



The EMFS Newsletter

Winter 2019 Issue 9

Hallo!

Welcome to Issue 9 of the EMFS newsletter.

I thought it would be quite a thin issue, but suddenly, four interesting chunky articles appeared, with a few snippets to season the feast. My grateful thanks to the authors (Thomas Green, James Ross, Hugh Hillyard-Parker, Philip Redfern, Helen Rowell and myself - assuming that I'm allowed to thank myself). As always, special thanks to Thomas Green for proof-reading. I hope I gave him better notice this time.

I am always on the lookout for new authors and new articles, so please don't be shy. If something interests you and it's associated with early music, then do write about it. Every style

is welcome, from chatty, informal or absurd to scholarly and erudite. This is *our* Newsletter and we can make it what we want.

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

Finally, huge thanks are due to our Chair, Alison, who has worked hard and long to bring much early music joy to EMFS members and friends. Her message below contains important information.

Thank you and happy reading!

Sue

(sue@emfscotland.org.uk).

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EMFS Chair

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Message from our EMFS Chair

Dear EMFS members,

Autumn 2019 got under way for EMFS with the choir meeting in September, followed by an instrumental playing day in October. Many thanks to those of you who came to take part, and to all who organised – and special thanks for the musical leadership of Philip Redfern, who has been the driving force behind the choir, and Tom Beets and Joris van Goethem, who came from Belgium to tutor a very enjoyable playing day. Still to come before the end of 2019 are a viol weekend in Edinburgh with tutor Susannah Pell, and a day of Christmas music for singers and players. Do come along if you can!

Some of you will be aware that I have been trying to reduce my own EMFS workload over the past few years. Despite several previous appeals, no-one has so far come forward as a potential Chair or vice-chair, or indeed with any other offer of practical organisational help. This has now become more urgent due to changes in my own personal circumstances. Several other committee members have faced personal challenges in 2019, which have limited the amount of time they have been able to give to EMFS. One immediate result of this has been our decision not to organise an early music performance day this year.

I have recently made it clear to the Committee that I am only prepared to continue as Chair beyond April 2020 if we can find someone else to take the lead on co-ordinating events. We are looking into options and will come back to the membership soon with a proposal. If you, or anyone you know, has time and energy to contribute to EMFS – and a practical ability to get things done – then please do get in touch with me (alison.tollick2@gmail.com) to discuss. The long-term future of EMFS depends on us finding new people to drive current and new projects.

I look forward to seeing some of you at the Christmas music day, and I wish you a peaceful and musical end to 2019.

Alison

Events, workshops and other treats for your diary

SCOTLAND

DECEMBER 2019

- Mon 2 Dec
7.30 - 8.55pm
- Dance Studio, Cameron House Community Education Centre, 34 Prestonfield Avenue, Edinburgh, EH16 5EU
Baroque Dance classes for beginners
 Les Danses Antiques would like to invite you for baroque dance classes for beginners.
 The classes will take place on Mondays fortnightly starting on 4th November. The classes will primarily focus on La Belle dance form and technique which we will apply to stage and social dances from the period. It is beautiful, gracious but also fun.
 Contact Alena Shmakova danse.antique@gmail.com
 £7 (drop-in) or £20 for a block of 4
- Mon 9 Dec
7.30 - 9.15pm
- St.Cuthbert's Parish Church, 5 Lothian Road, Edinburgh, EH1 2EP
Carol Concert with Linton Singers and the Edinburgh Renaissance Band
 A perfect start to your festive season. Join Kindred (a charity for parents of children with complex needs) for our Carol Concert. Refreshments will be served during the interval and look out for our wonderful Christmas Hamper raffle. Our concert is child and autism friendly. We don't mind a bit of extra noise or disruption or if you need to slip away after the first half. But make sure you buy your tickets for our fabulous Christmas Hamper Raffle before you go!
<https://www.eventbrite.co.uk/e/carols-with-kindred-tickets-73985732317>
 Children 16 and under - FREE - just select how many tickets you want
 Adults - £5 per ticket
- Wed 11 Dec
8pm
- St John's Episcopal Church, Victoria Rd, Forres IV36 3BN
'Candlelit Choral Music for Christmas'
 Musick Fyne (dir. D James Ross) with Gordon Tocher (organ) and members of the Renaissance consort Coronach perform the opulent seven-part Christmas Mass 'Puer natus est' and a Christmas motet by Thomas Tallis, Plainchant processions, and music for recorders and viols
 Admission programmes £10 including Festive refreshments (in aid of the church) on sale at the door from 7.30pm
- Thu 12 Dec
7pm
- Reid Concert Hall, Bristo Square, Edinburgh EH8 9AH
A Renaissance Christmas
 Edinburgh University Renaissance Singers
 Rory Wilson conducts the EURS singing a wide variety of Christmas carols for the occasion.
 O magnum mysterium - Tomás Luis de Victoria
 Rorate Coeli - William Byrd
 Omnes de saba venient - Jacob Handl
 Omnes de Saba - Orlande de Lassus
 Hodie Christua natus est a 8 - Giovanni Pierluigi da Palestrina
 £5 Tickets available on the door

Events, workshops and other treats for your diary

SCOTLAND

DECEMBER 2019 *cont'd*

- Sat 14 Dec
11am - 1pm
The Smith Art Gallery and Museum, 40 Albert Pl, Stirling FK8 2RQ
Gargoyles of Gargunock fund-raising performance
- Sat 14 Dec
1pm to start 1:30pm
1F1, 25 Haddington Place, Edinburgh, EH7 4AF
The 32nd meeting of the Scottish Lute and Early Guitar Society (SLEGS)
Visitors are most welcome.
The venue is on the left side of Leith Walk in Edinburgh, between Annandale St and MacDonald Rd. Parking is unrestricted off Leith Walk at weekends.
The meeting will last between 2 or 3 hours, depending on contributions from members.
If anyone wishes to make a presentation, please contact Rob MacKillop with some details (robmackillop@gmail.com). Otherwise, just turn up.
£1 towards use of venue.
- 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>
- Sat 14 Dec
10am - 5pm
10am-1pm
2-5pm
St Michael and All Saints Church, Brougham Street, Edinburgh, EH3 9JH
Music for Advent and Christmas for voices and Instruments
The day divides into two sessions:
From Carols to Noël's and beyond, for singers: A chance to enjoy sacred and secular music for the closing weeks of the year. Travelling from 15th century Carols via Renaissance motets to the splendour of Versailles and Charpentier's Messe De Minuit Pour Noël - itself based on French carol tunes.
Dance and Sing for Advent and Christmas for Instrumentalists and singers: Dances and songs from the 16th century interspersed with motets and carols make a perfect preparation for Yuletide. No seasonal celebration was or is complete without song and dance!
All historical instruments (at A 440) as well as modern instruments are welcome. (For singers the post prandial session will begin at 14.30)
Contact sue@emfscotland.org.uk for further details and to register interest. We need an idea of numbers in advance.
- Sun 15 Dec
3 - 4pm
Nairn Museum, Nairn IV12 4EE
'Sound the Trumpet!'
Presented by Coronach: A Christmas concert of Renaissance music in imitation of trumpets.
Admission £10 in aid of Nairn Museum (Mulled wine and Festive nibbles provided)
Advance booking advised from Nairn Museum
tel 01667 456 791 or email manager@nairnmuseum.co.uk

Events, workshops and other treats for your diary

SCOTLAND

DECEMBER 2019 *cont'd*

- Sun 15 Dec
3 - 5pm
St Cecilia's Hall, Niddry Street, Edinburgh
The Renaissance Band Christmas Party 2019
The very best of medieval and renaissance Christmas music and song performed on a huge range of period instruments. Friendly presentation, for the whole family - children very welcome and their tickets are free. Join the musicians in singing the carols. Festive refreshments afterwards.
Tickets from Peter Jones (pjones@blueyonder.co.uk), at the door or online (<http://www.edinburghrenaissanceband.com/erwtc.html#concerts>)
You will be informed by e-mail whether the tickets have been posted or kept for collection at the venue.
£12 Adults; £10 Concessions; Children at school or younger Free (up to four children per adult or concession; school parties by arrangement).
- Mon 16 Dec
7.30 - 8.55pm
Dance Studio, Cameron House Community Education Centre, 34 Prestonfield Avenue, Edinburgh, EH16 5EU
Baroque Dance classes for beginners
(See details for 2nd December)
- Mon 16 Dec
7pm
4pm
The Queens Hall, Clerk St, Edinburgh EH8 9JG
Messiah
Children's Messiah
Dunedin Consort: John Butt (Director), Rachel Redmond (soprano), Jess Dandy (alto), Nicholas Mulroy (tenor), Roland Wood (bass)
It's no surprise that Handel's Messiah continues to draw audiences back year after year. Put simply, there is nothing quite like it. Although the Hallelujah chorus has become its best-known excerpt, Handel wrote every note to impress and astound his listeners. Its choruses are as grand as anything Handel ever composed, the solo writing profoundly moving, the drama powerful and compelling. Performed 'the Dunedin way' as Handel would have first heard it, with a small orchestra, a team of twelve singers and soloists who step out from the chorus, there are few more uplifting ways to celebrate the festive season.
Tickets: £5-£25
<https://www.dunedin-consort.org.uk/>
- Tue 17 Dec
7pm
4pm
St Mary's Cathedral, 300 Great Western Rd, Glasgow G4 9JB
Messiah
Children's Messiah
(See details for Mon 16 December)
- Sat 21 Dec
10am - 12 noon
Port Street, outside M&S, 37 Port St, Stirling FK8 2EN
Gargoyles of Gargunnoch fund-raising performance
at the Stirling Christmas Farmers Market
- Sat 21 Dec
1 - 2pm
The Thistle Centre, Goosecroft Rd, Stirling FK8 2EA
Gargoyles of Gargunnoch fund-raising performance

Events, workshops and other treats for your diary

SCOTLAND

JANUARY 2020

- Fri 17 Jan
2-5pm
The Queens Hall, Clerk St, Edinburgh EH8 9JG
Open rehearsal in Edinburgh for Bach Brandenburg Concertos concert
Dunedin Consort
(See details for the Dunedin Consort event on Sat 18 Jan)
- Sat 18 Jan
10am - 4:30pm
10am - 1pm
1:45 - 4:30pm
St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH
Early Music Forum of Scotland (EMFS) Choirs
Singers can attend morning, afternoon or both sessions
Advanced Choir: Requiem in F minor - Heinrich Biber
Nowadays, best-known as a composer for the violin, in his day Heinrich Biber was equally celebrated as a church composer. His Requiem is a large scale work, dark-hued and at times dramatic, which deserves to be much better known.
EMFS Choir: A French Requiem - Charpentier's Messe des morts à 4 voix
Mark Antoine Charpentier occupied a prominent position at the court of Louis XIV - composing for the theatre and for the Royal Chapel. His Requiem for four-part choir is a sombre work replete with all the sumptuous harmonies we expect from the finest of French Baroque music.
Half-day session is £12 (EMFS members), £15 (non-members), £5 (students and low incomes).
Full-day rate of £20 / £25 / £8 will apply to any Advanced Choir singers who would like to stay on to join the EMFS Choir in the afternoon.
sue@emfscotland.org.uk
- Sat 18 Jan
6:30pm
7:30pm
The Queens Hall, Clerk St, Edinburgh EH8 9JG
Pre-concert talk with John Butt & Kate Molleson
J.S. BACH Brandenburg Concertos Nos. 1-6
Dunedin Consort
So named because they were dedicated to the Margrave of Brandenburg, Bach's six Brandenburg Concertos contain some of the most sumptuous and virtuosic instrumental writing in all of his output. Each is composed for a different line-up, from the intimacy of concertos 3 and 6, composed for strings alone, to the bombastic splendour of Nos. 1 and 2, with their blazing trumpet and horns. Join us as we explore these astonishing instrumental jewels, presented in their entirety.
Tickets: £5-£25
<https://www.dunedin-consort.org.uk/>
- 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>

Events, workshops and other treats for your diary

SCOTLAND

JANUARY 2020

- Mon 20 Jan
1pm
Perth Concert Hall, Mill Street, Perth PH1 5HZ
Bach Brandenburgs and Telemann
Dunedin Consort
Two of the famous concertos are performed with a Trio Sonata and a Telemann Concerto, with our wind soloists taking centre stage.
J.S. BACH Brandenburg Concerto No. 4, bwv 1049; Trio Sonata in G major for Flute & Violin, BWV 1038; Brandenburg Concerto No. 5, bwv 1050;
TELEMANN Concerto for Flute & Recorder twv 52:e1
£20 - £5
<https://www.dunedin-consort.org.uk/>
- Tue 21 Jan
1pm
University of Glasgow Chapel, Main Building Gilmorehill Campus, University of Glasgow, Chapel Corridor (South), West Quadrangle, Glasgow G12 8QQ
Bach Brandenburgs and Telemann
Dunedin Consort
(See details for Mon 20 January)
<https://www.dunedin-consort.org.uk/>

