



Early Music Forum  
of Scotland

# The EMFS Newsletter

June 2022 Issue 18

Hallo!

As we continue to move to longer and longer hours of daylight, I find I have very little time to spend outside to enjoy the summer, no time to practice music and no time to return to EMFS choir, because my (voluntary!) commitments are piling higher and higher. This is not because of the relatively little I do for the EMFS, but because of the increasing complexity and demands of my role as Chair of the Penicuik Community Arts Association. So I must do that very difficult thing - offload tasks that I actually enjoy doing, but are too numerous for a sense of balance in life. The first task I am offloading is the editing of the EMFS quarterly newsletter. I'm so sorry if this causes disappointment for some of you, but I think there are far more who won't really miss it.

My heartfelt thanks go to everyone who's contributed to any of the 18 issues that I've edited since 2016 (such a small number!) and of course, special thanks to Thomas Green who has faithfully, promptly and efficiently proof-read each issue.

Who knows? when I've finally managed to step down from the role of PCAA Chair in a few years time, and if nobody has taken the driving seat for the EMFS newsletter, I may just come back to it.

I wish you happy music-making, and I'll still be sending out the weekly email roundup. So if you have any news to share with other members and friends, just send me an email and I'll include it in the roundup ([sue@emfscotland.org.uk](mailto:sue@emfscotland.org.uk)).

Sue Owen

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# Message from our EMFS Chair

Dear all,

Please join me in a heartfelt “thank you!” to Susan White, who is giving up her role as EMFS freelance Administrator. Susan has been a cornerstone of EMFS activities over the past years. She has taken care of membership matters, including the move to using Membermojo; sorted admin for many EMFS workshops and playing days; struggled valiantly with the functionality of several different website formats; and been first point of contact for many EMFS enquiries. Personally, I have always appreciated her organised, calm and grounded approach and her thoughtful contributions to EMFS discussions. Susan is now working in the exciting and demanding role of Manager of the SCO Chorus, where I am sure she will be a great success.

An update on who will be dealing with Susan’s responsibilities will be circulated soon. In the meantime, please contact me (*alison.tollick2@gmail.com* or *chairperson@emfscotland.org.uk* - both will come to my linked inbox) for general or membership enquiries, and Margaret West (*events@emfscotland.org.uk*) for choir specific enquiries. Please note that both Margaret and I have limited time to deal with EMFS matters, and will usually do this only once a week. If your email needs an urgent reply, please put URGENT in the subject line and send the message to **me** in the first instance.

A reminder too that all members can check and update their contact details and other profile info themselves at any time, by going to <https://Membermojo.co.uk/EMFS/signin>. Then click on **sign in** at top right. Enter your email address and you will receive a link by email, valid for two hours. Click on the link in the email - this will take you to your member profile page. Edit and save as required. (If you prefer you can set up a Membermojo password, but for most purposes the email link seems easiest).

EMFS activities have continued to expand cautiously over the spring. The choir has met every month since February, and is now in the summer term, working on madrigals, with dates in the diary for 2022/23. Izi Abiz and other members of Chelys Viol consort gave a number of individual and group viol lessons when they were in Edinburgh for a Georgian Consort Society concert in March. Many thanks to St Cecilia’s Hall for allowing us to use their premises for both viol lessons and for April’s choir meeting. Mike Kinch ran a short “introduction to early music for strings” session at Summerhall - unfortunately numbers were affected by COVID illness, but those who did come enjoyed the afternoon.

With COVID numbers receding somewhat recently, and 2<sup>nd</sup> boosters being given to the over 75s, we hope that more people will feel confident about mixing to play and sing over the summer and beyond. At present we have a provisional plan to run a mixed forces (choir and instruments) workshop day in September - more details to follow as soon as they are confirmed.

As ever, huge thanks go to Sue Owen for putting this Newsletter together, as well as sending out the weekly email with info about early music activities. Do keep an eye on Sue's emails for details of any new EMFS and other workshops and performance opportunities..

Best wishes,

*Alison Tollick*

## EMFS YouTube Channel

After the EMFS Zoom concert last year, it was suggested that EMFS members might like to submit video recordings of themselves performing to share with others. As video files are too large to upload to our website, I've set up an EMFS YouTube Channel. You can see it by clicking here:

<https://www.youtube.com/channel/UC8iHoEv8fbuxMatId8xpWcA>

At the moment, there are only two videos uploaded, from Jennifer Speirs and Carole Miller.

If you'd like to share your performance videos on the YouTube Channel, please contact me to work out the best way of doing this (depending on the size of your file).

*Sue Owen*

[sue@emfscotland.org.uk](mailto:sue@emfscotland.org.uk)

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

### JUNE 2022

- Wed 1**  
**8 - 9:30 pm**      **Dunedin Consort: A Lover's Discourse**  
**The Arches, 253 Argyle St, Glasgow, G2 8DL**  
Details as for 31st May  
£5 - £20  
<https://www.dunedin-consort.org.uk/diary/a-lovers-discourse-glasgow-2/>
- Fri 3 6:30 pm to  
Sun 5 1:30 pm      Higham Hall: Recorder Consort  
Enjoy 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. Tutor: Philip Gruar ([www.highamball.com/philip-gruar](http://www.highamball.com/philip-gruar))  
Residential: £250 Non-residential: £180
- Sat 4**  
**1.30-5 pm**      **Scottish Plainsong Choir**  
**Workshop-rehearsal in Glasgow (venue tbc)**  
**See entry for Sun 5 June for more details**
- Sun 5**  
**2 pm**  
**4 pm**      **Scottish Plainsong Choir**  
**Rehearsal**  
**Performance in Dunkeld Cathedral** with Canty and Readers for the Dunkeld & Birnam *Living History* Weekend  
Further details from Kate Mackenzie  
[kate.a.mackenzie@outlook.com](mailto:kate.a.mackenzie@outlook.com). Register at  
<https://cappella-nova.com/product/scottish-plainsong-choir-4-5-june-2022/>
- Sat 11**  
**10 am**      **EMFS choir**  
**St Michael's and All Saints Church, 28 Brougham St, Edinburgh EH3 9JH**  
**Please arrive by 9:45am. The fee for the single half-day session is £12 for EMFS members, £15 for non-members, and £5 for students and those on low incomes.**  
**Contact Margaret West: [events@emfscotland.org.uk](mailto:events@emfscotland.org.uk)**
- Wed 22**  
**7:30 - 9:30 pm**      **Dunedin Consort: Acis & Galatea**  
**Perth Concert Hall, Mill Street, Perth, PH1 5HZ**  
£6 - £24.50  
<https://www.dunedin-consort.org.uk/diary/acis-galatea-perth-2022/>

