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The Falkland Society

Scottish Registered Charity SC017201

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Committee for 2025–2026: [Peter Burman](#) (Chair), [Ross Burgess](#) (Secretary), [Robeena Dhar](#) (Treasurer), [Alan Graham](#) (Archivist), [Marietta Crichton Stuart](#), [Robin Bell](#), [John Fletcher](#).

Falkland Society Newsletter, March 2026

Dear Ross,

First of all, thank you for being a paid-up member of our The Falkland Society for 2026. It's your subscriptions and donations that help us keep the Society going.

In Falkland we're very much aware of the impact of tourism, and so we're delighted that Carron Tobin is coming to talk to us about ways of handling tourism that will take the needs of local communities into account. Come and join us on Wednesday 8 April, in the Craig Room or online.

As you know Ross and I are standing down as Secretary and Chair on 31 August, but we are very grateful to Alan who will be taking over as Chair, and we now welcome Darryl du Plooy, who will be taking over as Secretary.

Once again, to view this Newsletter the way we intend it, we strongly recommend clicking the "View this email in your browser" link above.

[Peter Burman \(Chair\)](#)

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April Meeting

Our next meeting will be at 7 p.m. on [Wednesday 8 April](#), when **Carron Tobin**, Director of ruralDimensions, and founder of SCOTO (the Scottish Community Tourism Network), will explain with examples what is meant by '**community-led tourism**'.

This will be a hybrid meeting: online via Zoom, and in person at Falkland Parish Church.

Please join us from 6:45 p.m. onwards on the 8th, at
The Craig Room, Falkland Parish Church, KY15 7BU

what3words: [///wooden.backpacks.recipient](https://www.what3words.com/wooden.backpacks.recipient)

All welcome, no charge, donations very welcome.

Or you can join us online by Zoom at:

<https://us02web.zoom.us/j/86795098766>

Meeting ID: 867 9509 8766

One tap mobile

+442034815240,,86795098766# or +442039017895,,86795098766#



Carron Tobin's career began in planning and landscape design; after working in both public and private sectors she devoted 15 years to the formation and establishment of Scotland's first National Park: Loch Lomond and the Trossachs.

In 2009 she established her own consultancy in Callander – [ruralDimensions Ltd](#) – working across Scotland on sustainable tourism, community development and stakeholder engagement. She is one of the founding directors of SCOTO, the Scottish Community Tourism Network, and leads a mission on community-led tourism for the Scottish Tourism and Hospitality Leadership Group. Carron has developed the SCOTO [Press Pause®](#) initiative which enables individual communities to consider what could be done differently to ensure that tourism benefits the life of their community.



ruralDimensions

Community-led Tourism is not new but is gaining in prominence in response to the impact of extractive tourism and the need for a much more regenerative approach. SCOTO brings together communities and individuals who are keen to develop a community-led approach to tourism; it provides peer to peer support and has been raising awareness of what particular communities are doing, so as to inspire others. SCOTO has also been exploring ways of supporting communities as host destinations through the Press Pause® initiative, which has now supported over 70 communities across Scotland.

SCOTO
PRESS PAUSE

Sublime Music from the Eve of the Scottish Reformation – the Dunkeld Music Book



In my decade and a half as an Archivist I have often looked for imaginative ways of bringing the messages of special documents alive in a way that makes them vivid and enjoyable for people of the present day. I can claim to have fostered books and conferences but nothing so vivid as we experienced in Edinburgh on 13 March, at the University Library, and on 14 March at the church of Old St Paul's, noted for its rich musical life under the direction of John Kitchen.

On the first evening we heard a superb lecture by musicologist Paul Newton-Jackson on the polyphonic music in the [Dunkeld Music Book](#), a compilation made in Scotland around 1550, and could view the actual bound volume seated before us on the sort of archival cushion which prevents damage to a book or manuscript. Paul was Scholar-in-Residence at Old St Paul's Episcopal Church in 2022 and 2023 while a

fellow at the University of Edinburgh, and is currently a founding member of the University's Centre for Historical Reconstruction Research. The focus of his research is sacred music in early modern Scotland. His monograph on the Dunkeld Music Book, along with a facsimile edition and reconstruction of missing parts, will be published later this year by Alamire Academic Press.

On the second evening, in the spiritually charged ambience of Old St Paul's, standing in front of the elegant chancel screen, Paul Newton-Jackson (pictured) conducted thirteen other singers (and also sang the alto line) in a performance of three magnificent works for six or eight voices, preserved within the Dunkeld Book in various states of completeness: Jacquet de Mantua's *Ave virgo gloriosa* à 6; then an anonymous but ravishingly beautiful Mass *Cantate Domino* à 6 sung in three groups preceded by plainchant introductions; and then, also by Anonymous, a *Te sanctum Dominum* à 8, whose text evokes the singular devotion to St Michael in late medieval and Renaissance Scotland.