FEBRUARY 2020

- Sat 15 Feb
10am - 4:30pm
St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH
Early Music Forum of Scotland (EMFS) Choirs
Singers can attend morning, afternoon or both sessions
(See details for Saturday 18 January)
sue@emfscotland.org.uk
- 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>
- Sat 22 Feb
St. Columba's by the Castle, 14 Johnston Terrace, Edinburgh
Playing Day with Michael Graham
Society of Recorder Players, Edinburgh Branch
Eileen Finlayson edinburgh@srp.org.uk

Events, workshops and other treats for your diary

SCOTLAND

MARCH 2020

Sat 14 Mar
10am - 4:30pm

St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH
Early Music Forum of Scotland (EMFS) Choirs
 Singers can attend morning, afternoon or both sessions
 (See details for Saturday 18 January)
sue@emfscotland.org.uk

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>

APRIL 2020

Wed 8 Apr
2-5pm

The Queens Hall, Clerk St, Edinburgh EH8 9JG
Open rehearsal for Matthew Passion
 Dunedin Consort
 (See details for the performances on 9 and 10 April)

Thu 9 Apr
7pm

Perth Concert Hall, Mill Street, Perth PH1 5HZ
Matthew Passion
 Dunedin Consort
 Each year we perform Bach's Matthew Passion in the days leading up to Easter, and each year we discover its riches anew. This extraordinary retelling of the Passion story has the power to move and inspire us like no other, presenting a journey that is by turns heartrending and uplifting from the opening chorus to the last. This year, we welcome back Kristian Bezuidenhout, a central figure in the field of historically informed performance, to direct Dunedin Consort in our revelatory one-per-part interpretation.
 Tickets: £5-£25
<https://www.dunedin-consort.org.uk/>

Fri 10 Apr
7pm

The Queens Hall, Clerk St, Edinburgh EH8 9JG
Matthew Passion
 Dunedin Consort
 (See details for the performance on 9 April)

Events, workshops and other treats for your diary

SCOTLAND

JUNE 2020

- Thu 4 Jun
7.30pm
- St John's Episcopal Church, 6 Newall Terrace, Dumfries DG1 1JE
Purcell: Songes & Ayres
 Dunedin Consort
 John Butt (Director) Mhairi Lawson (Soprano)
 Soprano Mhairi Lawson joins us for an intimate programme of song, a genre that Purcell firmly made his own. With his flair for drama and extraordinary gift for bringing words to life, Purcell poured many of his most creative ideas into his songs – each of them miniature masterpieces, equally as captivating as anything he would compose for the stage. They are paired here with some of his most exquisite and intricately wrought instrumental works, shining examples of Baroque dialogue at its most eloquent.
 Tickets: £5-£22
- Fri 5 Jun
7.30pm
- Universal Hall, The Park, Findhorn, Forres IV36 3TZ
Purcell: Songes & Ayres
(See details as for the performance on 4 June)
- Sat 6 Jun
7.30pm
- St John's Cathedral, 129 George St, Oban PA34 5NT
Purcell: Songes & Ayres
(See details as for the performance on 4 June)
- Sun 7 Jun
4pm
- St Cecilia's Hall, Niddry Street, Cowgate, Edinburgh, EH1 1NQ
Purcell: Songes & Ayres
(See details as for the performance on 4 June)

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/>)

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 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.bothorpe.co.uk/>).

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

Events, workshops and other treats for your diary

Outside Scotland

DECEMBER 2019

- Sat 7 - Sat 14 Dec The National Centre for Early Music, St Margaret's Church, Walmgate, York YO1 9TL
York Early Music Christmas Festival 2019
 Guests will include Fretwork with soprano Elin Manahan Thomas, The Mellstock Band, Gesualdo Six, the Fieri Consort, Joglaresa and Boxwood & Brass with highlights including Ceruleo's award-winning show *'Burying the Dead'* and the Yorkshire Baroque Soloists presenting Handel's *Messiah*.
 Brochure in Appendix
 Box Office 01904 658338 Email boxoffice@ncem.co.uk
- 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.

JANUARY 2020

- Thu 16 - Sun 19 Jan Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
 (3-night option) **Course: Baroque Chamber Music at A=415** (2 or 3 night option)
 Fri 17 - Sun 19 Jan Tutors: Theresa Caudle, Mark Caudle, Robin Bigwood, Stephen Preston, Kate
 (2-night option) Latham.
 Inspirational and encouraging instruction in baroque style from a team of expert tutors. For pre-formed chamber groups on period instruments.
 17th and 18th century chamber music for wind, strings and continuo. There will be one session in which everyone is invited to take part in a tutti ensemble piece and the course finishes with an informal concert when all who wish to do so may perform something they have worked on during the course.
 For upper intermediate and advanced levels
 Resident: £420 Non-Resident: £320
<https://www.benslowmusic.org/?PageID=2471>
 Resident: £295 Non-Resident: £215 Code: 20/209
<https://www.benslowmusic.org/?PageID=2472>
- Mon 20 - Thu 23 Jan Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Course: Consorting Viols
 Tutors: Alison Crum, Roy Marks, Peter Wendland
 Three days of viol consort playing in a variety of group sizes and exploring some lesser known repertoire in addition to 'old favourites'. English viol consort music repertoire for 3 to 6 viols. Viol music from other parts of Europe, from the 16th to 18th century. Occasional larger scale sessions, perhaps with voices.
 This course is for viol players who are already used to playing in consort, able to get in tune without assistance, and able to sight-read most of the standard repertoire without having to stop the group if lost.
 Ideally most participants will be able to play more than one size of viol, though this is not a requirement.
 Musically experienced players who are fairly new to the viol would be welcome.
 For upper intermediate and advanced levels
 Resident: £420 Non-Resident: £320 Code: 20/303
<https://www.benslowmusic.org/?PageID=2473>

Events, workshops and other treats for your diary

Outside Scotland

MARCH 2020

Sun 1 Mar
10 am to 4pm

Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH
Try for a Day: Early Dance (New Course)
 Have a go at some simple Court Dances (e.g. Slow, stately Pavan, lively Galliard) from Elizabethan England and Renaissance Italy and an 18th Minuet. Easy for beginners upwards. Aspects of music, dance, costume and etiquette will be discussed. Not just for dancers, but also anyone interested in getting closer to music, drama and history.
 Tutor: Elizabeth Dodd (www.bighamball.com/elizabeth-dodd)
 More information: <http://bighamball.com/course/try-for-a-day-early-dance/>
 £66 (incl. lunch and refreshments) Ends with Tea.

Thu 5 - Sun 8 Mar
(3-night option)
 Fri 6 - Sun 8 Mar
(2-night option)

Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
LuteFest (2 & 3 night option)
 Tutors: Nigel North, Michal Gondko, Lynda Sayce, Roy Marks, Jeni Melia
 Plenty of opportunities to play at all levels of ability, and to socialise with like-minded early music enthusiasts.
 Our annual Lutefest, organised in association with the Lute Society, gives lutenists of all standards the opportunity to explore the treasures of the lute and lute-in ensemble repertoire. We also welcome singers, renaissance flautists, recorder players and viols to enjoy non-stop lute songs (this year's ayre composer: Michael Cavendish, and of course Dowland), broken consorts and four-voice ayres with lutes. There will be ensemble and solo work, and individual teaching is offered. Needless to say we can also more or less guarantee some ad hoc late night madrigal singing in the bar. Included in the course fee is a ticket to Nigel North and Michal Gondko's recital on Friday 6 March and we are again offering the opportunity to extend the experience with an optional early arrival.
 Tutor websites: www.nigelnorth.com www.michalgondko.info
 Participants have lots of fun discovering new repertoire and playing unfamiliar lutes, and generally find the tuition and coaching extremely helpful.
 Individual lessons run in tandem with masterclasses, chamber playing, lute orchestra, and drop-in classes for lutes, viols and voices.
 Plentiful music will be available on the course; for individual tuition participants tend to bring a piece they have been practising, and may bring favourite chamber works; music for lutes, viols and voice can be purchased commercially before the course, though will be provided anyway; some lute orchestra scores may be sent out as PDFs, though it will be provided anyway.
 For elementary, lower/upper intermediate and advanced levels
 3-night option: Resident: £430 Non-Resident: £330 Code: 20/318
<https://www.benslowmusic.org/?PageID=2507>
 2-night option: Resident: £305 Non-Resident: £225 Code: 20/224
<https://www.benslowmusic.org/?PageID=2506>

Events, workshops and other treats for your diary

Outside Scotland

MARCH 2020

- Fri 13 - Sun 15 Mar Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Consort Singing and Original Sources: William Byrd and Thomas Tallis
 Tutors: Rory McCleery, Edmund Saddington
 Rory McCleery and Edmund Saddington of The Marian Consort lead a course exploring the rich sacred vocal repertoire of late-sixteenth century England, introducing participants to reading and performing from mensural notation. Rory and fellow member of The Marian Consort Edmund Saddington will guide participants in a weekend of small ensemble singing, coaching participants in various aspects of unconduted consort performance, including ensemble, interpretation and vocal technique, working from modern scores. Our core repertoire will be the astonishing 1575 *Cantiones Sacrae* publication, containing seventeen pieces each by William Byrd and Thomas Tallis: there will also be scope to explore beyond this with music by both English and Continental composers found in contemporary English manuscript and printed sources. All voice-parts (particularly tenors and basses!) are most welcome.
 For upper intermediate and advanced singers
 Tutor website: www.marianconsort.co.uk
 Resident: £295 Non-Resident: £215 Code: 20/227
<https://www.benslowmusic.org/?PageID=2513>
- Mon 16 - Wed 18 Mar Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Division Musick and More with Pellingmans' Saraband
 Tutors: Susanna Pell, Jacob Heringman
 This course explores repertoire available to this unique and flexible combination. It includes divisions/grounds (touching on improvisation), and adapting polyphony (as in the Paston lute books).
 The lute and viol duo Pellingmans' Saraband have spent several years exploring, recording, and performing music for the unique and flexible combination of viol (all sizes) and lute. In this course, we shall share the fruits of our explorations, examining the array of music that a single viol can play together with a single lute (or multiple lutes).
 The course will cover grounds/variations/divisions and polyphonic adaptations. We will work partly in a group, and partly in smaller units, and will include a session of sectional work for the separate instruments.
 Susanna and Jacob are both trained and qualified teachers of the Alexander Technique, and will include principles of the AT in their teaching.
 For advanced viol players and intermediate to advanced lute players
 Tutor website: www.pellingman.co.uk
 Resident: £295 Non-Resident: £215 Code: 20/228
<https://www.benslowmusic.org/?PageID=2516>

Events, workshops and other treats for your diary

Outside Scotland

MARCH 2020

- Fri 20 Mar
6.30pm
-
Sun 22 Mar
1:30 pm
- Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH
Viol Consort Weekend
 Now in its fifth year at Higham, this friendly course (all levels except beginner) will focus on music by Orlando Gibbons and William Lawes with perhaps a look at some lesser known composers. For those who wish, there can be some interaction with the Recorder weekend running alongside.
 Tutor: Elizabeth Dodd (www.bighamball.com/elizabeth-dodd)
 More information: <http://bighamball.com/course/viol-consort-weekend-3/>
 Residential: £238 Non-residential: £169
- Fri 20 Mar
6.30pm
-
Sun 22 Mar
1:30 pm
- Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH
Recorder Consort Weekend
 Enjoy a weekend of mostly one-to-a-part Consort playing, in anything from three to eight parts and discover some possibly unfamiliar music. Mainly Renaissance, but may extend into some Baroque and the C20th. (Coincides with the Viol weekend, so some interaction may be possible.)
 Tutor: Philip Gruar (www.bighamball.com/philip-gruar)
 More information: <http://bighamball.com/course/recorder-consort-weekend-3/>
 Residential: £238 Non-residential: £169
- Sun 22 Mar
- Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Natural Horn Day for Beginners
 Tutor: Anneke Scott
 A one day taster course for horn players who are keen to try out the natural horn (the pre-valved horn, also known as the hand-horn) and beginners looking to improve their basic skills.
 The course covers basics about how the instrument works (including assembly and maintenance), reacquainting ourselves with the harmonic series, getting away from horn in F, beginnings of hand-technique: how it works, developing a flexible hand and a critical ear and ensemble playing.
 Participants ideally need to be experienced modern horn players. No experience of the natural horn is required. (Players of other brass instruments may be eligible but best to consult first)
 For elementary and lower intermediate players
 £78 Code: 20/106
<https://www.benslowmusic.org/?PageID=2520>

