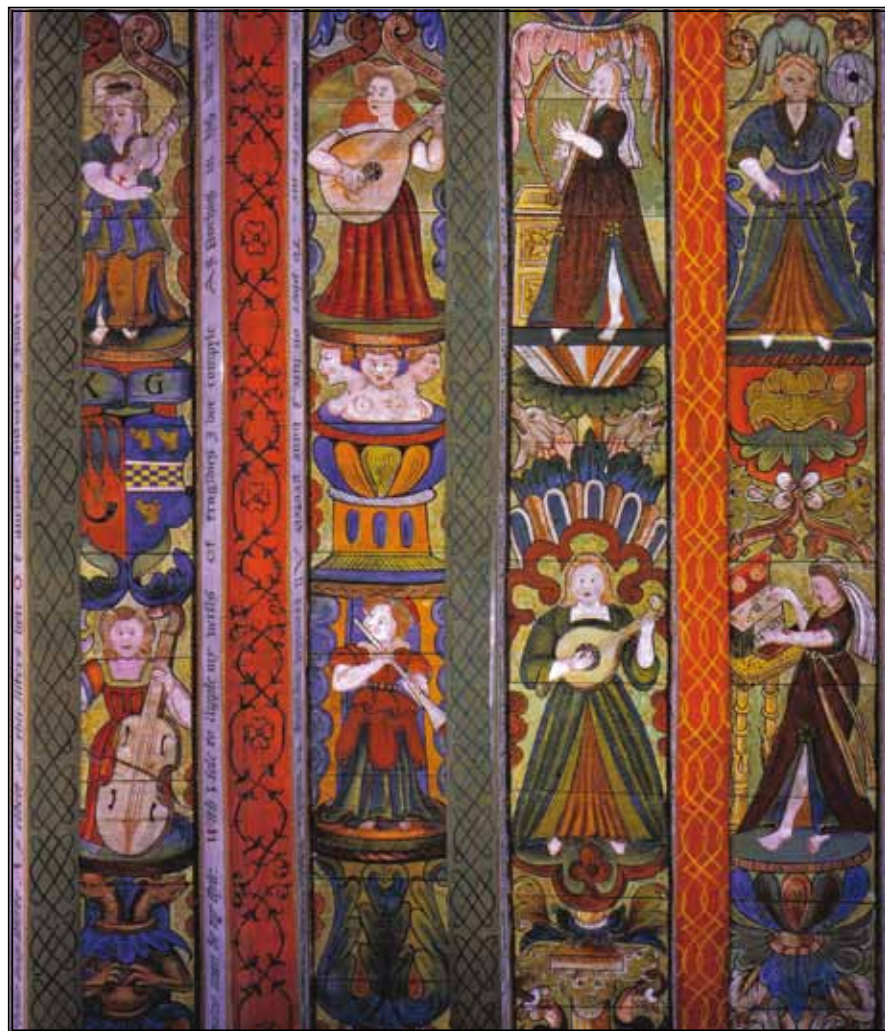




SOUNDBOARD

*Newsletter of the Friends of St Cecilia's Hall
and Museum*

NO. 31, SPRING 2016



THE FRIENDS OF ST CECILIA'S HALL AND MUSEUM

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Front cover: The ceiling of the Muses Chamber at Crathes Castle (see p. 13). (Image by kind permission of the National Trust for Scotland.)

New members

The Friends of St Cecilia's Hall are always happy to welcome new members. Please do encourage your friends, family members and colleagues to join us.

They will find a joining form on our website:

<http://www.stceciliashall.org.uk>

Alternatively, anyone interested in joining the Friends can **write**, requesting the necessary forms, to: The Treasurer, The Friends of St Cecilia's Hall, c/o Dr Jenny Nex, The Centre for Research Collections, 6th Floor, Edinburgh University Main Library, George Square, Edinburgh EH8 9AG.

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CONCERT DIARY

The Friends of St Cecilia's Edinburgh Festival Fringe concerts

in St Andrew's and St George's Church, George Street, Edinburgh

- | | |
|--------------------------------------|--|
| Sunday 21 August at 3.00pm | Classical guitar recital by
Gordon Ferries with special guest
Stephen Morrison |
| Wednesday 24 August at 3.00pm | Harpsichord recital by Jean Rondeau |
| Thursday 25 August at 3.00pm | Harpsichord recital by John Kitchen |
-