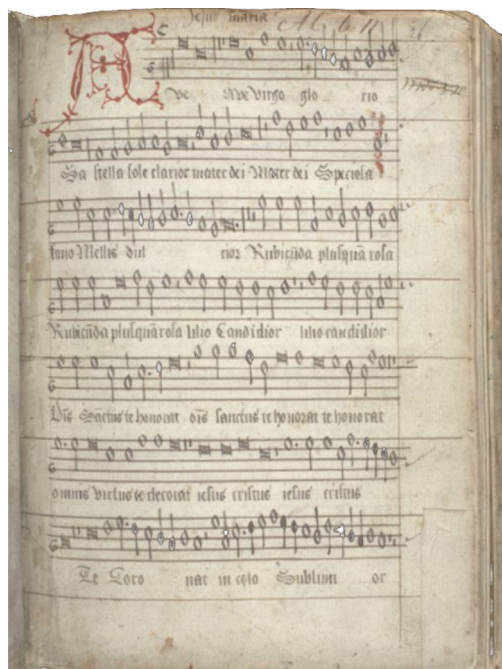
As aptly summed up at the end of the programme notes, 'All three works reveal the high standard of sacred composition and performance in mid sixteenth-century Scotland, and provide a tantalising glimpse into the music which echoed throughout Scottish Cathedrals and Collegiate Churches during the final years of the Old Religion'. Not for the first time, reflecting what happened to music, architecture and art, I came away not only bowled over by the beauty of what we had just heard but wishing that the Scottish Reformation had not been so brutal in its destructiveness. At the same time, we can be inspired by the fact that such examples as these three pieces somehow managed to survive.

It is not known how the Dunkeld Music Book came into the possession of the University of Edinburgh collections, which adds to the mystery of its survival. There was a suggestion that it may have originated from one of the collegiate churches in the neighbourhood of Edinburgh –

which like cathedrals had the musical resources of highly competent singers allied to liturgical splendour and ambition – possibly even the church at Dalkeith, where parts of the medieval structure survive to this day. The book contains the manuscript copies of separate musical parts with their own paper covers, bound up into a single large leatherbound volume. Its cultural significance is enhanced by the fact that it contains several *unica* or pieces of music not known from any other source. Nevertheless, one whole volume is missing, and the rest have lost several pages.

Speaking from within the context of the University's Centre for Historical Reconstruction Research, Paul Newton-Jackson showed us how musicologists approach the problem of reconstructing pieces of music which are preserved incomplete, using three examples from the Dunkeld Music Book. As an architectural historian I found this approach particularly fascinating as a similar approach is possible with precious buildings and other kinds of artwork, especially when there has been partial damage caused either by the violence of war or by fire. We may consider the case of Mackintosh's Glasgow School of Art, still not resolved, where for most of us the ideal would be reconstruction of every tiny aspect of the interiors 'as they were, where they were', and then to allow them to gather their own dust and patina over time. Some cross-thinking between musicologists, art/architectural historians and conservators could be fruitful.

Sacred music of the sixteenth century was typically unaccompanied. In the royal chapels, cathedrals, and great collegiate churches, it took the form of elaborate multi-part works sung by highly skilled men (often in holy orders) and boys. Several of the works in the Dunkeld book are for six voices, but with only five still extant. The challenge was to re-create a plausible sixth part based on a deep understanding of the musical rules and conventions of the time. There are several clues: each part has to be within the range of a single singer, and the 'compass' of the work as a whole – the range from the lowest note to be sung by a bass singer, and the highest note given to a boy soprano, is usually three octaves. Some works feature the same melody being repeated, higher or lower, by different voices; in other works all the parts sing the same words simultaneously. The blending



and movement of the different voices needs to accord with the rules of counterpoint. In at least one of the works in the book the missing part is the lowest bass part, which is easier to reconstruct given that the lowest note has to form the basis of the chord above it. But despite these aids, the reconstruction of a missing part can never be purely mechanical, but requires considerable skill and feeling for the music of the era.

Paul Newton-Jackson showed us something of the challenges and ambiguities of making centuries-old music performable again, and gave us some reasons why this can be an important and worthwhile endeavour. Armed with the intellectual argument he had gifted us, many of us who had been at the lecture then had the opportunity to hear the results of such skilful research and reconstruction in the recital at Old St Paul's. It was a rare musical and aesthetic treat and for all of us who are deeply interested in liturgical music and in Scottish cultural history at the time of the Reformation it was nothing short of being a landmark experience.

PETER BURMAN, 16 March 2026

Last month's meeting

We had an audience of about 40 people for Robin Bell's organ recital on 11 March in Falkland Parish Church. The event was entitled 'Falkland in Music' and featured a varied selection of music spanning 400 years,

Robin introduced the individual pieces, showing how each of them related, in their different ways, to Falkland and its history, and the evening concluded with an interesting discussion. The

[programme](#) included works by Jehan Alain, Beethoven, Byrd, Chopin, Sumsion, and Vaughan Williams, and Anon, plus the contemporary Fife-based composer, Jim Tribble, who was present on the evening and has offered to give a performance, using various instruments, on a future occasion. As usual, there was no charge for the event, but we are grateful for the donations which went some way towards the hire of the church. We also donated £50 to the Church Music Society, who had helped to publicise the event.



Future Programme

Wed 8 April: Carron Tobin, Director, Rural Solutions and founder of SCOTO – *Community-I tourism* (see main article above)

Wed 13 May: Craig Cameron, formerly Head Gardener and now Factor of Teasses Estate, Ceres. *His talk on the revival of the Estate may be followed up by a visit to the outstanding gardens, if members and their friends would like that.*

Wed 10 June: James Simpson – *Highlights of his architectural career*

July–August: *Summer break*

Wed 9 September: Joe Fitzpatrick – *Recent archaeological finds in Falkland*

Wed 14 October: John Gilbert – *Hunting with Mary Queen of Scots*

Wed 11 November: James Storrar of Rossie - *History all around: a square mile of Fife*

*Look out for more details of all these events on our website
and in our future Newsletters.*

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