Events, workshops and other treats for your diary

Outside Scotland

MAY 2020

- Mon 4 - Thu 7 May Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Gregorian Chant: The Joys of Singing
 Tutor: John Rowlands-Pritchard
 Gregorian Chant is the unaccompanied vocal music of the sacred texts of the Western Christian Church. This is an immersive course for singers and for those with interests in the history of music, theology, meditation, and cultural history, which works through reading, learning and singing the chant. Working sessions are occupied reading, examining, learning and singing chosen pieces of expressive solo and choral chants for the Mass and the monastic Office. Each day's work is experienced in the context of the shorter monastic Hour services with simple recitation in English alongside more complex music in Latin. Within this framework the course dwells on examples of an Introit, a Gradual, Alleluia, Tract, Offertory, and a Communion, as well as examples from the daily Office of Antiphons, Hymns, Psalmody and Responds. Different notations and performance styles will be addressed. Above all the course aims to sing and work with psalms and biblical texts, to discover how they are used with chant to inform the historical, theological and meditative aspects of Gregorian Chant, which is our earliest music. Group work is principally through practical singing and recitation in Latin, and partly in English. Examples of historical performance styles are given through playing of recordings. Varieties of historical notations are presented either on screen or on printed sheets.
 Tutor website: www.johnrowlands-pritchard.co.uk
 For lower/upper intermediate, and advanced singers
 Resident: £420 Non-Resident: £320 Code: 20/328
<https://www.benslowmusic.org/?PageID=2544>
- Fri 8 - Sun 10 May Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Fugues for Fun
 Tutor: Dr Penelope Cave
 The topic for this year's harpsichord course, led by Dr Penelope Cave, will be Fugues for Fun: the varied art of counterpoint and the expression of character will be explored by a range of composers, including Handel, Telemann and some more recent examples, with particular emphasis on Bach (from *Inventions* to multi-voiced fugues). Specific methods of dealing with part-playing in addition to general harpsichord technique and articulation, will be shared in a friendly workshop situation, with handouts for extra clarification. Participants are invited to prepare items from the set repertoire list (available on application).
 For upper intermediate and advanced players
 Resident: £295 Non-Resident: £215 Code: 20/245
<https://www.benslowmusic.org/?PageID=2547>

Events, workshops and other treats for your diary

Outside Scotland

MAY 2020

- Mon 11 - Wed 13 May Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Advanced Harpsichord Accompaniment
 Tutor: Robin Bigwood
 This course is aimed at harpsichordists who have covered the fundamentals of figured bass realisation and are now looking to develop their skills further. In whole-class and small group sessions, you'll develop your expressive range, learn how to vary your approach according to style and period, and cope with everything from intimate solo sonatas to large orchestral works. Participants should be keyboard players fluent in reading treble and bass clefs, and comfortable realising typical baroque basses (e.g. Corelli or Handel) from the figures.
 Tutor website: www.robinbigwood.co.uk
 For upper intermediate and advanced players
 Resident: £295 Non-Resident: £215 Code: 20/247
<https://www.benslowmusic.org/?PageID=2549>
- Fri 15 - Sun 17 May Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Voices and Viols
 Tutors: Alison Crum, Peter Syrus
 A weekend of 16th and 17th century vocal music 'apt for voyces and vyalls', playing mainly in small groups and exploring some lesser known repertoire in addition to some famous composers. The course will include madrigals and motets by various composers, as well as some larger scale works. Come and explore some of this rich music with two leading experts in the field, who will bring some rarely heard and unpublished works as well as some better known favourites. Singers should be good sight-readers, and experienced in singing one-to-a-part and have some experience of 16th and 17th century music. Viol players who sing and singers who play viols are especially welcome. We'll be playing at A=415.
 Tutor website: www.alisoncrum.co.uk
 For upper intermediate and advanced singers and players
 Resident: £295 Non-Resident: £215 Code: 20/249
<https://www.benslowmusic.org/?PageID=2551>
- Mon 18 - Thu 21 May Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Schütz's Psalms of David with music by Andrea and Giovanni Gabrieli
 Tutors: David Ireson, Jeremy West, Rogers Covey-Crump
 Which of the *Psalmen Davids* 26 psalms in "8 and more parts" we choose for the course will depend on the uptake but, with a strong group of singers and instrumentalists (cornetts, sackbuts, shawms, recorders and stringed instruments), we hope at least to consider some of those in 12 parts. We shall also look at smaller works by the same composer, e.g. *Kleine Geistliche Konzerte* for participants keen to perform something more soloistic, tie in something from Andrea and Giovanni Gabrieli for the sake of variety and, time permitting, try some facsimile reading of a Psalm or two.
 Tutor website: www.jeremywest.co.uk
 For upper intermediate and advanced singers and players
 Resident: £420 Non-Resident: £320 Code: 20/329
<https://www.benslowmusic.org/?PageID=2552>

Events, workshops and other treats for your diary

Outside Scotland

JULY 2020

- Fri 3 - Sat 11 Jul The National Centre for Early Music, St Margaret's Church, Walmgate, York YO1 9TL
York Early Music Festival: Method & Madness
 The UK's largest festival of classical music written before 1750 intertwines the themes of Method & Madness. Guest artists include countertenor Iestyn Davies and the Dunedin Consort directed by John Butt; the Society of Strange and Ancient Instruments; The Sixteen directed by Harry Christophers; Voces Suaves; Profeti della Quinta; Steven Devine; the Rose Consort of Viols and the Yorkshire Baroque Soloists presenting Handel's Orlando. Tickets will be on sale to the public from Monday 2 March (<http://www.ncem.co.uk/>)
- Mon 6 - Wed 8 Jul Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Baroque Trio Sonatas with Da Camera
 Tutors: Emma Murphy, Susanna Pell, Mie Hayashi
 This trio sonatas course with Da Camera will look at baroque trio sonatas for combinations of baroque instruments: recorders, violins, oboes, flutes, viols, gamba, baroque cello, bassoon and harpsichord. Any type of genre can be looked at: French, German, Italian and English.
 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, viols, 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.
 For upper intermediate and advanced pre-formed groups (Grade 6 and above)
 Resident: £295 Non-Resident: £215 Code: 20/275
<https://www.benslowmusic.org/?PageID=2592>
- Sun 12 - Fri 17 Jul Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The International Viol Summer School
 Tutors: Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
 One of the most prestigious and well-established summer schools for viol players in the UK, our International Viol Summer School, 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 for the best part of a week. 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 the Tuesday evening. Please note that this course finishes after lunch on the Friday.
 Tutor website: www.roseconsort.co.uk
 For advanced players
 Resident: £615 Non-Resident: £485 Code: 20/501
<https://www.benslowmusic.org/?PageID=2597>

Events, workshops and other treats for your diary

Outside Scotland

JULY 2020

Sun 26 Jul – Sun 2 Aug St Catharine's College Trumpington St, Cambridge CB2 1RL
Cambridge Early Music Baroque Summer School
 Baroque Dresden: The Musical Melting Pot - The Parley of Instruments
 With Peter Holman (course director & continuo), Judy Tarling (upper strings), Mark Caudle (lower strings), Gail Hennessy (woodwind) and Philip Thorby (voices)
 Details coming soon
<https://www.cambridgeearlymusic.org/baroque-week-baroque-dresden.html>

AUGUST 2020

Sat 1 to Sat 8 Aug Barnard Castle School, Barnard Castle, County Durham, DL12 8UN
NORVIS 50 – Golden Jubilee
 NORVIS is an annual full week-long early music summer school in County Durham which we're proud to describe as one of the UK's longest-established and friendliest early music summer schools. We are celebrating our Golden Jubilee in 2020, including a theme on the Meeting at the Field of the Cloth of Gold in 1520 as we move to a super new venue at Barnard Castle School, next door to the wonderful Bowes Museum.
 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. We give a number of bursaries to enable individuals to participate in NORVIS who would be otherwise unable to do so.
 More details available soon
<https://norvis.org.uk/>

Sun 2 – Sun 9 Aug St Catharine's College Trumpington St, Cambridge CB2 1RL
Cambridge Early Music Renaissance Summer School
 The Triumphs of Maximilian: Music from the time of Emperor Maximilian I - Courtiers of Grace
 With Gawain Glenton (course co-director & cornetto), Clare Wilkinson (course co-director & voice), Uri Smilansky (viols & recorders), William Lyons (flutes, recorders, reeds & pipes), and Jacob Heringman (lutes)
 Details coming soon
<https://www.cambridgeearlymusic.org/renaissance-week-the-triumphs-of-maximilian.html>

Mon 17 - Fri 21 Aug Bishop Burton College, Beverley, HU17 8QG, East Yorkshire
HISS 2020 10th Anniversary
 More details available soon
<http://www.hiss.org.uk/>

Events, workshops and other treats for your diary

Outside Scotland

AUGUST 2020

- Mon 10 - Thu 13 Aug Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Madrigal and Partsong Summer School
 Tutors: James Oldfield, Stephen Meakins
 An exploration of the riches of secular vocal music from the Renaissance to the 20th century. Participants can also suggest and bring their favourite repertoire. Very good 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.
 Tutor website: www.james-oldfield.com
 For upper intermediate and advanced singers
 Resident: £420 Non-Resident: £320 Code: 20/345
<https://www.benslowmusic.org/?PageID=2747>
- Fri 28 - Sun 30 Aug Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
John Playford in the 21st Century
 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. All instruments welcome. Included in the fee is an evening concert given by Paul and Karen.
 For lower/upper intermediate and advanced players
 Resident: £305 Non-Resident: £225 Code: 20/292
<https://www.benslowmusic.org/?PageID=2760>

Events, workshops and other treats for your diary

Outside Scotland

SEPTEMBER 2020

Mon 14 - Thu 17 Sep Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB

English Lute Songs Old and New

Tutors: Clare Wilkinson, Michael Solomon Williams, Jacob Heringman

The course includes repertoire of Elizabethan and Jacobean lute songs, works by contemporary composers, including the twentieth-century composers Warlock, Pope, Wilkinson, and Moeran, and recent lute-songs by present-day composers/performers, including Peter Croton and the Lute Society's own David Protheroe. Music will be made available in advance, but we also encourage participants strongly to bring along examples of the genre that they are interested in working on. All voice types and lutenists are welcome, especially tenors and basses! We will offer guidance on the practice of creating a lute song from a part song, motet, or other vocal piece, as players of the time did. In addition to coaching singers and lute players in an open lesson format on music brought along, there will be scheduled "special topic" classes, in which Clare, Michael and Jacob introduce participants to those areas which may be unfamiliar. The course fee also includes entry to a recital on the first evening given by our tutors.

Tutor websites: www.clare-wilkinson.com, www.heringman.com, www.m-s-w.co.uk

For upper intermediate and advanced singers and players

Resident: £430 Non-Resident: £330 Code: 20/347

<https://www.benslowmusic.org/?PageID=2773>

Mon 21 - Thu 24 Sep Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB

Magnificat: Sacred Music by Charpentier

Tutors: Theresa Caudle, William Carslake

We will explore large-scale pieces for choir and orchestra by Charpentier including the Magnificat a 4 voix avec instruments H79 and Beatus Vir H208. There will be some opportunities for solo singing and there may be possibilities for one-to-a-part and solo singing in smaller-scale items for voices and instruments. Some sessions will be spent with the choir and orchestra working separately and instrumental pieces likely to be studied are the Overture pour l'Eglise H524 and the Overtures pour le Sacré d'un Evêque H536 and H537.

We are able to offer a few bursaries to student or budding professional singers interested in furthering their knowledge of baroque vocal music, who will have the opportunity to take some solo parts and further their experience by assisting with coaching.