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

JUNE 2022 cont'd

**Thu 23**                    **Dunedin Consort: Acis & Galatea**  
**7:30 - 9:30 pm**        **The Queen's Hall, 85 - 89 Clerk Street, Edinburgh, EH8**  
**9JG**  
£5 - £25  
<https://www.dunedin-consort.org.uk/diary/acis-galatea-edinburgh/>

Mon 27                    Benslow: Baroque Trio Sonatas with Da Camera  
- Wed 29                Tutors: Emma Murphy, Susanna Pell, Mie Hayashi  
<https://benslowmusic.org/?PageID=3078>

JULY 2022

**Sat 2**                      **EMFS choir**  
**10 am**                    **Broughton St Mary's Church, 12 Bellevue Cres, Edinburgh**  
**EH3 6NE**  
**Please arrive by 9:45am. The fee for the single half-day**  
**session is £12 for EMFS members, £15 for non-members,**  
**and £5 for students and those on low incomes.**  
**Contact Margaret West: [events@emfscotland.org.uk](mailto:events@emfscotland.org.uk)**

Fri 8 - Sat 16            York Early Music Festival 2022  
Guest artists include: The Sixteen | The Tallis Scholars |  
Gabrieli Consort & Players | Paolo Pandolfo & Amelie Chemin |  
International Young Artists Competition  
<https://www.ncem.co.uk/whats-on/york-early-music-festival/>

**Sun 10- Fri 15**        **Edinburgh Early Music Summer School**  
**A course for choral singers led by Rory McCleery**  
**[http://www.lacock.org/html/body\\_edinburgh.html](http://www.lacock.org/html/body_edinburgh.html)**

Sun 10                    Benslow: The International Viol Summer School  
- Fri 15                Tutors: Alison Crum, Alison Kinder, Peter Wendland, Ibi Aziz  
<https://benslowmusic.org/?PageID=2597>

Sat 16 - Sat 23        Cambridge Renaissance Course  
<https://www.cambridgeearlymusic.org/renaissance-week/>  
Tutors: Clare Wilkinson *voice and course director*, Jacob Heringman  
*lutes* and William Hunt *viols*, exploring Mr Byrd's private music:  
Music for recreation and devotion in Byrd's inner circle.

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

### JULY 2022 cont'd

- Sun 24 - Sun 31     Cambridge Baroque Course  
<https://www.cambridgeearlymusic.org/baroque-summer-school/>  
Explore Purcell's "Fairy Queen" and discover other treasures of the 17th and 18th centuries, working towards a final performance of The Fairy Queen, choreographed and staged by Mary Collins and directed by Laurence Cummings
- Sun 24 - Sun 31     Benslow: Cambridge Early Music - Baroque Course  
Tutors: Laurence Cummings, Bojan Čičić, Mark Caudle, Leo Duarte, Mary Collins  
<https://benslowmusic.org/?PageID=3220>
- Fri 29**  
**5 pm -**  
**Sun 31**  
**8 pm**
- Scottish Plainsong Choir**  
**Rehearsals and performances including Vespers in St Magnus Cathedral, Kirkwall, Orkney**  
Register at  
<https://cappella-nova.com/product/scottish-plainsong-choir-29-to-31-july-2022/>
- Sat 30 -  
Sat 6 Aug
- NORVIS Summer School  
<https://norvis.org.uk/>  
An annual full week-long early music summer school in County Durham - "one of the UK's longest-established and friendliest early music summer schools, celebrating our Golden Jubilee as we move to a fine new venue at Barnard Castle School, next door to the splendid Bowes Museum."
- Sun 31 -  
Sat 6 Aug
- Gloucestershire Academy of Music Adult Early Music Course (Beauchamp Music Week)  
Malvern College.  
This residential course is for singers and players of Renaissance instruments and has been running for many years. Enthusiasts of early music come back year after year, enjoying the friendly atmosphere and high standard of music-making.  
<https://glosacadmusic.org/sessions-and-ensembles/adults/adult-holiday-courses/>

