping my email in-box tidy, I've deleted the email where it was attached, and I have no idea who sent it to me. My memory doesn't improve with time, so please do let me know if it was you.

The photograph shows the Campbell family (Patsy, sister Kitty, Murray and son Murray) all in Edinburgh Renaissance Band (ERB) costumes at Stirling, probably about 30 years ago!



Os Gallwch Chi*

for Harriet Earis

Thomas Green, with apologies to Rudyard Kipling

If you can point your fingers at the floor,
The while your thumb points sternly at the sky;
If you can keep your hands low on the strings,
Instead of climbing slowly up on high;
If you can leave those rabbit's-ears at home,
Yet spread your fingers wide for 1-plus-8;
If you can place your 4-chords all at once,
And stop your finger 4 arriving late;

If you can fold your fingers to the palm,
Then lay your thumb on top - and look sublime;
If you can twist your wrist out when you turn,
And remember to relax when you get time;
If you can work those levers with your eyebrows,
And float, serenely smiling, key to key;
If you can do all this *and* lift your elbows -
You'll play more like your teacher. Not like me.

**Ed: Thomas says that he was tickled by the 'If' poem in the last issue of the EMFS newsletter, because a few weeks back he had written one to send to his harp teacher. The title is Welsh for 'If you can'. He wrote a title in Welsh because Harriet lives on a hill in mid-Wales, speaks Welsh, and gives Thomas lots of Welsh tunes with Welsh titles; and to quote Thomas - "the poor woman has to keep reminding me about all those things. Every lesson. Maybe not the eyebrows - but you should see her play - I think the levers change themselves when she looks at them."*

I'm sure you're better than you think you are Thomas!

EMFS Choirs: New Year - New Projects!

Philip Redfern

EMFS Choir will launch the New Year on Saturday 15th January 2022 at St Michael and All Saints church in Tollcross, Edinburgh. The theme for the Spring will be settings of *When David heard*. by Tomkins, Weelkes, East, Ramsay and Pierre de la Rue. Later meetings will be on 12th February and 9th April.

We have plans in place for a workshop day with Angus Smith (distinguished tenor and member of the Orlando Consort). This will look at the music of Byrd and Tallis in the context of earlier composers in England and Scotland, including Taverner, Parsons and Dunstaple. We return to Broughton St Mary's Church for this on Saturday 12th March.

During the Summer season, we will then look at the music of Thomas Weelkes, truly a "troubled genius".

You are most welcome to join us.

Please email Margaret West, our new events officer (margaretejwest@gmail.com) for further details of these January meetings.

'bye for now!

Thank you once more to everybody who contributed articles. It's always fun to read through them and fit them together for the newsletter. It's particularly lovely to read about real-life music making happening again.

As always, I'm also very grateful to Thomas Green for proof-reading. Any remaining errors are mine. Keep well.

Sue Owen
sue@emfscotland.org.uk

Appendix

LOVE CAME DOWN AT CHRISTMAS



Elsbeth McVeigh
sings an acapella programme of
early **Advent** and **Christmas** music
at **Rosslyn Chapel**
1.00pm
Thursday December 2
Wednesday December 15

Programme

- *Ave Maria -Bouznac -Annonciation
- *Es ist ein ros entsprungen /Lo How a Rose ere Blooming
- *Maria Durch ein Grunwald gehn
- *Down in Yon Forest
- *The Coventry Carol
- *Nina Nanna - Neapolitan
- *Quelle est cette odeur agreable -Bouznac
- *Maria - Sopra la Carpinese
- *Serafin que con dulce harmonia - Jaun Cerelos
- *Silenzio d'amuri
- *See amidst the winters snow

TICKETS to visit the chapel and listen to the music
<https://www.rosslynchapel.com>

A Candle-lit Choral Concert for Christmas



Musick Fyne

dir D James Ross MBE with
The Musick Fyne Soloists
Bill Taylor (medieval harp)
and Gordon Tocher (organ)

**in St John's Episcopal Church, Forres
on Thursday 16th December 2021 at 8pm**
Mince pies and mulled wine will be served.