Tutor websites: <http://www.canzona.org.uk/theresa.html>,

<http://www.farnboroughsymphony.org.uk/about-fso/artistic-director>

For advanced singers and players

Resident: £420 Non-Resident: £320 Code: 20/350

<https://www.benslowmusic.org/?PageID=2778>

Events, workshops and other treats for your diary

Outside Scotland

NOVEMBER 2020

- Fri 13 - Sun 15 Nov Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The Women Troubadours
 Tutor: Leah Stuttard
 We will explore the poetry of the women troubadours and discover approaches to making these songs live again. We will look at manuscripts, memorise troubadour melodies, improvise new ones, find contrafacta, and learn about accompanying. This course is open to all instrumentalists (both modern and period) and singers, and the course fee also includes entry to Leah's concert on the first night of the course. We will perform at A=440.
 Tutor website: leabstuttard.com
 For all standards of singers and players
 Resident: £305 Non-Resident: £225 Code: 20/20AA
<https://www.benslowmusic.org/?PageID=2818>
- Thu 19 - Sun 22 Nov Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
 (3 nights) **Consorting Viols (2 or 3 night option)**
 Fri 20 - Sun 22 Nov Tutors: Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland
 (2 nights) Two or three days of viol consort playing in preformed groups of any level, studying in depth any music chosen by the group, coached by members of the Rose Consort of Viols. 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.
 Tutor website: <https://www.alisoncrum.co.uk/>
 This course is for groups of any level, from beginners to advanced. However the group must be able to function without the help of a tutor, since half the time will be untutored. You will be expected to choose and bring your own music, and be tuned and ready for coaching at the appointed time.
 For all standards of players
 3-night option: Resident: £420 Non-Resident: £320 Code: 20/365
<https://www.benslowmusic.org/?PageID=2825>
 2-night option: Resident: £295 Non-Resident: £215 Code: 20/20DD
<https://www.benslowmusic.org/?PageID=2824>

The Mellifluous Mr Who?

Thomas Green

“[James] Oswald was 18th century Scotland’s most voluminous and successful composer. His outstanding gift lay in melody: tunes, many of them in characteristic Lowland Scots styles, poured out of him all his life” (David Johnson, pre-publication article for the revised Grove, quoted in sleeve notes of *Airs for The Seasons*, see below).

“Oswald? James Oswald? No, I’ve not heard of him,” say most of my friends.

This article, which has no pretension to scholarship, is an invitation to early music enthusiasts to make Oswald’s acquaintance and try out his charming little pieces. As a measure of his importance in Scottish music history, in John Purser’s stunning survey of *all* Scottish music from its earliest beginnings to the most recent contemporary work, Oswald – competing in the Scottish Open, as it were, against all other pertinent performers, editors, composers, traditions, places, and instruments – has easily the longest index entry in terms of column inches. And yet, if random informal questioning among my acquaintances is to be believed, he is virtually unknown, even in his own country. Time he was better known.

Mr Oswald and I

I first met Oswald without knowing, as a folk player picking up tunes. Ask any Scottish traditional fiddler for the tune *Flowers of Edinburgh* and you will hear a lively, robust, well-shaped tune with a strong opening motif, instantly recognisable. If you don’t happen to have a fiddler handy, check out Duncan Ross Cameron’s version on YouTube. Almost as well-known is the lovely slow air *Roslyn* (or *Rosslyn*) *Castle*, also on YouTube – try Paul Anderson’s rendition. I played that at a musical house party as ‘The Verie Sadde Songe of the Gardener’ with humorous words about battles with slugs and snails; someone joined in with “I love that tune – let’s all play it.” I don’t think any of us then associated it with a too-little-known Scottish composer; but Oswald almost certainly wrote both those tunes, along with many others.



Figure 1: *Flowers of Edinburgh* (reel), probably by Oswald



Figure 2: *Roslyn* or *Roslin Castle* (slow air) by Oswald

I actually became aware of Oswald's name through the late John Cousen of Huddersfield, who had antiquarian interests and from time to time produced interesting snippets of information about early versions of tunes. "Look at this!" he said one day. It was a copy of *A Curious Collection of Scots Tunes for a violin, bass viol or German flute: with a through bass for the harpsichord ...* by James Oswald. A huge number of tunes, some with variations. Great fun. Oswald was a noted cellist, and the basso line is a genuine line, not merely the bottom of a chord sequence. ('Curious', by the way, meant 'unusual, carefully selected', rather than 'weird' at that time.)



Figure 3: *Fife and a' the lands about it*, from *A Curious Collection*

My next meeting with Mr Oswald was the *Airs for the Seasons*: 96 short violin sonatas with figured bass in the *galante* style, "each named after a different flower or shrub, classified by the season – two complete sets, and not one plant, and not one tune repeated. ... This is an astonishing venture to have undertaken." (Purser, p. 181). Roughly speaking, the flowers (or towards the end of the work, trees and shrubs) bloom in the appropriate season. What a brilliant marketing concept. Each sonata fits a single page, which no doubt kept the printing costs well down; in any case Oswald was by nature a miniaturist rather than a developer of big structures. All these little pieces are charming and melodious, and as Purser has shown, at least some of them can be analysed in terms of the associations connected with the flower. Possibly because the *Airs* proved very popular Oswald extended the idea by turning them into trio sonatas by squeezing a second violin part into the gaps. Only the *secondo* part for the first volume of *Seasons* has survived, and it is not known whether he ever produced an equivalent for the second volume. Here is the opening of *The Larkspur*, which we found fits very well on flute, treble viol, and continuo – although anachronistically, since by that date the treble viol was a rarity.

The
LARK-SPUR

Aria.
Moderato con Spirito

Pia. *For.*

Pia. *For.* *Pastorale* *Andante*

Figure 4: The beginning of *The Larkspur*, from *Airs for the Seasons* (Summer). (Available from notAmos in modern notation with realised continuo – see below.)

2 The Secondo

LARK-SPUR

Air
moderate Con spirito

Pia. *For.* *Andante* *Pastorale*

Figure 5: Secondo part for the above

By now my interest was piqued. What else could I find? It turned out to be Rob McKillop's beautiful performances of some of Oswald's music for the 'guitar', a plucked string instrument related to the wire-strung renaissance cittern, which became a popular dilettante instrument in the mid-eighteenth century. Oswald had been quick to seize the commercial possibilities of this newly-fashionable instrument, and though its possibilities are quite limited, he wrote or published quite a bit of music for it, notably his set of *Twelve Divertimenti* and his *Eighteen Divertimenti or Duets, properly adapted for the Guitar, or Mandolin*. We found that at least some of the duets work very nicely on two treble instruments, including the combination just mentioned of flute and treble viol. Like all his music, they are light, witty, charming miniatures.



Figure 6 : Opening of *divertimento XV* for two guitars or mandolins

Still on the trail, I discovered that Oswald had published *The Caledonian Pocket Companion ... containing all the Favourite Scotch Tunes with their Variations for the German Flute*, an extremely valuable collection. Happily, these have been published in digital format by the same redoubtable John Purser, with modern notation and annotation as well as reproduced original notation. Some of the tunes in this enormous multi-volume work were almost certainly by Oswald himself.

Oswald's CV

Here is a man who wrote vernacular tunes that still survive in the tradition, nearly three hundred years later; who energetically collected large numbers of traditional tunes and published them properly; who made a name for himself as a cellist; and who composed chamber music that was very playable, very attractive, and very popular. How few musicians could achieve such quadruple distinction.

Born 1710 [or 11], died 1769, Oswald was the son of the town drummer in Crail, a fishing port in Fife. Via his second wife he was able to end his days living at Knebworth House in Hertfordshire. This photo gives an idea of how far he had risen.



Figure 7: Knebworth House, where Oswald lived his last years. Photo: Heronz (Heron on en.wikipedia.org) licence: Creative Commons. https://commons.wikimedia.org/wiki/File:Knebworth_W_front.JPG

Like any sensible musician, Oswald went where the prospects were: first to Dunfermline, then to Edinburgh, where he established himself as a cellist and published his *Curious Collection of Scots Tunes*; but after six years, in 1741, he deserted Scotland for London, where he became an important music publisher.

Besides the works mentioned above, Oswald produced much more. Probably we shall never know exactly how much, because of an extraordinary tendency to ascribe some of his work to other people. While in Edinburgh, many of his tunes were ascribed to David Rizzio, the one-time private secretary to Mary Queen of Scots – why? No-one knows. Later, in London, some of his chamber music was – again for no known reason – ascribed to ‘Dothel Figlio’ or ‘Nicholas Dothel’, the name of an actual flautist and composer living in Italy. Oddest of all was the ‘The Society of the Temple of Apollo’; it was presented as a publishing society, so that young composers could publish under the name of the Temple of Apollo. It did indeed publish some such works, according to Charles Burney the musical historian, but apparently Oswald also chose to publish some of his own works under that name. Perhaps one day we shall find out why.

Naturally, Oswald was responsive to commercial opportunities, such as his publications for the ‘guitar’. Another good example is his *Fifty-five Marches for the Militia*, one march for each of the militias raised in the fifty-five counties. But his deeper side came to the fore with yet another compendium. On top of the *Caledonian Pocket Companion* and the *Airs for the Seasons*, Oswald composed *Colin’s Kisses*, songs to poems by Robert Dodsley. John Purser says that *Colin’s Kisses* “has a reasonable claim to be considered as the first song cycle” (p 185) and analyses them kiss by kiss – *The Tutor*, *The Secret Kiss*, *The Borrowed Kiss*, etc, showing how the music fits the theme of each poem.

The last two works I shall mention, *The Wheelbarrow Cantata* and *The Dustcart Cantata*, are satires on the London musical scene and its adulation of the Italian style. “They are doubly satirical,” says John Purser, “for the music would pass for a simple Italianate aria, with all the mannerisms of the genre but done well, whereas the sentiments are ridiculous. The mismatch is hilarious.” (p. 186)

Assessment: ‘worth a detour’

For a minor composer, Oswald had a big influence. His collection of tunes and songs, the *Pocket Companion*, was “the great success of his life copies were still circulating long after his death Robert Burns’s song lyrics are hardly conceivable without the tunes provided for them by the *Caledonian Pocket Companion*,” say David Johnson and Heather Melvill in *Grove Music Online* (<https://doi.org/10.1093/gmo/9781561592630.article.20554>).

John Purser has this to say. “It seems unreasonable to attempt to make a judgment of James Oswald’s significance in European music. He would be lost in it beside Bach and Handel, Haydn and Mozart. And yet his contribution to it, though so little known nowadays, is marked by a consistency of aesthetic (and it is an interesting aesthetic), a skilful handling of his ideas with a particularly well-crafted and refreshing approach to bass lines, a quick wit and, above all, by a spontaneous and inexhaustible gift for beautiful melody.” (p. 188)

Some further reading and listening

Oswald’s tunes

Flowers of Edinburgh performed by Duncan Ross Cameron.

<https://www.youtube.com/watch?v=9xeYothq6es>

Roslin Castle (aka *Roslyn Castle*) performed by Paul Anderson.

https://www.youtube.com/watch?v=_hTtIvV-DK4

Caledonian Pocket Companion

A large collection of Scottish tunes, many of which are still in use and can be heard in traditional music sessions or on YouTube. Issued in a series of volumes. IMSLP and other online sites contain freely-available scans in pdf form, although some of the volumes are composites. Particularly useful for anyone interested in the background of the tunes is the CD-ROM edition for Mac or PC, put together as a labour of love by John and Barbara Purser and published in 2006-7 by Nick Parkes, containing annotations, facsimile, and modern edition, fully indexed; available from John Purser’s website: http://www.johnpurser.net/store/c1/Featured_Products.html

Except for *Colin’s Kisses*, the remaining music mentioned here is all available from notAmos Performing Editions, <https://www.notamos.co.uk/> Some is also available online and from other publishers.

Divertimenti and Duos for Guittar

It is presumed that these works were intended primarily for the ‘English guittar’, but the mandolin is also mentioned. John Goodin’s ‘Mandotopia’ site contains useful thoughts about instrumentation (<http://www.mandotopia.com/articles/oswald1.htm>) and transcriptions of the divertimenti for one and for two guittars (<http://www.mandotopia.com/oswald/oswald12.htm> and <http://www.mandotopia.com/oswald/oswald18.htm> respectively) – another labour of love.

The solo divertimenti have been recorded by Rob McKillop. CD available from <https://www.discogs.com/James-Oswald-Rob-MacKillop-Twelve-Divertimenti-For-The-Guitar-1759/release/4799032> or can be heard on Youtube at <http://www.mandotopia.com/oswald/oswald12.htm>, along with a few of the duo divertimenti.

Selections from the *Airs for the Seasons* have been recorded by (among others) The Broadside Band (*Airs for the Seasons*, Dorian Recordings DIS-80164, 2005) and The Leda Trio (*Airs for the Seasons*, Springthyme Records, SPRCD 1036). Selections also to be found on YouTube.

Colin's Kisses, with *The Dustcart Cantata*, some of the *Seasons*, and other music by Oswald, by Concerto Caledonia with Catherine Bott and Iain Paton; copyright 1997, on the Concerto Caledonia label, Linn CKD 001.

YouTube also has performances of *The Dustcart Cantata* but seemingly not of *The Wheelbarrow Cantata*.