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

### AUGUST 2022

- Fri 5 - Mon 8 Benslow: Baroque Buffet: Baroque on Modern Instruments  
Tutors: Julia Bishop, Sophie Middleditch, Julian Perkins  
<https://benslowmusic.org/?PageID=2746>
- Sun 14 4pm  
- Sun 20 9am Higham Hall: Early Music Summer School  
For competent singers, viol and recorder players, covering music  
c1450-c1650. Instruction in choral/solo singing, viol and recorder  
playing, lute, plus vocal technique and various consorts. Plenary  
music-making sessions, lectures and opportunities to try  
something new (instrument or voice). A marvellously rich musical  
cocktail!  
Tutors: Deborah Catterall (Head Tutor, Vocal), Elizabeth Dodd  
(Viol, Renaissance Dance), Philip Gruar (Recorder), Hugh Cherry  
(Lute), Michael Piraner (Recorder).  
Check with Head Tutor Deborah Catterall before booking  
([deborah\\_catterall@yahoo.com](mailto:deborah_catterall@yahoo.com) 07964 310 617). For full details  
and application form see [www.highamhall.com/emss](http://www.highamhall.com/emss)  
Residential: £630 Non-residential: £429
- Mon 15**  
**4:30 - 5:30 pm** **Renaissance Band at the Edinburgh Festival Fringe 2022**  
**Venue artSpace@St Marks (St Mark's Unitarian Church,**  
**Castle Terrace, Edinburgh) Venue 125: Contact Peter**  
**Jones: [pjones@blueyonder.co.uk](mailto:pjones@blueyonder.co.uk)**
- Tue 16**  
**4:30 - 5:30 pm** **Renaissance Band at the Edinburgh Festival Fringe 2022**  
**Venue artSpace@St Marks (St Mark's Unitarian Church,**  
**Castle Terrace, Edinburgh) Venue 125: Contact Peter**  
**Jones: [pjones@blueyonder.co.uk](mailto:pjones@blueyonder.co.uk)**
- Wed 17**  
**6:30 - 7:30 pm** **Renaissance Band at the Edinburgh Festival Fringe 2022**  
**Venue artSpace@St Marks (St Mark's Unitarian Church,**  
**Castle Terrace, Edinburgh) Venue 125: Contact Peter**  
**Jones: [pjones@blueyonder.co.uk](mailto:pjones@blueyonder.co.uk)**
- Mon 22 - Fri 26 HISS 2022  
Bishop Burton College, near Beverley,  
<https://www.hiss.org.uk/welcome>

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

### SEPTEMBER 2022

- Tue 6 - Medieval Music in the Dales (MMitD Summer School)  
Thu 8 Medieval Music-Making  
A residential course at The Jonas Centre in Redmire  
The Aim is to develop and deliver a more medieval repertoire and sound. It's not for beginners in their instrument, and no specific instrumental tuition will be provided - it's for vocalists or instrumentalists of intermediate level or higher who want a better grasp of medieval music and performance.  
<https://www.medievalmusicinthedales.co.uk/summerschool>
- Fri 9 - Medieval Music in the Dales Festival 2022  
Sun 11 Medieval Women: Music Makers & Muses  
In & Around Castle Bolton - September 9-11 2022  
<https://www.medievalmusicinthedales.co.uk/whats-on-2022>

### OCTOBER 2022

- Sat 8**  
**10 am** **EMFS choir**  
**Venue tbc**  
**Please arrive by 9:45am. The fee for the single half-day session is £12 for EMFS members, £15 for non-members, and £5 for students and those on low incomes.**  
**Contact Margaret West: [events@emfscotland.org.uk](mailto:events@emfscotland.org.uk)**

### NOVEMBER 2022

- Sat 12**  
**10 am** **EMFS choir**  
**Venue tbc**  
**Please arrive by 9:45am. The fee for the single half-day session is £12 for EMFS members, £15 for non-members, and £5 for students and those on low incomes.**  
**Contact Margaret West: [events@emfscotland.org.uk](mailto:events@emfscotland.org.uk)**

### DECEMBER 2022

- Sat 10**  
**10 am** **EMFS choir**  
**Venue tbc**  
**Please arrive by 9:45am. The fee for the single half-day session is £12 for EMFS members, £15 for non-members, and £5 for students and those on low incomes.**  
**Contact Margaret West: [events@emfscotland.org.uk](mailto:events@emfscotland.org.uk)**



# Listings from all Early Music Forums

## Planned events - subject to changes

### JUNE

- Thu 2 Wales EMF Cymru. St David's, Pembrokeshire. Huw Williams on Thomas Tomkins for singers and instrumentalists
- Sat 4 SEMF tbc. Voices & suitable instruments. Probably Chichester area (John Hancorn)
- Sat 11 EEMF Cambridge. Workshop for singers (David Allinson)
- Sat 11 NWEMF Cilcain. Obrecht for voices (Peter Syrus)
- 17-19 Benslow. Frills & Furbelows – tackling French ornamentation and trimmings (Penelope Cave)
- Sat 18 “Wot No Bars 2” - reading from facsimile with David Hatcher
- 19-25 Lacock. Music at Monteconero (Gabriel Crouch)
- 27-29 Benslow. Baroque Trio Sonatas with Da Camera

### JULY

- 10-15 Edinburgh Early Music Summer School (Rory McCleery) Lacock
- 10-17 Run by Singers. Beautiful Bayreuth (Jeremy Jackman)
- 11-17 Chalemie Summer School at Uppingham School in Oakham  
*barbara.segal@chalemie.co.uk*
- Sat 16 “Nuns” workshop for female voices and viols of any gender with Prof Laurie Stras
- Sat 16 Lewes, St Michael's Church, 158 High Street BN7 1XU, 2-6. The Baroque Collective Sing & Discover LIVE workshop: Handel: Four Coronation Anthems (John Hancorn & Richard Wigmore)  
*<https://www.trybooking.co.uk/BHTA>*
- 16-23 Cambridge Early Music Renaissance summer school – Mr Byrd's private music
- Sun 20 **Irish Recorder and Viol Course on zoom, 7.30pm.**** A sort of “Desert Island Discs”. Marion Scott, Emma Murphy, Pamela Flanagan, Ibi Aziz and Philip Thorby each introduce a recording of a favourite work, and explain why it means so much to them.  
*IRVC Zoom Events – Irish Recorder and Viol Course*