Queen's Hall series, Edinburgh International Festival

in the Queen's Hall, Clerk Street, Edinburgh

- | | |
|---------------------------------------|---|
| Monday 8 August at 11.00am | Mark Padmore (tenor) and Kristian Bezuidenhout (fortepiano) perform Beethoven and Schubert. (This concert will be broadcast live on BBC Radio 3.) |
| Tuesday 23 August at 11.00am | Steven Isserlis (cello) and Robert Levin (fortepiano) perform Beethoven. |
| Wednesday 24 August at 11.00am | Steven Isserlis and Robert Levin perform a further programme of Beethoven works. (Both concerts will be broadcast live on BBC Radio 3.) |
-

Edinburgh Renaissance Band

at St Mark's Church, Castle Terrace (Fringe venue 125)

Thursday 18 August, 20.30–21.30

Friday 19 August, 14.30–15.30; and 20.30–21.30

Saturday 20 August, 14.30–15.30

For more information, go to <http://www.edinburghrenaissanceband.com>

From the Chairman's Desk

After some extremely mixed weather, Spring may be with us at last. The most cheering experience for me recently was the 'topping out' ceremony held to mark the contractors reaching the highest structural point of the building work at St Cecilia's Hall. I attended this event on 14th April on behalf of the Friends and was pleased to meet construction workers, project donors, the redevelopment team, museum interns and university students. It was somewhat surreal to be drinking a glass of wine on a recently laid concrete floor, surrounded by scattered sections of scaffolding, great bales of electrical wiring and lengths of massive air conditioning ducts! A toast to the progress of the project, however, was definitely appropriate, as the exciting outlines of the reconfigured space were clearly visible.

On the ground floor, the infill partition between the Laigh Room and the foyer has been removed to open up a more fluid area for many activities, while the curators' old offices have been knocked together to create an extra gallery which will house many more instruments. A really effective entrance to this new gallery has been created beneath the iconic double stone staircase which ascends to the concert hall. It seems a brilliantly imaginative solution to the need for additional display space. The framework of a new conservation workshop is also in place. It will allow the public to view Jonathan Santa Maria Bouquet's ongoing restoration work directly through glass panels.



The topping-out ceremony: a serpent, played by Tony George, marks the occasion

On the upper level, the restoration of the concert hall roof is complete, a greater flow of movement has been achieved between the galleries, and an internal window has been opened up so that instruments can be glimpsed enticingly from the stairway. From an external standpoint, the demolition of the old kitchen and caretaker's

flat are complete, and in their place stands the steel structure of a stunning new entrance leading to a new staircase sweeping up through this modern extension which will link to the upper galleries and concert hall, and to offices. Although a great deal of work remains to be done, the project is on schedule and the whole prospect is inspiring.

The topping-out ceremony was enhanced by an informal recital given by Tony George, who moved around the new ground floor gallery to atmospheric effect playing on ancient wind instruments (two resonant serpents and an ophicleide) – a foretaste of musical delights to come when St Cecilia's Hall formally reopens! Although the date of the ceremonial inauguration is not yet determined, the curators are hopeful that work on returning instruments from storage will commence before the end of November.

Other recent events of interest to the Friends include a lecture given by Jenny Nex in March as the first of an occasional series arranged by Blackwell's Bookshop in partnership with the curators of St Cecilia's Hall. Jenny took as her topic 'Women Pulling the Strings: An investigation of women active in musical instrument making in 18th- and 19th-century London'. Her detailed findings, drawn painstakingly from a range of unexpected source materials, were delivered with lively humour. Encouragingly, when asked whether the same research methods might be applied to Scotland's instrument making history, Jenny replied that, in collaboration with Lance Whitehead, she had already begun to explore relevant records.

Several members who attended the Friends' AGM in November asked for details of the recorder music which Annemarie Klein, a former bursary holder, played in her very striking recital at the end of the meeting. While most of the programme was reassuringly 'early' and European, one item was challengingly modern and oriental, so her helpful introductions were appreciated. Her technical expertise was, of course, much admired. Annemarie has sent us the list of pieces:

Jacob Van Eyck (late 16th century–1657) – *Preludium* from 'Der Fluyten Lust-hof'

North Italian (14th century) – Estampida: *Isabella* from the Lo manuscript
Makoto Shinohara (b.1931) – *Fragments* (1968)

Georg Philipp Telemann (1681–1767) – Fantasia no. 3 TWV 40:4

It is very pleasing to be able to report that the restoration of the St Cecilia's concert hall organ has now been completed. The organ is currently being stored at the workshops of Goetze and Gwynn until it can be reinstalled in its proper place.