Six Trio Sonatas for two flutes or violins and b.c. by “Dottel Figlio”, presumed to be James Oswald. IMSLP [https://imslp.org/wiki/6_Trio_Sonatas,_Op.4_\(Dottel,_Niccolò\)](https://imslp.org/wiki/6_Trio_Sonatas,_Op.4_(Dottel,_Niccolò)): there don't seem to be any performances of these trio sonatas on YouTube or CD, although YouTube has a number of very fine performances of flute pieces by the real Niccolo Dottel. Confusing.

Finally, two books, both of them exceptionally well-informed and well-written, strongly recommended.

David Johnson, *Music and Society in Lowland Scotland in the Eighteenth Century*. Edinburgh: Mercat Press, 2nd ed., 2003. ISBN 184183 0496

John Purser, *Scotland's Music: a history of the traditional and classical music of Scotland from earliest times to the present day*. Edinburgh: Mainstream Publishing, 1992. ISBN 185158 4269

The Lammermuir Festival comes of age

D James Ross at the 10th Lammermuir Festival 2019

[Photography by Robin Mitchell]

One glance at the brochure for the 2019 Lammermuir Festival revealed that the organisers had really pushed the boat out for their tenth anniversary. At the heart of this ambitious programme are concert sequences by three internationally renowned ensembles, the Quatuor Mosaiques, Vox Luminis and the Dunedin Consort. It is two years since the Quatuor Mosaiques delighted the Lammermuir audience with revelatory accounts on period instruments of the music of classical Vienna, and their very welcome return opened the current Festival with performances of Haydn and Beethoven in the exquisite St Mary's Parish Church, Whitekirk. The Festival prides itself in the innovative matching of venues and performers, and this 15th-century jewel of a building proved the perfect home for the Quatuor. Appropriately for a beautifully sunny day, the programme opened with a sparkling account of Haydn's op 64 no 6. Composed towards the end of the composer's period of employment with the Esterházy family, this is a work of classical perfection with an overlay of virtuosic writing for the first violin and some witty episodes of rusticity, recalling the eastern European folk playing Haydn must have heard all around him. With Viennese blood coursing through their veins, the Quatuor inhabit Haydn's music with a definitive authenticity, revelling in the master's quirky writing and eloquent idiom. The decision to employ gut strings seems to alter the dynamics within the ensemble, leading to a much more democratic sound, from which the first violin is allowed to emerge by dint of Haydn's cunning use of the upper range – how his colleague, the Hungarian virtuoso violinist Johann Tost, would have relished these moments in the sun! Erich Höbarth's easy virtuosity gave us an inkling of why these op 64 quartets caused such a stir in London during Haydn's first visit there in 1791.



Figure 1.: Quatuor Mosaiques thrilling their audience in St Mary's Whitekirk

Six years later, Haydn composed his op 76 Quartets, and the Quatuor gave us the fourth of these called the *Sunrise*. The sheer elegance of this work by perhaps the greatest ever composer of string quartets was captured beautifully by the Quatuor, whose rich sustained playing contrasted perfectly with episodes of sparkling wit and inspiration. Just as the op 76 Quartets are perhaps the most complete contribution made to the genre, the Quatuor seem to offer the complete package in performing them : utter integrity, technical assurance, considered authenticity, towering musicality and that x-factor of Viennese spirit!

The concert concluded with the first of Beethoven's Razumovsky Quartets, composed in 1806 and marking a radical departure in the genre from the 36-year-old composer. The first of the set is a wonderfully lyrical and eloquent piece, and the Quatuor seemed to find a new intensity in their playing to express this new sound-world. Particularly impressive in this account were the two inner movements, the ironic Allegretto, where Haydnesque wit tipped occasionally into Beethovenian rage, and the sublimely sad Adagio, which the Quatuor imbued with an almost unbearable intensity. This opening recital in the Quatuor's series of three seemed to set a standard it would be very hard to match.

The opening day of the Festival ended in spectacular style in St Mary's Parish Church Haddington and the Dunedin Consort, fresh from a triumphant visit to the Proms. 'Parish Church' hardly seems an adequate epithet for Haddington's magnificent 14th-century Collegiate Church, an establishment built for music and where the acoustic seems to be an active participant in every performance. Under the direction of John Butt, the Dunedins opened their four-concert series with a programme comprising two of Bach's Brandenburg Concertos, two of his Orchestral Suites and two violin concertos by Vivaldi. The stunning soloist in the Vivaldi and the First Brandenburg, as well as being in many ways the soul of this remarkable ensemble, was its leader, Cecilia Bernardini. It seems that every note she plays is from the heart, and her stunning virtuosity seems just another way of her exploring the truth behind the music she plays. It is this intense musicality and desire to explore every aspect of the music they are playing which seems to possess this ensemble whenever they perform. An exquisitely phrased account of the first Orchestral Suite proved a stunning curtain-raiser, with some spectacular contributions from the group's wind section of oboes and bassoon. Vivaldi's less familiar op 8 no 6 concerto *Il Piacere* proved an absolute delight.



Figure 2. *John Butt directing the Dunedin Consort in St Mary's Haddington*

The first half ended in spectacular style with Bach's first Brandenburg. It would be nice if this work were the first orchestral use of the horn, although of course it isn't. They sound as if they have been kidnapped from the darkest German woods, still braying their hunting calls and never quite integrated into the orchestral texture! The playing of Anneke Scott and Joe Walters, horns held spectacularly aloft, underlined the untamed nature of the Baroque horn, although they made the hair-raising practicalities of playing the valveless instrument without hand-stopping look effortless. This was a wonderfully vivid account of Bach's first Brandenburg, and boded well for the complete set, which we would be hearing over the rest of the Festival.

The strings were allowed to shine in the second half, which opened with Bach's beautifully compact third Brandenburg, whose imaginative opening movement and scampering concluding Allegro were linked by a heartfelt cadenza from Bernardini. The 'Summer' concerto from Vivaldi's Four Seasons seemed to be extra Italianate in a sunny performance by the Dunedins, in which the fiery Presto episodes sizzled with energy. For the concluding account of Bach's second Orchestral Suite, the Dunedins were joined by flautist Katy Bircher, whose warm tone and flawless virtuosity added a gleaming festive quality to some of Bach's most joyous music.

The Lammermuir Festival are privileged to be allowed access to Lennoxlove Castle, the home of the Duke of Hamilton, and in this special anniversary year they found to my mind the perfect synthesis of venue and performers for a charming morning recital. Surrounded by the finest of Scottish art, recorder player Tabea Debus and her ensemble seemed to thrive in the baronial magnificence of Lennoxlove's 14th-century barrel-vaulted Great Hall. The sounds of recorder, viol, guitar and theorbo seemed utterly at home here, and the group's *Ode to an Earworm* programme took us from the Middle Ages to the Baroque touching on a series of cult melodies. Processing in to the haunting tones of 14th-century *Lament of Tristan*, Debus magically conjured up her consort for a version of the Monteverdi's *Ciaccona*. Playing mainly two lovely Renaissance instruments in the first half, Debus's beautifully even tone and eye-watering dexterity breathed life into a sequence of material, familiar and unfamiliar.



Figure 3. Tabea Debus and her consort enjoying the sunshine outside Lennoxlove Castle

The second half opened again with Debus on her own, this time playing a modern work by Freya Waley-Cohen called *Caffeine* in which both composer and performer would seem to have over-indulged in this powerful stimulant – a witty and stunning performance of a very effective show-piece. Concluding with an end-stopped high C-sharp, Debus ended up standing with one leg raised like the god Pan himself! A set of flighty variations on another earworm, *Daphne*, by the 17th-century recorder virtuoso Jacob van Eyck were given a performance which combined technical prowess with expressive musicality, while the highlights for me of a selection of Baroque pieces played by Debus on a variety of Baroque recorders were a beautifully passionate account of Purcell's *Fairest Isle* and a heart-stopping performance of Handel's *Lascia ch'io pianga*, which would have made Farinelli weep. In response to a well-deserved ovation, the group gave us one last earworm, which appropriately enough various members of the audience were heard to be singing and whistling as we wandered away through the lovely Lennoxlove grounds. It is a tune known in some sources as *Old Bob Morris*, but it exists in a number of guises which over the years I have played and even recorded – but can I put a name to it...?

To the lovely arts and crafts style Chalmers Memorial Church in Port Seton for the second of the Quatuor Mosaïques' concerts. Mozart had just been studying Bach's fugues when he was inspired in 1788 to write an *Adagio and Fugue*. While technically saturated in the world of the Baroque master, Mozart manages to make both these movements distinctly classical in style, and being Mozart he sets himself quite a challenge with his fugue subject which he proceeds to surmount triumphantly. The Quatuor seemed particularly intent on bringing out the fugal infrastructure of the music, which they achieved emphatically without sacrificing the overall musicality of the piece. Mozart famously was less comfortable composing string quartets than many other chamber genres, but you would never guess this from the consummate mastery displayed in his Prussian Quartet K575, composed the following year. Mozart was at the height of his powers, and his renewed interest in counterpoint helped conceive a work which belies any struggle he experienced in composing it. Christophe Coin found a wonderful singing tone for the cello melodies Mozart gives him, while the group's performance generally had a wonderful assurance and gleam about it.

The second of Beethoven's Razumovsky Quartets is a dark piece, but the Quatuor found what light they could in a revelatory reading, which showed the work to be subtle beyond imagining. In this performance the lop-sided Allegretto, so often performed as something of a freak show, had a knowing grin on its face, while the preceding Molto Adagio never lost its hymn-like quality, even after moments of desperation. The finale, a bundle of energy, seemed more optimistic and positive than I have heard it. The group are preparing a set of recordings of these 'middle quartets', and it seems to me that they will shine the same revelatory spotlight on them as they have just done on the 'late quartets'.

The Catholic Church of Our Lady of Loretto and St Michael in Musselburgh is a new venue for the Lammermuir Festival, and what a venue! Rebuilt in 1903, the apse features a spectacular set of murals depicting the five joyful mysteries of the rosary executed between 1945 and 1947 by George N Duffie. What better backdrop than gleaming, burnished gold angels for the first in a pair of concerts by the renowned Belgian choral group Vox Luminis featuring music by Palestrina and Victoria? In this mini-Sistine Chapel the choir performed Palestrina's *Missa Papae Marcelli*, a work famously composed to show that polyphony and clarity of text were not mutually exclusive. As so often when composers are under pressure, they produce their finest work, and this beautiful six and seven-part setting of the Mass is one of Palestrina's finest works in the genre. Vox Luminis, directed by Lionel Meunier, sing with a direct, edgy tone without vibrato, but with enormous integrity and intensity.

Preceded by the magnificent *Super flumina Babylonis*, the Mass was sung at low pitch avoiding the uncomfortable tenor singing and intrusive soprano tone sometimes unjustifiably associated with Palestrina and providing instead a wonderfully rich texture, built on the low bass voice of which the director was one. This was a performance without extremes of tempo or fussy interpretative details, but with a magnificent flow and sweep which were irresistible. The second half was an account of Tomas Luis de Victoria's 1605 Requiem. Victoria had trained and worked in Rome, where he probably collaborated with Palestrina, and a juxtaposition of the two men's work was informative. Where Palestrina, the consummate contrapuntalist, produces music of supreme perfection, Victoria, an ordained priest, seems to be more interested in the ways he can use compositional devices to heighten the passion and persuasiveness of his music. Innately in tune with this aspect of Victoria's music, Vox Luminis produced a performance of towering intensity and overwhelming passion. Victoria builds his polyphony on the relevant plainchants, which also link and introduce several polyphonic sections. I could see why the performers used measured forms of these chants rather than the more customary freer chanting style, as these dovetailed beautifully when the chant became just one of several polyphonic voices. Greeted with enthusiastic applause, the group reprised the lovely six- and seven-part Agnus Dei from the Palestrina Mass they had opened with. It was impressive that two of their singers were 'stand-ins' replacing performers who at the last minutes were indisposed – one of them was David Lee, the author of the excellent programme notes, who, as he penned them, can hardly have imagined he would be singing this wonderful music!