## **JULY cont'd**

- Sat 23 SWEMF Workshop for voices & instruments (Ali Kinder)  
24-29 Run by Singers. Lincoln summer schools (Matt Finch & Peter North)  
24-31 Cambridge Early Music baroque summer school – the Fairy Queen  
30-6 NORVIS 50 Early Music Summer School at Barnard Castle School,  
County Durham, for recorders, viols, lutes, harpsichords, baroque strings  
and voices *www.norvis.org.uk*  
31-6 Beauchamp Early Music Week *JaneR@GlosAcadMusic.org*  
31-7 Run by Singers. Assisi summer school (David Skinner)

## **AUGUST**

- 12-14 Run by Singers. Manchester Cathedral weekend (Peter North)  
14-21 Baroque Week at Caversham *www.baroque-week.org.uk*  
20-27 Irish Recorder and Viol Course at an Grianan, Co. Louth, Ireland  
*https://irishrecorderandviolcourse.org*  
28-1 Run by Singers. Salisbury summer school (David Ogden)

## **SEPTEMBER**

- 2-4 Jackdaws. Stylish Baroque (Theresa Caudle and Alastair Ross)  
2-4 Cambridge Choral Liturgy course (David Allinson)  
4-9 Lacock. Trogir Music Week (Patrick Craig)  
6-8 Medieval Music in the Dales Summer School *medievalmusicinthedales.co.uk*  
9-11 Medieval Music in the Dales at Bolton Castle. Theme this year is  
Medieval Women – Music Makers and Muses  
*medievalmusicinthedales.co.uk*  
9-11 Jackdaws. The City Musick  
11-17 Lacock. Lucca consort week (Robert Hollingworth)  
Sat 17 NWEMF Convent music workshop for female voices & soft  
instruments (Laurie Stras)  
Sat 17 Schütz and his world. Workshop for sackbuts, cornetti and voices with  
Gawain Glenton  
18-25 Run by Singers. A week in Toledo (David Ogden)

## **OCTOBER**

- Sat 15 NWEMF Lancaster. Dunkeld Part Books for singers (Rory McCleery)  
16-23 Run by Singers. Transylvanian Adventure (Jeremy Jackman)

## **NOVEMBER**

- 9-12 London International Festival of Early Music

## **DECEMBER**

- 2-5 Run by Singers. Mozart in Vienna (Nigel Perrin)  
Sat 3 Dorchester Abbey, Oxfordshire. Advent/Christmas wind and brass  
workshop (Tim Bayley)

## Regular Short Courses and Classes

### **The Elgar School of Music, Worcester**

**Recorders** for advanced players with Andy Watts. Alternate Tuesdays 8 - 9.30pm.

**Viol Consorts** - flexible group suitable for beginners with Claire Horacek. Mondays 1-3pm. Instruments available to borrow. **Elgar Baroque Ensemble** with Claire Horacek for strings Mondays 3.30 - 5pm, advanced mixed instruments grade 7+. Mondays 4.30 - 6pm Details at [www.elgarschoolofmusic.org.uk](http://www.elgarschoolofmusic.org.uk) Tel: 01905 28613

**Benslow Music Trust** (Hitchin, Herts) run many early music courses: **Voices and Viols** (May 20-22), **Music of Ingegneri** (vocal & brass) (May 23-26), **Voices, Viols & Recorders Association** (for members, not tutored) (May 29-Jun3), **Baroque Orchestra: Handel's Concerti Grossi** (May 30 - June 02), **Tackling French Ornamentation** (June 17-19), **Baroque Trio Sonatas** (June 27-29), **International Viol Summer School** (July 10-15), **Cambridge Early Music Baroque Course** (July 24-31), **Baroque on Modern Instruments** (Aug 5-8). Full details, brochure and applications from 01462 459446, or at [www.benslow.org](http://www.benslow.org)

**Jackdaws Music Education Trust**, (Frome, Somerset) run a variety of courses, sometimes including early music for voice or players including **The City Musick** with William Lyons and Richard Thomas (Sept 9-11), **Stylish Baroque** with Theresa Caudle & Alastair Ross (Sept 2-4) [www.jackdaws.org.uk](http://www.jackdaws.org.uk) or 01373 812383

**Halsway Manor** (West Somerset) has **Green Matthews Midwinter Getaway** (6-8 Jan 2023) **Beyond Playford** (playing)(16-20 Jan 2023) Details at [www.halswaymanor.org.uk](http://www.halswaymanor.org.uk)

**Hawkwood College**, (Stroud), an ethical centre founded on Rudolf Steiner principles has occasional music courses Details from 01453-759034 or [www.hawkwoodcollege.co.uk](http://www.hawkwoodcollege.co.uk)

**Knuston Hall** (Wellingborough, Northants), has regular early music courses including **Early Renaissance Music** with Alison Crum (16-19 April); Lassus Plus with Peter Syrus (21 - 23 Oct). Details at [www.knustonhall.org.uk](http://www.knustonhall.org.uk)

**Higham Hall** (Cumbria) has occasional playing courses including **Recorder Ensembles** and **Early Music Summer School** (14- 20 Aug) Details at [www.highamhall.com/courses](http://www.highamhall.com/courses)

**West Dean College** (W. Sussex) Short music courses including **Recorder Playing** with Helen Hooker (12-19 July) Details at: [www.westdean.org.uk](http://www.westdean.org.uk)

**Rydal Hall** (Cumbria) **Recorders at Rydal** with Mary Tyers for different levels. Details at [www.rydalahall.org](http://www.rydalahall.org) or [www.marytyers.co.uk](http://www.marytyers.co.uk)

## Regular Short Courses and Classes cont'd

**Lyme Recorder Courses** (Dorset): short courses throughout the year for small numbers at various levels. Details: [www.recordercourseslyme.com](http://www.recordercourseslyme.com)

**Rondo Viol Academy Courses:** Courses cater for a range of levels from elementary upwards, and for preformed groups at centres in Hertfordshire, Derbyshire, Leicestershire & Birmingham. Courses resume next year. Full details at [www.rondoviolaacademy.co.uk](http://www.rondoviolaacademy.co.uk) or ring Jacqui Robertson-Wade on 07949 511619

**Platinum Choral Workshops** on Saturdays, £50: Handel Dixit Dominus (May 21), Bach Club VII (Oct 15) Gesualdo meets Stravinsky (Nov 26), Vivaldi Magnificat (Dec 03).