To permit social distancing, numbers will be strictly limited.

Advance Booking Essential

Booking details are on the events page of our website
www.coronach.co.uk

Admission will only be by the tokens we send out to you -

Book now to avoid disappointment!

www.coronach.co.uk

A Candle-lit Choral Concert for Christmas



The Musick Fyne Soloists

dir D James Ross MBE with
Bill Taylor (medieval harp
& wire-strung clarsach)

**in St John's Episcopal Church, Southside Road, Inverness
on Tuesday 21st December 2021 at 8pm**

To permit social distancing, numbers will be strictly limited.

Advance Booking Essential

Booking details are on the events page of our website
www.coronach.co.uk

Admission will only be by the tokens we send out to you -

Book now to avoid disappointment!

www.coronach.co.uk

The GEORGIAN CONCERT Society 2021-2022 Season

SATURDAY 23rd OCTOBER 2021, 6.30PM & 7.30PM
St Cecilia's Hall

Concerto Caledonia

Aaron McGregor, Gabe Maza violin, Lucia Capellari cello,
David McGuinness harp & viola

Corelli's Legacy in Scotland



In the eighteenth century many young men of the Scottish aristocracy and gentry went on the Grand Tour through France to Italy. There they met the latest great composers, among them **Corelli** from whom some of them also had lessons. Concerto Caledonia explores music by (and inspired by) the great Arcangelo Corelli.

'Concerto Caledonia's unique performance style is to deliver early music with a panache that is impressively informed, beautifully refined, yet galant by a cheeky and compelling charm.' *The Scotsman*

SATURDAY 27th NOVEMBER 2021, 7.30PM
St Andrew's & St George's West Church

La Serenissima

Ashley Chandler violin, Vladimir Matkhanov,
Lynda Sayer mezzo-soprano, Robert Hamerth trumpet

Tartini's 25th: Virtuoso Violin Music and The Devil's Trill

Giuseppe Tartini, the great composer and violinist – the first known owner of a Stradivarius violin – died 251 years ago (aged 79), leaving a legacy of virtuosic solo pieces. *La Serenissima* explores his violin sonata repertoire including the stunning Devil's Trill, the best known of all.



'Chandler's whistling and diving solo violin – all is light and energy ... nothing short of magnificent!' *Gramophone* magazine, February 2020

SATURDAY 1st DECEMBER 2021, 7.30PM
St Andrew's & St George's West Church

Bach Players

Marion Mowson flute, Nicolette Mowson violin,
Rufus McKee guitar, Giles Wallington harp/chorus

A Musical Offering



On their final tour after 25 years of exciting big band music on period instruments, and after many appearances in Edinburgh, the Bach Players perform **Bach's** masterpiece *A Musical Offering* and music by his friend **Buxtehude**.

It really is a welcome relief to hear these performers with everything it pleases that just say 'There's the music, isn't it incredible? Yes, it is. Only those know.'

SATURDAY 8th JANUARY 2022, 4.30PM & 7.30PM
St Cecilia's Hall

Sofie Vanden Eynde theorbo, Déborah Cachet soprano

La Chambre Bleue: 'Musique précieuse' in the Parisian salons

The Marquise de Rambouillet ran a salon in her Parisian home in the early seventeenth century. Men and women of literature, wit and fashion were entertained in the Salon Bleu and were known as the 'Projetistes' and later savoured by Molière. Composers featured will include **Chapuyette**, **Lambert**, **Morin** and **St Colombe**.

'Déborah Cachet is an immensely pleasing and confident soprano – a voice to listen out for.' *Gramophone*



SATURDAY 19th FEBRUARY 2022, 7.30PM
St Andrew's & St George's West Church

Florilegium

Ashley Salomon flute (Director),
Bojan Gilić & Gabriella Jones violins,
Irene Rogers viola,
Jennifer Macfarlane cello

Haydn London Symphonies arranged by Salomon

Florilegium, well known to Edinburgh audiences, perform these of **Haydn's** London Symphonies arranged by the great musical improviser **Johann Pacher**. **Salomon** for flute and string quartet: Nos. 94 'Surprise', No. 101 'Clock' and No. 104 'London'.