Figure 4. Vox Luminis directed by Leonel Meunier sing Palestrina in front of the spectacular Duffie murals in the Catholic Church of Our Lady of Loretto and St Michael in Musselburgh

The 15th-century Collegiate Church at Crichton was the venue for the final concert in the Quatuor Mosaïques' fascinating series, and notwithstanding a few access issues it proved a spectacular setting. Again it was clear that this was a building constructed with music in mind, and its acoustic was beautifully resonant. In his quartet op 74 no 3 the *Rider* we find Haydn at his most affable, with a perky Allegro, which is indeed redolent of a ride in the country, and a wonderfully genial Largo, while wit and energy suffuse the Menuetto and Allegro con brio. Composed for his return visit to London in 1794, the op 71 and 74 Quartets were designed to have an immediate impact, and Erich Höbarth's easy virtuosity and the ability of the ensemble to conjure just the right mood proved equally triumphant. It is as well that we had been soothed by Haydn's charms, as the next item in the programme was Beethoven's acerbic, explosive and disturbing Quartet in F minor op 95, a work which the composer himself labelled *Serioso* and at one point considered suppressing. This was my second op 95 in a fortnight, and if anything I found the Quatuor's raw and biting interpretation even more disturbing. The composer was in suicidal mood and wrote music which is by turns furiously angry and serenely resigned. The Quatuor, the masters of turning the mood on a sixpence, found every nuance in this remarkable work, producing a monumental performance which clearly astonished the capacity audience. While the final Allegro, intentionally shallow and brittle, solves nothing, the audience seemed to clutch at it like a straw. How things had changed in the 17 short years between these two string quartet masterpieces!

The stage was set for the third of Beethoven's Razumovsky Quartets, completing the cycle at the heart of these concerts. In many ways the third Razumovsky is the most attractive and certainly the most popular of the three, and while it is the only one not to embody Russian themes, it has a recurring eastern European flavour which is beguiling. The group, who are planning to record these quartets soon, have clearly prepared them already to an advanced level, and communicate their sheer joy as they play them. As the opening Andante transitioned into a charming Allegro vivace a smile went round the players, and at various other moments their sheer delight in playing such original music was clear. This masterpiece of Beethoven's middle period, written just two years before the doom-laden op 95, when the composer's hearing was failing and his life was falling apart, couldn't be more different from the later work. It exudes positivity, and in a wonderfully expressive account, the Quatuor Mosaïques demonstrated why they are probably the most admired period instrument quartet in the world. An ovation worthy of Glastonbury from a rapt audience elicited a calming performance of a movement from Haydn's op 33 – how innocent and uncomplicated this sublime music from 1781 sounded!

It is useful to remember the profound effect that historically informed performances have had on mainstream modern instrument groups, and the Scottish Chamber Orchestra with their period brass and percussion and intimate grasp of classical phrasing and bowing techniques are a shining example. In a concert which included more contemporary music, their accounts of Haydn's Symphony no 44 *Trauer* and Mozart's *Linz* Symphony no 36 were models of classical poise and elegance. Although the use of modern strings and woodwind does create some balance issues with the period brass, the crispness of attack, the stunning sense of ensemble and the sheer musicality of this fine ensemble make their performances of this repertoire thrilling. Under the baton of Moritz Gnann, standing in for the indisposed Daniel Blendulf, the SCO were in fine fettle, mesmerising a capacity audience in Dunbar Parish Church, a building extensively remodelled in 1987 after a fire and which proved a very sympathetic venue.



Figure 5. Vox Luminis, in their Baroque manifestation, perform Domenico Scarlatti's trenchant Stabat Mater in St Mary's Haddington

For their second performance for the Lammermuir Festival, Vox Luminis appeared in the festival's most magnificent venue, St Mary's Parish Church Haddington. Showing their versatility, they were joined by a continuo group of organ, gamba and harp for choral music mainly from the 17th century. Appositely for the venue, their main subject was the Virgin Mary, although an outlier here was Monteverdi's *Lamento della Ninfa*, with its own maiden in distress. Rather perversely the concert opened with the anonymous 13th-century *Lamentation de la Vierge au pied de la Croix*, a medieval work for unaccompanied solo voice exquisitely sung 'at a distance' in the apse. If the character of the rest of the concert proved to be very different, the theme was firmly established, and Antonio Lotti's famous 8-part *Crucifixus* proceeded to pluck at our heartstrings. Its chains of plangent discords proved to be the perfect medium for an ensemble whose edgy vibratoless voices further turned the knife in the wound. More mellow was Monteverdi's setting of *Adoramus te Christe* followed by his *Lamento della Ninfa*. The 'backing group' of commentating chorus and the solo soprano part were beautifully executed, although I did feel this attempt to open the theme to embrace all suffering women blurred an otherwise admirably focused programme. The first half of the concert ended with a work which I had never heard of, by a composer I had also never heard of, the *Lamentatio Virginis* by Alessandro Della Ciaia. This extraordinary piece casts two voices as narrators, a solo soprano as the Virgin and a chorus of eight as Angels, and in a post-Monteverdian idiom with echoes of Caccini and even Gesualdo it conveys the suffering of the Virgin at the cross in such graphic and emotive music that I found tears forming in my eyes. An infrequent occurrence in a hardened performer/reviewer, my reaction is a testimony to the originality of this unique piece and the power and intensity of Vox Luminis' performance.

The concert was brought to an appropriately hard-hitting conclusion with a stunning performance of the ten-part *Stabat Mater* by Domenico Scarlatti, another work of enormous emotional and rhetorical power. Vox Luminis have an uncanny ability to maximize the intensity of the sound they are producing to create an almost unbearably overwhelming effect, making high-points in this Baroque repertoire deeply effective. The superbly sensitive continuo group were also a huge contributory factor in the success of the concert. Something which struck me only after the concert was over, was that the singers made minimal use of ornamentation, such as one might have expected in repertoire of this period – the fact that I didn't even notice until after they had finished shows that their performances didn't really need decoration of this kind. A calming five-part setting of *Christe, adoramus Te* by Monteverdi sent us out into a balmy Haddington night.

The third of the Dunedin Consort's Brandenburg Concertos series brought us all to Prestongrange Church in Prestonpans, a rather sombre Presbyterian building with however a fine acoustic and whose unadorned windows let in the bright afternoon sunshine. The concert contrasted two of Handel's op 6 *Concerti Grossi* with two Vivaldi concerti and Bach's Fifth Brandenburg. While the fourth of Handel's op 6 is a charming orchestral piece, the eleventh is a true *concerto grosso* with contrasting ripieno and concertino ensembles. The latter soloists chirp and twitter in imitation of birdsong evoking the *Spring* concerto of Vivaldi's *Four Seasons*, which was played with lovely spontaneous ornamentation by Cecilia Bernardini. The decision to invite the group's principal oboist Alexandra Bellamy to play Vivaldi's op 8 concerto no 12 was an inspired one – in c-major, the piece seemed to lie under her fingers, and the lovely rich tone of her Baroque oboe contrasted beautifully with the string ensemble. This fine concert concluded with Bach's Fifth Brandenburg, a piece which like the First Concerto relied on the solo virtuosity of Cecilia Bernardini, this time in combination with Katy Bircher's mellow Baroque flute playing and the harpsichord skills of John Butt. Essentially the earliest concerto to feature a solo keyboard instrument, Bach's concerto sets the bar very high with blizzards of scales and arpeggios which demonstrated his own stunning keyboard virtuosity and spotlighted John Butt's own remarkable keyboard prowess. The context in which the Dunedins have been placing Bach's Brandenbergs as well as their novel insights into the works' nuances and distinctive features have meant that a series which appeared to offer mainstream classic repertoire has been consistently thought-provoking and utterly revelatory.

While the chief joy of the Lammermuir Festival for me is the plethora of superb historically informed performances, many other concerts offer contemporary music, orchestral classics - indeed just about every other genre of music. I attended a beautifully executed account of Schubert's Lieder cycle *Die schöne Müllerinn*, or rather *The Fair Maid of the Mill* as it was sung in English by the legendary baritone Roderick Williams accompanied by Christopher Glynn – again an established classic but with a new spotlight shone on it. Cheek by jowl with a major new work by Stuart Macrae, the *Prometheus Symphony*, a work commissioned jointly by Radio 3 and the Lammermuir Festival, we enjoyed a truly stirring performance by the BBCSSO string section directed by Matthew Halls of Vaughan Williams' *Tallis Fantasia*. Exploiting the lavish acoustic of St Mary's Haddington, with the second orchestral group placed authentically towards the apse with the main ensemble and soloists in the cross, this masterpiece was allowed to blossom as its composer originally intended.



Figure 6. Roderick Williams charms the audience with his introduction to his and Christopher Glynn's Schubert Lieder cycles project

What better way to open the final concert of the Dunedin Consort's Bach series, and indeed the final concert of the 2019 Lammermuir Festival, than Bach's flamboyant Second Brandenburg Concerto. With its colourful line-up of soloists – treble recorder, oboe, violin and trumpet – the work extends the spectrum of timbres the composer has to play with, and of course the use of period instruments and historically informed performance practice causes apparent issues of balance simply to melt away. Trumpeter David Blackadder has arguably the most challenging job realising Bach's intricate clarino writing on a valveless Baroque trumpet, but his performance was beautifully detailed and all exercised in a gleaming rounded tone. The recorder soloist László Rózsa managed to project his sound beautifully to emerge from the texture, while the ever excellent Cecilia Bernardini and Alexandra Bellamy completed a stellar concertino group in St Mary's Haddington, which fairly rang to the tone of the period instruments.



Figure 7. David Blackadder and Alexandra Bellamy respond to John Butt's flamboyant gestures at the end of Bach's Second Brandenburg Concerto in St Mary's Haddington

The programme proceeded with another of the op 8 violin concertos of Vivaldi, no 10 *La Caccia*, a work invoking the sounds of the hunt and a cousin to *Autumn* in the *Four Seasons*. There was a little raggedness at the start of this charming piece and a couple of ‘rabbit in headlights’ moments later, perhaps understandable in the last in a series of such demanding packed programmes. Handel’s urbane op 6 concertos have contributed heavily to the series, and now we heard no 10 which was played with a confident sweep within which every detail was audible. Vivaldi’s violin concerto op 8 no 11 brought the first half of this concert to a virtuosic conclusion. The remarkable Cecilia Bernardini, who in the course of the series had been the single or joint soloist in every single piece apart from the two oboe concertos, was as impressive here as she would be in *Winter* from the *Four Seasons*, which we would hear in the second half.



Figure 8. The ubiquitous Cecilia Bernardini, thoughtful and virtuosic in the music of Vivaldi

The second half opened with Handel’s op 6 no 9, a work in which the composer is at his most genial. The work features a magnificent hymn-like *Larghetto* and concludes with a wonderfully skipping *Gigue* – you can’t avoid the impression that the composer is working very hard to sound English here. A further contribution from the Consort’s principal oboist Alexandra Bellamy in the form of a charming account of Vivaldi’s op 8 no 9 proved technically challenging, but she brought the work to a convincing conclusion. The concert ended as it had started with the sparkling virtuosity of a Brandenburg Concerto, the Fourth with its nimble pair of treble recorders played by László Rózsa and the group’s flautist, Katy Bircher, whose flute playing had mesmerised us earlier in the week, and the ubiquitous Cecilia Bernardini. In this concerto Bach gives the violin cascading scales of notes in the manner of an early Baroque cornetto part.

It is fitting that we took leave of this tenth Lammermuir Festival with the sounds of Baroque instruments ringing around Haddington Collegiate Church, yet another wonderful coincidence of music and venue and a fulfilment of the Festival’s mission to combine beautiful music with beautiful places. Perhaps more importantly this was a festival replete with the very finest in historically informed performances, making it now the leading festival of this kind in Scotland today, and indeed now of European significance. Although the early music strand is just one of many which run through this remarkably eclectic festival, James Waters and Hugh Macdonald, the inspiring genius and driving force behind the Lammermuir Festival, continue to do a remarkable job in spotting ensembles which will enhance and enrich their programme and delight their audiences. Due to their efforts and those of a dedicated army of volunteers, the Lammermuir Festival has established itself at the top table of international music festivals, and we look forward with eager anticipation to its second decade.

The 36th Annual Early Dance Festival, Edinburgh, 18–20th October 2019

Hugh Hillyard-Parker

Early dance enthusiasts from across the UK, resplendent in their finest period costumes, descended on Scotland's capital one wet weekend in late October for the 36th Early Dance Festival. Dozens of men in tights and wigs, and women in corsets and acres of brocade, lawn and silk, could be found disporting themselves in the elegant oval-shaped auditorium of Edinburgh Academy's main hall.

This annual celebration of historical terpsichoreana, organised by the national Early Dance Circle, is a chance for groups and individuals to come together in a weekend of performing, shared learning, social dancing and intense socialising. Each year a different early dance group plays host; this year it was Edinburgh's own *Les Danses Antiques*, led by Alena Shmakova, that ran the event.