Plenty of Virtual workshops for sale £45-95. Details at [www.platinumconsort.com](http://www.platinumconsort.com)

**Lacock** Courses for ensemble singing by people of reasonable experience led by eminent Tutors: **Ambleside Music Week** with Eamonn Dougan (May 15-20); **Music at Monteconero** with Gabriel Crouch (June 19-25); **Edinburgh Early Music Summer School** (July 10-15); **Trogir Music Week** with Patrick Craig (Sept 4-9); **Lucca Consort Week** with Robert Hollingworth (Sept 11-17). Choral scholarships available. Details of all events at [www.lacock.org](http://www.lacock.org)

**Run By Singers** – courses-cum-holidays in (lovely) European destinations for relatively experienced singers: **A week in Avila** with David Allinson (8-15 May), **Lincoln Summer School** with Matt Finch (24-29 July), **Assisi Summer School** with David Skinner (31 July – 7 Aug), **Manchester Cathedral w/e** with Peter North (12-14 Aug), **Salisbury Summer School** (28 Aug – 01 Sept) FULL, **A week in Toledo** with David Ogden (18-25 Sept), **Mozart Requiem** in Vienna with Nigel Perrin (Dec 2-5) NB, not all courses are exclusively early music. Details at [www.runbysingers.org](http://www.runbysingers.org)

**Accord Music** run courses (some in French) near Toulouse, France. See <https://www.moulindecajarc.com>

**Cambridge Woodwind Makers** Instrument making and maintenance courses “**Care and Repair**” day courses - recorders, wooden flutes, chalumeau, cornetti and more in Cambridge. More courses now available including **Natural Trumpet Making** (5 days in July), **Baroque Oboe Making** (6 days in August) and **Recorder Making** in September. Details: [www.cambridgemakers.org](http://www.cambridgemakers.org)

With thanks to Sara Clymo, Midlands Early Music Forum (MEMF)

## Summer Schools 2022

**Dillington House** Recorder Consort Course (May 17-19), for upper intermediate players, with Helen Hooker in Somerset. <https://dillington.com/learn/programme/>

**Renaissance Musikuge** (June 25 – July 2) a course for instrumentalists, singers and dancers in Denmark. Music is in original notation <https://www.renaissancemusikuge.dk>

**Edinburgh Early Music Summer School** (July 10-15) Renaissance music in Scotland with music by Carver, Peebles, Josquin and Jachet of Mantua. Details at [www.lacock.org](http://www.lacock.org)

**Chalemie** (July 11-17) – Early Music, Song, Dance, Period Costume making and Commedia at a new venue – Uppingham School, Rutland. [www.chalemie.co.uk](http://www.chalemie.co.uk)

**Cambridge Early Music Summer Schools** now take place at Benslow Music, Hitchin: **Baroque Course – the Fairy Queen** (July 24-31) directed by Laurence Cummings; **Renaissance Course** (July 16-23) directed by Clare Wilkinson. Both include evening concerts. Details at [www.cambridgeearlymusic.org](http://www.cambridgeearlymusic.org)

**NORVIS 50** (July 30 – Aug 6) in a new venue at Barnard Castle School, County Durham, celebrating their Golden Jubilee. There is a wide range of activities with repertoire from early renaissance to late Baroque, for players of recorders, viols, lutes, baroque strings, harpsichord and voices. Inspirational Tutors also feature in evening concerts. Generous bursaries available. Details at [www.norvis.org.uk](http://www.norvis.org.uk)

**Beauchamp Early Music Course**, (July 31 – Aug 06) Directed by **David Hatcher** with tutor **David Allinson**. The new venue is Malvern College with accommodation on site.

Details at [www.glosacadmusic.org](http://www.glosacadmusic.org)

**Early Music Summer School** (Aug 14-20) for voices, viols and recorders at Higham Hall with tutors Deborah Catterall, Elizabeth Dodd, Philip Gruar, Hugh Cherry and Michael Piraner. Details at

<http://highamhall.com/course/early-music-summer-school-2022>

**Irish Recorder and Viol Course** (Aug 20-27) in County Louth for competent players. One to a part groups, ensembles and orchestras. Celebrating 50 years with 4 zoom events during the year – see the Diary. Details at

[www.irishrecorderandviolcourse.org](http://www.irishrecorderandviolcourse.org)

**Baroque Week – the Grand Tour: Germany** (Aug 14-21) in Caversham for experienced instrumentalists and a few singers. Details at [www.baroque-week.org.uk](http://www.baroque-week.org.uk)

## Summer Schools 2022 cont'd

**HISS (Aug 22-26)** in Beverley, Yorks. International course for early, folk and traditional music includes Renaissance chamber choir and voice, Baroque strings, viol and recorder consorts, cornett, sackbut & capped wind, folk (eg fiddle and lute) and continuo. Details at [www.hiss.org.uk](http://www.hiss.org.uk)

**Consort de Danse Baroque Summer School 19-29 Aug 2022** in Cardiff. For all levels from beginner to professional. Live and online classes plus recordings. Website is at [www.ukbaroquedance.com](http://www.ukbaroquedance.com)