'They climbed the heights of dancing bliss and left the diligences aching with pleasure.' *The Times*, London

SATURDAY 12th MARCH 2022, 7.30PM
St Andrew's & St George's West Church

Chelys Consort of Viols and Helen Charlston mezzo-soprano

Hil Aziz, Jenny Bullock, Kate Conway, Alison Kinloch oboe,
Sven Stadler violin, Helen Charlston mezzo-soprano

Ye Sacred Muses



A programme featuring pieces by **William Byrd** written in honour of memory of others. To include *MSA* (like *White*) the elegy for Lady Magdalen Montague, *Wren* (and *Albion*) upon the fall of the Earl of Essex, *Ye Sacred Muses* (An elegy for Thomas Tallis) and *Fair Britain* (An elegy for Henry Perce of Winton).

'Played with polished precision and brilliance.' *Early Music News*

'Wonderfully supple, propulsive and alive.' *The Guardian*



THAMES VALLEY EARLY MUSIC FORUM



INVITATION

Sunday 12th December 2021 7pm *(on Zoom)*

A Christmas Special:

Michael Praetorius 400

An Illustrated talk by **Patrick Craig**



Michael Praetorius will be the third composer whose centenary anniversary Patrick has talked about this year (after Josquin and Fayrfax 500) and thanks to a wonderful 1994 disc from the Gabrieli Consort, his music for Christmas has become his most loved calling card. Paul McCreesh describes it as "Lutheran music at its most beguiling" as well as "community music at its best", allowing amateur singers, congregational input, children's choirs and local instrumentalists to join in.



Through his settings of the great carols *Von Himmel hoch*, *In dulci jubilo*, *Puer natus in Bethlehem*, *Quem pastores laudavere* and *Wie schön leuchtet der Morgenstern*, we will be able to travel through the entire Advent, Christmas and Epiphany stories, whilst exploring contemporary art and history.

How to book: Please book online: click on this link [Book Now](#), fill in the form, and click "SUBMIT" at the end. No bookings can be accepted after 5pm on 12th December.

Payment details: £5/head*

*If you are able to, and would like to add a donation on top of this to show your support for Patrick and other musicians, this would be much appreciated. Surplus monies above Patrick's agreed fee will be split equally between Patrick and the charity Help Musicians Coronavirus Financial Hardship Fund.

By bank transfer if at all possible: Lloyds A/C no 00691902, Sort Code: 30-94-28 in the name of Thames Valley Early Music Forum.

By cheque (only if bank transfer not possible): payable to Thames Valley Early Music Forum (**NOT** TVEMF), sent to David King, 9 Clarke Mansions, 10 Marwood Square, London N10 3EY. Enquiries to treasurer@tvemf.org please.

Zoom link will be issued by email the day before the event. If you need to, you can download the free software here: <https://zoom.us/>. Please check that you have the latest update: <https://support.zoom.us/hc/en-us/articles/360042414611-New-Updatesfor-Zoom-Client>.

The Edinburgh Society of Musicians
22 January 2022 - 7.30pm



How I love Thee Dearly
The Songs of Robert Burns

Elsbeth McVeigh, *Soprano*
Andrew Forbes, *Harpsichord*

Programme

1. *The Lea Rig (R Burns)*
2. *Instrumental - The Lass of Peattys Mill*
3. *O Wert Thou in the Cauld Blast (R Burns)*
4. *Ca the Yowes (R Burns)*
5. *A Rosebud by my early Walk (R Burns)*
6. *Peggy I must Love Thee (harpsichord) and Vocal*
7. *Tw'as within a furlong of Edinburgh Town - Purcell*
8. *Jamie come try me (R Burns)*
9. *Instrumental: John Anderson my Jo*
10. *"(a capella) "" "" (R Burns)*
11. *Instrumental - Barsanti Medley*
12. *Ae Fond kiss (R Burns)*