It's nearly 20 years since this national Festival was held in Scotland, so fittingly there was a distinct Scottish thread running through the programme, starting with a talk on Friday evening on 'Scottish Dance: folklore and fact vs fib and fable', given by James Macdonald Reid – he was standing in for Prof Margaret Bennet, who, in a cruel twist of irony, was incapacitated because of a broken leg ...

The Saturday events are the centrepiece of the Festival weekend – the morning given over to rehearsing, followed an afternoon of short displays by performance groups from all over the country. Of the nine presentations, four were given by Scottish groups, which is testimony to the encouraging upsurge of interest in different types of early dance in Scotland.



Figure 1: Les Danses Antiques performing *Le branle de Poictou*



Figure 2: Les Danses Antiques and Leith Baroque

Host group **Les Danses Antiques** joined forces with the musicians of **Leith Baroque** to present a programme entitled 'The Merry Monarch', aiming to give a flavour of the sybaritic atmosphere of the court of Charles II (a role I was very happy to take ...). Choosing dances mentioned by contemporaries as being performed at the king's court, we danced a bransle, courante, sarabande and three country dances from Playford collections of 1651 and 1688, including *Holyrood Day* and *The Garter*.



Figure 3: Les Danses Antiques: Charles and his lady friends dance a sarabande

Edinburgh-based **Gaita**, together with **The Friday Night Branslers**, delighted everyone with their facility on a range of instruments and their ability to switch effortlessly between the roles of dancer, player and singer. Their programme explored the principles of dance of 15th-century Italy using extant dances from the collections of Domenico da Piacenza and Guglielmo Ebreo. Gaita also led two sessions of general dancing that interspersed the afternoon displays.



Figure 4: Gaita

The third Edinburgh group on show was the **Edinburgh Quadrille Society**, offering a selection of Nathaniel Gow's quadrilles, as performed at balls in the Edinburgh Assembly Rooms between 1817 and 1819. The dances were accurately reconstructed and called, in authentic French style, by Talitha MacKenzie, who also recorded the music for the eight quadrillers' display.



Figure 5: Edinburgh Quadrille Society

Dumfries Historical Dance Group presented a set entitled *Dancing to the Music of Time*, a selection of varied dances from the 15th to 20th centuries. The Dumfries group have been regular performers at Festivals over the years and always impress with their well-constructed programmes, impeccable timing and spacing, and imaginative use of props – this year it was eight splendid animal masks that caught the eye.

Other groups from around the UK shifted the focus to dance of other periods: there was a baroque pantomimic entertainment from *commedia dell'arte* specialists **Chalemie** (London); late 18th-century dances (including allemande, waltz and mazurka) from **Eboracum Early Dance** (York); early 18th-century country dances from **Norwich Historical Dance** (including such choice delights as *The Tunefull Nightingale*, *Paston's Maggot* and *Mrs Savage's Whim*); early 18th-century French court dances from **Contretemps Academy**; and late 16th-century Italian dances from the publications of Caroso and Negri performed by **Dance Past**.

This varied and hugely enjoyable afternoon was followed by a delicious dinner in the Academy's dining hall, and the day was rounded off by an evening of energetic – not to say at times raucous – social dancing, led by Colin MacLennan and Bella McNab's Dance Band. This gave the assembled dancers a chance to try their hands (or rather feet) at a variety of social dances, including a strathspey, a quadrille and my all-time favourite Playford country dance, *Mr Beveridge's Maggot*.

The Festival concluded on the Sunday morning with a choice of more leisurely activities – either a guided walking tour of Edinburgh's Old Town or a visit to Holyrood Palace. I found myself joining old dancing buddies for a third, unscheduled option ... a Gin Connoisseur's Tour at the Edinburgh Gin Company! A happy reminder of many gin-fuelled sessions at early dance summer schools!

The 36th Annual Festival can be deemed a great success and hearty thanks must go to the organising team of Alena Shmakova, May Ross, Elaine Hughes and Steffi Weinraub, who ensured that all went as smoothly as possible, dealing with unforeseen hitches (such as the original speaker's broken leg ...) and giving a warm, efficient welcome to everyone attending. Roll on 2020, when we'll be packing up our wigs, waistcoats and farthingales and heading off to Stratford-on-Avon for the 37th Annual Festival, at which I'm sure the Scottish early dance contingent will again make its stylish presence felt.



Figure 6: Hugh (author of this article) as the Merry Monarch

A beginner's experience of the Historically Informed Summer School ("HISS" 12-16 August 2019)

Sue Owen

Photographs by Jim Cope & Thomas Green

"What am I doing?" I asked myself, as I staggered onto the train with a tenor viol on my back, my fiddle in one hand, my suitcase on wheels (though it is a smallish one) in the other hand, and my picnic bag balanced somewhere. I felt a bit guilty about it, but I was glad that I had booked a first class seat well in advance. I couldn't face trying to find safe stowage space for everything in standard class. I was also suffering quite a sore back and thought a bit more space for fidgeting and moving about would be a good thing. And so my journey from Edinburgh to Bishop Burton college (near Beverley, Yorkshire) began. I was travelling to my first HISS (Historically Informed Summer School) week. I thought it sounded like a music school made in heaven - a gorgeous blend of early and folk music. Nothing could be more perfect in my opinion. I had checked the HISS website frequently in the previous weeks, and each time more music was posted, it felt like Christmas.

But oh dear, I was painfully aware that my instrument-playing skills are no higher than about grade 3, or lowish intermediate standard. Would I be hopelessly out of my depth? Would I slow down the classes that I attended and become embarrassingly unpopular? Would everyone cast the nostril of scorn at me (one of my husband's quirky sayings). This is why I was asking myself "What am I doing?"

I had to change trains at Doncaster, and rather predictably, my train from Edinburgh was delayed and arrived too late for my connection. I hung around Doncaster station for an hour for the next direct connection. The silver lining was that I had time to visit the station loo and was delighted to find it clean, with a cubicle large enough for all my bags and instruments. I counted my blessings. However, missing that connection meant that I also missed the shuttle bus provided by HISS to collect people from Beverley station to the college. I ordered a taxi at the station and had to wait 45 minutes for an available vehicle.



The end of summer school concert:
Croce: Singers, Strings, Brass



The end of summer school concert:
 (Top)
 Graham Coatman (course director)
 (Middle and Bottom)
 Chamber Recorder Orchestra: Byrd Big Ballad
 Consorts

This was not an ideal start to the week, but I was still just about in time to register, take my luggage to my very nice en suite room, and find my way to the sports hall with my tenor viol, in time for the welcome meeting.

Walking from the residence block to the hall, I fell in step with a few friendly others, and it was nice to arrive together. As more people mustered, one of the tutors, Stewart Hardy, started playing the “Big Ballad Tunes” that would feature throughout the week (Fortune My Foe, Daphne, Sellenger’s Round, Lord Willoughby and All You That Love Good Fellows). More and more people joined in. I had tuned my viol to 440 hz and off I went. Hooray! I had already crossed a couple of barriers. I had spoken to residence-mates, and I had drawn a bow across some strings without making too much of a mess of things.

After the introductory meeting, we split off into our “progressive” sessions. These were the technique classes which would be our first session in the morning for the rest of the week. I had opted for the viol consort session with Susanna Pell. I had never met her before, but had heard of her as a musician, viol teacher and teacher of the Alexander technique. She is a delightful person and an enthusiastic teacher. My nervousness and fears abated as the sessions progressed. We learned much about bowing, and how to use our bodies when playing the viol. I should have recorded her every word, but I can remember some of them. There were five of us in the class, so we were privileged to have so much attention. We studied pavans, galliards and almaines. Susanna also touched briefly on the playing of Lyra Viol music. I had never heard of this, but Susanna explained the notation and I intend to study it further. I am rather fascinated by the concept of playing the viol that way. It looks and sounds gorgeous.

After the first Progressive session on that first afternoon, we gathered for our evening dinner. I arrived rather late, so there weren't many seats left. I found a vacant chair next to a distinguished looking gentleman. We introduced ourselves, and realised that we had been corresponding by email for about 3 years. It was Thomas Green, the very dear soul who proof-reads the EMFS newsletter at the drop of a hat (although I still hope and intend not to be so mean to him in the future, and give him a lot more notice). I knew that he would be attending, but it was quite extraordinary that I found myself next to him at the first dinner. I also learned that he was the founder of the HISS, and that he knew a huge number of people on the course.

After dinner, we had to decide which evening session to attend each day. I decided to be very brave and take my fiddle to the Folk Band led by Stewart Hardy - the same fun tutor who had started the music-making at the start of the preliminary meeting. Thomas also opted for this session, and realising my nervousness, took me under his wing. He introduced me to Stewart and some other class-mates. I let Stewart know the extent of my inexperience and his response was "Don't worry! You'll contribute to the overall sound and there'll be a part for you". This was beautifully inclusive, and I relaxed enough to decide for myself which notes I could leave out. This session was also "progressive" in that each option group built up a small set to perform at the end-of-school concert after lunch on the Friday. The whole Folk Band experience was wonderful. There were some very competent players in the group, but everyone was very encouraging to a wobbly beginner and it was a joy to participate.

When all formal teaching had finished for the day, the informal bar session started. This was another opportunity that I was very keen to take up, but I was filled with foreboding. I knew that bar sessions are usually fast and furious music-making events.



The end of summer school concert:
 (Top and Middle)
 Raven Renaissance Band
 (Bottom)
 Stewart Hardy leading the Folk Band



The end of summer school concert:
 Top and Middle: Folk Band
 Bottom: Bar session

However, Thomas wouldn't hear of me missing out on this, and guided me to the help desk to buy a book of tunes which he had compiled a couple of years ago, and we took our place with other musicians in the bar. It was a glorious end to my first day at HISS. It was true that some tunes were played at break-neck speed, but others were started with a shout of page and tune number, and I could sight-read well enough to join in with many of them. I was happy.

Sadly, Thomas became ill and had to be taken home the next day. I think I was as disappointed as he was that he had to miss the rest of the week's fun, but even though he wasn't completely better, he managed to return to see the concert after lunch on Friday.

Day two dawned, and after breakfast, we had been promised a range of "warm-ups" to choose from. I decided to take my sore back to the Alexander technique session run by Suzanna Pell and her husband Jacob Heringman. They gave a short introduction to what we would do, and then we simply had to lay semi-supine on the floor in the way they had described, and they went round to give each person a short period of hands-on help. We all sank to the floor but I had to get up immediately. My back was too sore to stay down there for long. I had to walk around a bit outside of the group. Then I decided to try again - it all looked so relaxing! This time, I tried to follow instructions instead of panicking, and I concentrated on relaxing into the floor as far as my sore back would allow. Then the magic happened. As I allowed my shoulders to sink to the floor naturally, the pain in my back slowly disappeared. It was miraculous. For the first time in weeks, I could feel no back pain. I enjoyed those few brief minutes even though the pain returned when I stood up. However, I persevered with the Alexander technique warm-ups throughout the week and eventually returned home at the end of the summer school pain-free. My back pain hasn't returned since then.

Let's get back to the music. Where were we?

After my eye-opening taster of Alexander technique, there was a choice between six sessions, and I decided to attend the Magnificat for viols and brass with Richard Thomas and Susanna Pell. I've sung magnificats in church so I thought it was a safe option. I was wrong. It was a traumatic experience for me, though everyone else seemed to be playing wonderfully. Checking my HISS music file now, I see it was the Priuli Magnificat a 12 that we were playing. I was given the part for Septimus in choir 3 and although I was way out of my depth, I tried to concentrate on being pleased about the few sections that I *was* able to play, rather than being upset about the sections that I couldn't play. After this experience, I asked Susanna's advice about which sessions I should attend for the rest of the week. I didn't want another dose of being so utterly out of my depth. So Tuesday afternoon saw me joining Stewart's session "Getting to know the big ballad tunes". This was much better suited to my standard, although Stewart's approach meant that players at any standard were able to benefit.

My other session choices (additional to the progressive viol consort, evening folk band and late evening informal bar sessions) included "Vocal music for viols" by Byrd and Josquin. Other wonderful sessions that I attended were "Attaingnant and Susato for lutes, viols and recorders" (I particularly enjoyed the Susato) and "Music for Lutes and Viols" both led by Jacob.

I also joined the fascinating guided walk in Beverley under the tutorage of Vivien Ellis, visiting some lesser known places in Beverley and singing appropriate songs at strategic stopping places. For example, in St Mary's church, we sang Robin Adair (which was performed by a famous local actor-manager, Samuel Butler, who is buried in the church) and several other songs with a theme of crime and punishment in the locality. Lyrics were provided, but I very much wish the melody line had also been given as my ear and memory are not outstanding and I'd like to sing some of the songs at my local folk club.