**Cambridge Singing Retreat 8-10 April** in Corpus Christi College and **16-18 Sept** in St.Catharine's College. Includes full group and chamber choir sessions, coaching on singing technique, historical and repertorial expertise and liturgical performances in college chapels. (statement of singing experience required). See <https://cambridgechoral.com/singing-retreats>

**Medieval Music in the Dales: Festival 9-11 September** in Bolton Castle, nr.Leyburn, celebrating women as music-makers, and **Summer School 6-8 Sept** See [www.medievalmusicinthedales.co.uk](http://www.medievalmusicinthedales.co.uk)

With thanks to Sara Clymo, Midlands Early Music Forum (MEMF)

## Online Music and Talks

**Armonico Consort** have 8 of their last season's concerts on demand, featuring Bach, Handel, Victoria, Purcell and Byrd. £52.00 for all eight, or £7.50 each. Find them on their website <https://ondemand.armonico.org.uk/#performances>

**Stile Antico** – free concert on YouTube filmed in Columbia in 2018 at <https://www.youtube.com/watch?v=zWoeRvLxrjs> (51 mins)

**Choral Chihuahua** is back! 2 new episodes of chats between Harry Christophers, Robert Hollingworth and Eamonn Dougan. Find the latest (and previous) episodes at <https://play.acast.com/s/choral-chihuahua>

**City Lit** offers an extensive programme of online music history and music appreciation courses some of them Early Music. For example, just started is a 2 session course on **Monteverdi's L'Orfeo** £39 and starting 28th April is a 10 session course on **Medieval Music** £209

With thanks to Sara Clymo, Midlands Early Music Forum (MEMF)

## Organisations offering Early Music events, courses etc outside Scotland

For details of events in the north of England which may be of interest and within reasonable reach:

North East Early Music Forum <http://www.neemf.org.uk/>;  
and <https://www.neemf.org.uk/other-events.html> for a list of Early Music events in north east England.

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

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

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

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

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

Some of their courses are listed above.

The Rondo Viol academy runs courses throughout the year for players of different standards.

For details of all courses please see <http://www.rondoviolaacademy.co.uk/>.

The Dartington Trust runs a month-long Summer School, with lots of wonderful Early Music sessions The Summer School & Festival runs from 23 July – 20 August 2022. The full programme of courses has been released and the festival events programme will be launched in March.

<https://www.dartington.org/whats-on/programme/summer-school/>

## Vignettes from the Midlands Early Music Forum

John Johnson: A Dump, from Renaissance Duets by Anthony Rooley and James Taylor [here](#) (2 mins)

Handel: The Arrival of the Queen of Sheba (arr recorders) played by Lucie Horsch and Charlotte Barbour-Condini with the Academy of Ancient Music [here](#). (3 mins)

Traditional 16<sup>th</sup> century Tarentellas played and danced by Palisander [here](#). (3 mins)

Girolamo Frescobaldi: Così mi disprezzate performed by In Stile Modern (soprano, theorbo and guitar) [here](#) (3mins 15)

Heinrich Schütz: Warum toben die Heiden played by Les Cris de Paris (director Geoffroy Jourdain [here](#) (4 mins 21)

William Byrd: Ave Verum Corpus – sing along with Cantoria Sine Nomine [here](#) (4 mins 28)

JS Bach: *Gloria* and *Et in Terra Pax* from his B Minor Mass performed by Voces 8, Academy of Ancient Music, led by Rachel Podger and conducted by Barnaby Smith last year [here](#) (6 mins)

Palestrina: Sicut Cervus sung by the Marian Consort (director Rory McCleery) [here](#). (6 mins 19)

And Finally:

Vivaldi as you've probably never heard it before [here](#) (2 mins)

With thanks to Sara Clymo, Midlands Early Music Forum (MEMF)



## EMFS Choir News

Our next choir sessions will take place on Saturday June 11<sup>th</sup> at 9.45am for a 10am start at St Michael and All Saints Church, 28 Brougham St, Edinburgh EH3 9JH. We are looking at some music by Thomas Weelkes this term. (Ed: the scores are available to download from the website - <https://www.emfscotland.org.uk/>. Log in by clicking the “members” option in the top menu. Once logged in, you can click the “members” option again and select “Choir Music” from the drop down menu.)

Our preference is for payment by bank transfer as this does not cost us anything. However Paypal is also available, and we can accept cheques on the day. If you are paying by bank transfer, please put CHJUN22 as the reference, as it helps us balance the books later!

The fee for the single half-day session is £12 for EMFS members, £15 for non-members, and £5 for students and those on low incomes.

A link to register will be provided nearer the time

The final choir date for the summer term is:

Saturday July 2<sup>nd</sup> at Broughton St Mary’s Church, 12 Bellevue Cres, Edinburgh EH3 6NE.

The Autumn Term is shaping up nicely, and we will be looking at a programme of Coronation Music by Purcell and Blow. The dates are still to be confirmed, but if you need to start working out your diary we have pencilled in the following –

Saturday October 8<sup>th</sup>

Saturday November 12<sup>th</sup>

Saturday December 10<sup>th</sup>

*Philip Redfern*

## A Few Loose Ends : Some Unresolved Issues in Early Scottish Music {An Introduction and a Link}

For some years now I have had a sheaf of loose papers gathered on a table beside my favourite chair, and every now and then I pick them up, add to the notes on them, scribble out some things and put the sheaf back on the table. Eventually, it dawned on me that there were essentially three projects here, that they were loosely related, and that this routine might trail on indefinitely, unless I made a definite effort to bring them to some sort of conclusion. So, to paraphrase Hilary Mantel, ‘I’ve been away again – in the 15<sup>th</sup> century.’