Particular evening highlights were the Tutors' Concert on Wednesday evening, and the Banquet

on Thursday evening with entertainment from HISS attendees. The Tutors' concert was astounding. The sheer musical genius of the people who were patiently teaching us and leading different sessions during the day dazzled me. They seemed to have made some ad-hoc collaborations with each other, performing in various combinations. I wish I had been able to record some of the performances. Naturally, I was concentrating on my own tutors' performances. Susanna and Jacob played a particularly jaunty set on viol and lute. For one piece, they were playing the same lute, with Jacob arranging himself behind Susanna and trying to peer over and through her thick mane of hair.

The Banquet was also very entertaining. People who had been to HISS in previous years were obviously prepared for this performance opportunity and there were some inspired acts - both serious music and comic tongue-in-cheek performances. It was all excellent.

The week ended with the HISS participants' concert. Each of the four evening groups was arranged in a corner of the sports hall, and we travelled around to watch and listen to our fellow musicians. It was another glorious experience. I missed out a few notes in my own performance but it didn't matter at all. The whole sound, and the arrangements that Stewart and more experienced members of the group came up with sounded great, as did the performances of all the groups. It was a fitting end to a most enjoyable and memorable week.

Even though it was clear to me from chatting with different people during the week that the majority of attendees were very experienced and skillful amateur and professional musicians, I found that everybody was friendly and encouraging. My viol and my fiddle were well exercised. I found that I could keep up with most of the music in my own way and I played in groups of different instruments. I learned a great deal and I heard some wonderful performances. My back was free of pain. Last but not least, I met Thomas Green, proof-reader extraordinaire, face-to-face.

The Gargoyles of Gargunnock Christmas fund-raising events

Helen Rowell

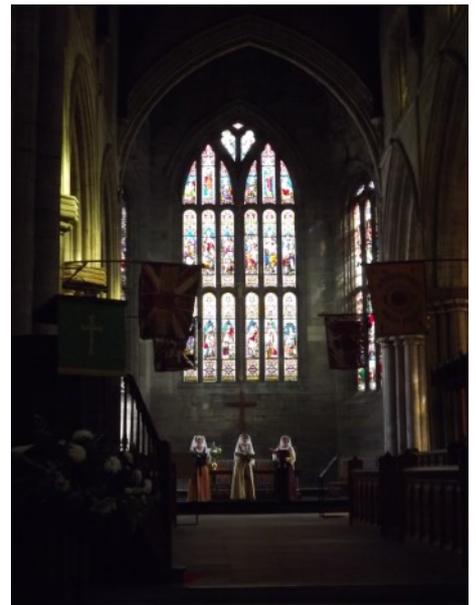
The Gargoyles of Gargunnock Christmas Fund-raising events

Last Christmas, the EMFS enabled the Gargoyles to perform in the Stirling Thistle Centre by covering their public liability insurance under the EMFS umbrella. The Gargoyles report that it was very popular and lucrative from the collection point of view, which is what it's all about. They raised £482.40, of which £170 was taken in the Thistle Centre. The community carol singing, organised by the Gargoyles, raised £315.15 which was handed over to the Eilidh Brown Memorial Fund and work has now started on building the respite home in her name. This year they will be singing at different venues and raising funds for the Butterfly Conservation Scotland charity <https://butterfly-conservation.org/in-your-area/scottish-office>. They funded their own insurance this time. Please look out for them and support them if you're in the vicinity of their performances in December.

December 14th 11am - 1pm: The Smith Art Gallery and Museum, Stirling

December 21st 10am - 12 noon: Stirling Christmas Farmers Market

Stirling December 21st 1pm - 2pm: The Thistle Centre



Recent singing haunts for the Gargoyles of Gargunnock!

Top left: Gargunnock Kirk Open Afternoon 2019; Top centre: Cambuskenneth Abbey September 2019
Top right: The Holy Rude, Stirling 2019; Lower centre: The Thistle Centre 2018

EMFS Choirs Programme

Spring 2020

Philip Redfern

Advanced Choir:

Requiem in F minor - Heinrich Biber

Nowadays, best-known as a composer for the violin, in his day Heinrich Biber was equally celebrated as a church composer. His Requiem is a large scale work, dark-hued and at times dramatic, which deserves to be much better known.

EMFS Choir:

A French Requiem Charpentier's Messe des morts à 4 voix

Mark Antoine Charpentier occupied a prominent position at the court of Louis XIV - composing for the theatre and for the Royal Chapel. His Requiem for four-part choir is a sombre work replete with all the sumptuous harmonies we expect from the finest of French Baroque music.

Dates: 18th January/15th February/14th March 2020

Venue: St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH

Further info from:

sue@emfscotland.org.uk



Image: <https://www.flickr.com/photos/babangalam/3092978510>

Music for Advent and Christmas (Edinburgh) for Voices and Instruments Saturday 14 December

Philip Redfern

There is no shortage of music to sing and play written for the seasons of Advent and Christmas and our day aims to explore and perform some of these riches - sacred and secular, from the medieval to the 18th century. As always with Christmas celebrations, this gives us scope to explore the familiar, the traditional and the less well-known - a case of - as they used to say on the wireless "old ones, new ones, loved ones and neglected ones" - and hopefully that will ensure we have something for everyone!



The day divides into two sessions

(1) From Carols to Noëls and beyond for singers

10.00 - 13.00

A chance to enjoy sacred and secular music for the closing weeks of the year. Travelling from 15th century Carols via Renaissance motets to the splendour of Versailles and Charpentier's Messe De Minuit Pour Noël - itself based on French carol tunes.

(2) Dance and Sing for Advent and Christmas for instrumentalists and singers

14.00 - 17.00

Dances and songs from the 16th century interspersed with motets and carols make a perfect preparation for Yuletide. No seasonal celebration was or is complete without song and dance!
All historical instruments (at A 440) as well as modern instruments are welcome.

(For singers the post prandial session will begin at 14.30)

Venue:

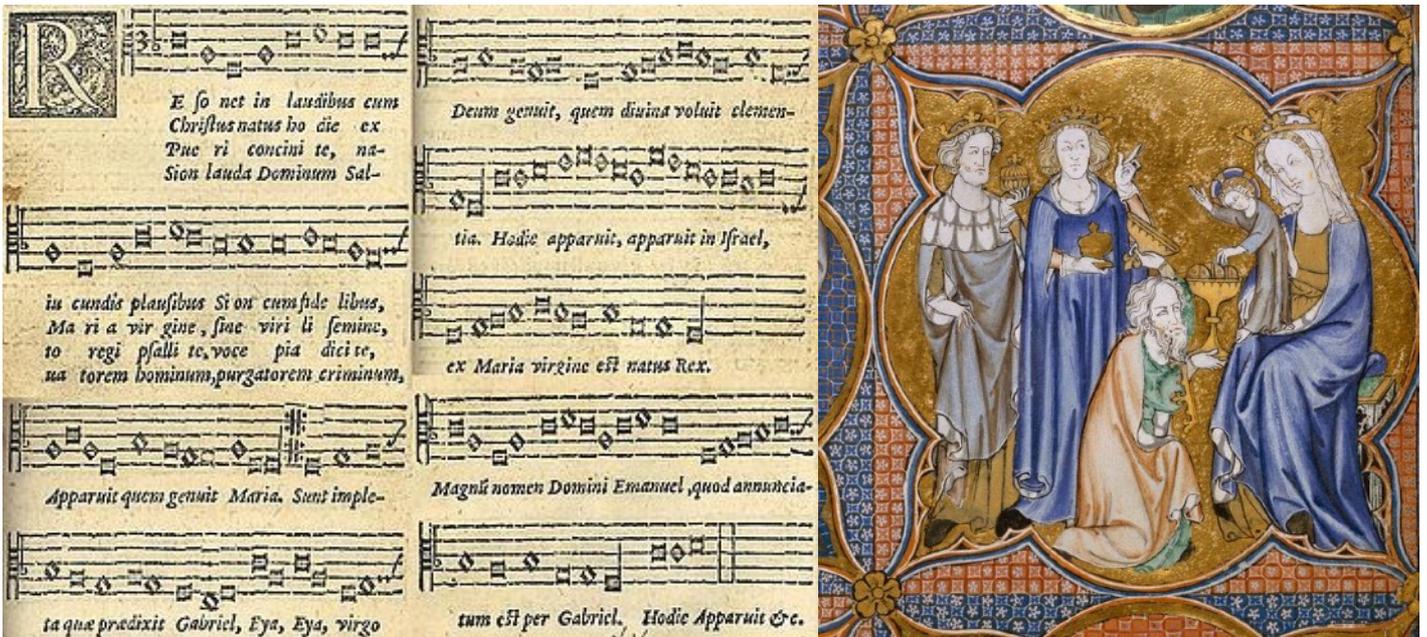
St Michael and All Saints Church, Brougham Street, Tollcross, Edinburgh, EH3 9JH

Fees: tbc

Further information & to apply: please email sue@emfscotland.org.uk

Resonet in laudibus

Resonet in laudibus,
Cum iucundis plausibus,
Sion cum fidelibus,
Apparuit, apparuit,
Quem genuit Maria.



Images: https://en.wikipedia.org/wiki/Resonet_in_lauidibus
<https://www.pinterest.co.uk/pin/347762402451019384/>

'bye for now!

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 10 will appear in late Spring 2020.

Hoping you keep healthy, happy and warm, and that you find lots of opportunities for music-making in the months ahead.

Best wishes for Christmas and the New Year!

Sue Owen
sue@emfscotland.org.uk

Appendix

Posters for events and music

EDINBURGH RENAISSANCE BAND

invite you to their

CHRISTMAS PARTY

The very best of medieval and renaissance Christmas music and song performed on a huge variety of period instruments. Friendly presentation, for the whole family - children very welcome and their tickets are free. Join the musicians in singing the carols. Festive refreshments afterwards.

St. Cecilia's Hall
Niddry Street, Edinburgh EH1 1LG
Sunday 15th December

3pm

Tickets £12, concessions £10,
children free

from

Band website (below)

or 0131 622 0428

or pjones@blueyonder.co.uk

or at door if available



www.edinburghrenaissanceband.com

Edinburgh Renaissance Band's Christmas Party

www.edinburghrenaissanceband.com



We've been enjoying our vast repertoire since 1973, but our Christmas shows are still our favourites, and our audiences have always loved them too.

We celebrate the festive season with our usual vast range of period instruments of every family, usually joined for the occasion by one or two even more unusual members. Where else can Christmas voices be accompanied by cornetts, sackbuts, shawms, curtals, crumhorns, violins, viols, harps, not to mention (probably best not to mention) nakers, Nepalese trumpet, medieval bagpipes, with a possible sighting of at least one serpent?

The Christmas music is uniquely varied and attractive. The small-scale medieval carols combine narrative with explanation in deceptively simple words set to beautiful music; from a similar period come a few rousing and cheerful secular songs; then follows the wonderful explosion of devotional creativity which gives us the music of Praetorius, Schutz, Schein, Andrea and Giovanni Gabrieli, and many others in mainland Europe, as well as Tallis, Byrd and their contemporaries in England – sadly not Scotland. (See below for legal status of mince pies.)

We invite you to join us, if you would like, in singing some of the carols. Our director Murray Campbell's presentation is – as it has always been – friendly and informative, and the musicians are very happy to chat with you after the show about instruments, music or anything else.

This is a supremely family-friendly show. Children love the music, the friendly atmosphere, and the food – and we want to encourage them, which is why their tickets are free.

In 1573 the Church of Scotland's General Assembly abolished the celebration of Christmas Day and other festivals, and in 1583 it not only prohibited bakers from making mince pies and other Christmas delicacies, but commanded them to report anyone asking for them. We assume that this ban has been withdrawn: but you eat them at your own risk! We look forward to joining you downstairs after the show for festive food and drink.

The Band is an established feature of the Edinburgh musical scene, as well as having performed in many other places. Its long service to the Festival Fringe (continuous appearances since 1973) earned it a Three Weeks Editors' Award in 2017, and critics have been enthusiastic:

With an array of weird and wonderful instruments and costumes this troupe bring the sights and sounds of a fifteenth century Italian court into the lavish St. Cecilia's Hall.....the level of passion emanating from the performers is undeniable. They're eccentric, they're antiquated and long may they party like it's 1499.

(Three Weeks 2012)

...this well-researched, authentic programme – including an interesting commentary – both informed and entertained. (Three Weeks 2017)

A fun, family-friendly and entertaining (show). (Edinburgh Guide 2019)



YORK

EARLY MUSIC CHRISTMAS FESTIVAL

7 - 14 December

2019



Box office 01904 658338
ncem.co.uk/xmas

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