*Figure 1 - The Archangel Michael surrounded by the nine orders of angels in an anonymous late-15<sup>th</sup>-century painting, much as the Renaissance Scottish composer, Robert Carver, represented them in music in his 10-part Mass Dum sacrum mysterium.*

The three strands consisted of a consideration of the music in the earliest layer of *The Carver Choirbook* and how it might have found its way to Scotland, deducing where Carver might have got his taste for writing polyphony in so many voice-parts, and finally some blue-sky thinking about an earworm found in three Scottish masses.



Figure 2 - An anonymous 15<sup>th</sup>-century continental depiction of key events from the life of St Katherine of Alexandria – yes, she of the ‘Katherine Wheel’.

The research for the first part of the resulting three-part paper took me into the unfamiliar territory of the cult of St Katherine of Alexandria and the much more familiar context of the *L'Homme armé* tune and the 15<sup>th</sup>-century Court of Burgundy, encountering *en route* an actual celebrity knight-errant! Then I have had great fun tracing a route back through the remarkable large-scale compositions of the early 16<sup>th</sup> century, including those by Carver, leading me to a possible common denominator and the potential source this early flowering of choral music in many parts. Finally my work with my choir, Musick Fyne on the Mass *Cantate* (attributed to Carver) has confronted me yet again with an earworm, which I was determined this time to pin down definitively. I have allowed this to lead me to some wild speculations and controversial genre-busting hypotheses - let's hope that if nothing else they exorcise this haunting musical phrase.

So with any luck I have set a few hares running, perhaps stirred up a few hornets' nests, and at least now I can consign my sheaf of notes to the recycling bin. My new paper has been added to my previous paper on Carver's Aberdeen relatives on the Early Music Review website, and may be read at –

<https://earlymusicreview.com/robert-carver-exploring-his-aberdeen-connection>

D James Ross

## The Lower Hand: Notes on a talk by Dr Siobhán Armstrong on performance practice of early Irish harpers

At the Edinburgh International Harp Festival, 2022, I heard Dr Armstrong, founding director of the Historical Harp Society of Ireland, present her research into early playing technique on the Irish harp. Here is a report on her talk, plus some concluding thoughts from me.

The early Irish and Scottish harpers used instruments strung with wire (brass, silver, or even gold). The wire stringing gives such harps a very long, ringing, sustained resonance, and when played with fingernails they have a much sharper attack than a 'folk' harp. On the other hand they are not very loud. Naturally these characteristics determine how they are best played.

As many will know, early harping was an oral tradition and there are very limited records, almost everything we know coming from the notes of one Edward Bunting, engaged to transcribe music at the Belfast Harp Festival in 1792. He made good field notes at the festival and later visited some of the harpers to make further field notes. Dr Armstrong emphasised that her research had focused exclusively on these field notes, not on the later transcriptions made by Bunting in which he piano-ised the music for publication.

Our present view of, say, Carolan is that what has survived is 'only the tunes', with the bass line missing, and that a continuous harmonic bass line would have been played. Such a bass line, it is assumed, needs to be added as best we can today, although it is usually claimed that we can never know how the tunes were harmonised. But Dr Armstrong's main claim is that far from a 'missing' bass line, these pieces never had one and were never intended to have one. Instead, the performance was centred on the melody. Yet the harps were certainly played with two hands, as can be seen from the wear marks on surviving examples. So if one hand was playing the melody, what did the other hand do? Dr Armstrong argues that the 'lower' hand (she prefers not to call it the 'bass hand', because that brings with it connotations of eighteenth-century harmonising) supported the melody in various ways: echoing it, playing in parallel, offering commentary.

Most of the evidence she presented came from Bunting's field transcriptions of Dennis O'Hampsay (Donnchadh Ó hAmhsaigh), as the oldest harper present at the Belfast Harp Festival and therefore the best link to past; moreover, he and Bunting seem to have hit it off – the 90+ year-old and the 19-year-old – and Bunting visited him more than once for further note-taking. From these field transcriptions, Dr Armstrong concluded that there was plenty of evidence of how the lower hand was played.

O'Hampsay played everything: contemporary variation sets, Carolan tunes, medieval pieces. Dr Armstrong has examined all the field transcriptions of his playing and analysed what the 'lower hand' is doing. Sometimes Bunting recorded both hands on separate staves, and sometimes he recorded on a single staff in which fragments, possibly individual notes, were marked 'B' to show that they were played with the non-melodic hand. Armstrong divided all such occurrences into three categories. In the first category, the lower hand echoed the treble hand in some way. One such example comes from O'Hampsay's performance of a variation set on 'Lady of the Desert' by Cornelius Lyons, where the lower hand played weak-beat couplets under held notes, thus adding resonance and creating a satisfying texture (Figure 1).

## 1. Lower-register texture added after melodic notes have sounded

### c) *Weak-beat couplets* – descending



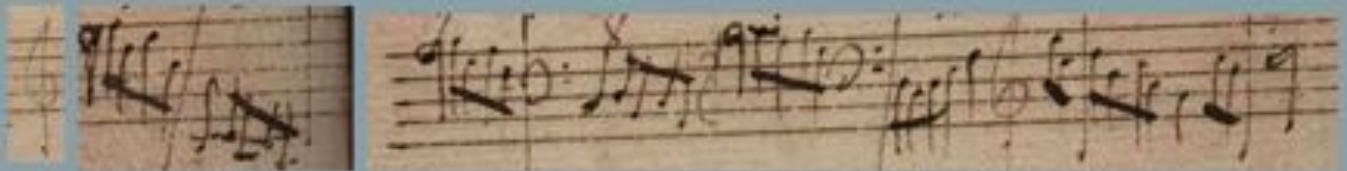
*IRLN-Bu Special Collections MS 4.29, 52 Lady of the desert, theme, transcription extract Siobhán Armstrong All rights reserved*

*Figure 1: 'B' presumably indicates lower-hand notes, which are used for emphasis and to fill gaps but not as a harmonic bass. From Bunting's field transcriptions.*

In the second category, Dr Armstrong placed examples where the lower hand took part in creating the melody. My favourite example from this section was where the lower hand played answering phrases an octave lower than the treble hand, making an antiphonal effect, as in Carolan's tune 'Miss Dillon' (Figure 2). Today, though, such tunes get squashed to fit on pipes and fiddles, because modern editions of Carolan's music are taken from the 'piano-ised' versions that Bunting made in an effort to sell his work. Figure 3 illustrates a typical modern version of 'Miss Dillon' [*this excerpt, not part of Dr Armstrong's talk, was added by me to illustrate 'squashing'.* TG]

## 2. The lower-hand's role in producing melody

### e) Antiphony (phrases answering each other in separate registers)



A printed musical score for 'Miss Dillon' showing two systems of music. Each system consists of a treble clef staff and a bass clef staff. The first system starts at measure 27, and the second system starts at measure 29. The notation illustrates the antiphonal effect where the bass hand plays answering phrases an octave lower than the treble hand.

*IRLN-Bu Special Collections MS 4.29, 88 Miss Dillon, extract and transcription*

*Figure 2: 'Miss Dillon' as recorded by Bunting. From Bunting's field transcriptions.*

A printed musical score for 'Miss Dillon' showing a modern version. The music is written on two staves, both in the treble clef. The melody from the original piece has been transposed up an octave to fit on a single staff, a process referred to as 'squashing'.

*Figure 3: 'Miss Dillon', a modern version*

In another example, we saw how both hands played for a while in parallel octaves, and then the melody was continued by the lower hand while the treble hand made comments on it.

In her final category Dr Armstrong placed simultaneous melodic reinforcement, such as passages of parallel octaves between the two hands. This led to a very striking example from another variation set by Cornelius Lyons. Lyons was harper to the Earl of Antrim and travelled to London and continental Europe picking up contemporary styles; in the example, the treble hand plays a baroque-style variation while the lower hand adds, not a harmonic bass as might be expected, but melodic reinforcement with parallel octaves and fifths (Figure 4).

### 3. Simultaneous melodic reinforcement by the lower hand

#### *c) Broken octave plus a falling fourth*



*IRLN-Bu Special Collections MS 4.29, A chailíní, a' bhfaca sibh Seoirse?, second variation, extract and Armstrong edition*

*Figure 4: A variation set by Cornelius Lyons. The lower line is a reinforcement, partly in parallel octaves. From Bunting's field transcriptions.*

These three examples are picked from a dozen or so presented in the talk, the fruit of examining all Bunting's field transcriptions in complete detail. Dr Armstrong also offered supporting evidence from other sources, including a lute transcription from an earlier era, to show that she was not solely relying on O'Hampsay.

Where does this leave us? Dr Armstrong was careful not say "we mustn't arrange these tunes with modern functional bass lines"; nothing wrong with doing that. But if we're looking for historically informed performance practice we should be aware that such bass lines would not have been used - unlike the many dance tunes published by Playford and the like, which would have been performed with a bass instrument improvising a harmonic line. Moreover, that is probably how melodies had been played for a very long time, at least on these wire-strung harps, where the long resonance means that a few lower-hand notes can make a big contribution to the overall effect.

Dr Armstrong certainly changed my mind; I had never thought of playing like this. Ruminating on her talk, it seems to me that it gives new means for making 'just a tune' more interesting, especially when it is to be played several times. There are parallels. I have danced country dances to a person who played the same tune 19 times exactly the same. That's certainly an achievement (you try playing something 19 times exactly the same) but deadly dull. In contrast I have danced New England-style contra dances to bands whose witty or dramatic variations drew murmurs of appreciation and excitement. One contra-dance fiddler explained to me what he called his 'bag of tricks' for keeping a tune interesting and allowing him to demonstrate his skill and ingenuity during numerous repetitions. The 'tricks' were quite simple, quite well-defined, and he pulled out one or another as the mood took him. Is that not exactly what O'Hampsay was doing? Indeed, today Irish fiddlers use a small repertoire of ornaments and subtle changes to a tune to ensure that it is never played the same twice running; and surely that is just what happens whenever musicians have to make a small amount of material go a long way. Obviously the tricks available to a fiddler are different from those available to a harper, but the principle is the same.



I think, therefore, that as early music players we should experiment more with ways to extend folk melodies by simple tricks. Any way of playing is allowed, of course, including setting folk tunes for full orchestra, early twentieth-century style. But just as research into other aspects of historical performance practice has offered us new ways to to perform and appreciate other types of early music, so I think that we could enjoy creating or copying 'tricks' to enhance and extend the huge repertoire of old tunes, choosing means appropriate to our instrument.

*Thomas Green*

*I wish to extend my thanks and acknowledgments to Dr Armstrong for her generous permission to use images from her talk, and for reading these notes and correcting some misapprehensions. Any remaining errors are my responsibility, of course. The extract from a modern version of 'Miss Dillon' comes from The Session, an online website devoted to Irish traditional music, <https://thesession.org/tunes/6869>.*

*Anyone wishing to know more about early harp playing in Ireland will find plenty at <https://www.irishharp.org>, the website of the Historical Harp Society of Ireland.*

## Farewell!

There will be no further issues of the EMFS newsletter unless somebody would like to take up the opportunity. Please do get in touch - I'll support you as much as I can.

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

I've enjoyed editing the EMFS newsletter, and very much hope to see some of you at future EMFS events when I can find the time.

With very best wishes for your Early Music activities!

*Sue Owen*  
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