Enclosed with this issue of *Soundboard* you will find a flyer giving details of three concerts which the Friends will promote during this year's Edinburgh Festival Fringe. We are very fortunate to have the collaboration of the Keyboard Charitable Trust in presenting **Jean Rondeau**, a distinctive young harpsichord player who has been stirring up the early music scene since winning the Bruges International Harpsichord Competition in 2012. Noted for his sometimes iconoclastic interpretations of standard works, this young French artist already has two successful solo CDs to his credit. In Edinburgh, Jean Rondeau will explore 'Transformations of Dance', as portrayed by J.S. Bach, Rameau and Royer. His recital on **Wednesday 24th August** is bound to generate excitement.

John Kitchen will delight his followers with a newly devised programme illustrating developments of the baroque suite by influential German composers. It will feature music by Johann Jakob Froberger (a student of Frescobaldi), and by Georg Böhm (an important forerunner of J.S. Bach), whose work is now seldom publicly performed. Suites and overtures by ever popular Handel will balance the less familiar pieces, guaranteeing a richly satisfying concert on **Thursday 25th August**.

For our guitar aficionados, on **Sunday 21st August Gordon Ferries** will present a mainly solo programme inspired by compositions of the early nineteenth-century Hungarian guitar virtuoso Johann Kaspar Mertz. This elegant recital is designed to demonstrate the predominantly Romantic, pianistic influences found in Mertz's work, and to explore the repertoire of beautiful duos which he wrote specifically to feature *terz* guitar. Gordon will be joined by special guest **Stephen Morrison**. Both artists will perform on period instruments.

If you are able to be in Edinburgh during the last week of August, please support these afternoon concerts which will once more be held at St Andrew's and St George's Church in George Street – and please do spread the word about them among family, friends and colleagues.

Not part of our own programme, but also worth noting, are two further recitals to be given at St Andrew's and St George's, by the counter-tenor James Laing, with Susanna Pell (bass viol) and James Akers (theorbo), the same

combination of artists who charmed the audience at last October's concert in aid of the St Cecilia's redevelopment project. They are appearing for McFarlane Productions on 10th and 11th August.

We are grateful to our generous supporters, Drs George and Joy Sybert, who have once again invited Friends and guests to visit their home, **Ballencrieff Castle**, for a summer recital of music followed by afternoon tea. As the date chosen is **Saturday 23rd July**, there is a good chance that the weather will be kind and we will also be able to enjoy Ballencrieff's lovely garden. John Kitchen will play Joy's harpsichord. To book your place for this very sociable fund-raising event, see the enclosed form. Any query can be sent to pam.jackson11@btinternet.com

Looking beyond summer, we are planning to hold a concert in memory of harpsichordist **Lucy Carolan**, who died last autumn. It is hoped as many friends as possible will come together to remember Lucy one Friday evening in October in the Reid Concert Hall (date t.b.c.). Sadly, I also have to record the recent deaths of Professor Peter Williams and of committee member Mrs Isobel Lodge.

Finally, I am delighted to report that we have obtained the services of Erica Schwarz, a professional editor, to begin to take the production of *Soundboard* in hand. Erica is a life member of the Friends and an accomplished musician who plays regularly in the Squair Mile Consort of Viols. I hope you will enjoy the results of her work in our newsletters.

With best wishes for a happy and musical summer,

Pam Jackson

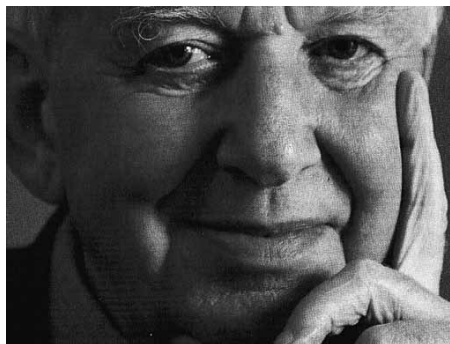


Ballencrieff Castle, by Jim Tate

Peter Williams, May 1937 – March 2016

The early music world has lost a towering figure with the death in March of Professor Peter Williams, the distinguished harpsichordist, organist and keyboard scholar whose magisterial output of academic writings, especially relating to the music of J.S. Bach, is universally revered.

His death is particularly poignant for the Friends because he was our founder. Peter Williams came to Edinburgh University music department in 1962, shortly after completing his PhD at Cambridge under Thurston Dart's mentorship, and having studied in Amsterdam with Gustav Leonhardt. Professor Sydney Newman soon involved him closely in the university's restoration and fitting out of St Cecilia's Hall as home for the Raymond Russell collection of early keyboard instruments. Through Peter's connection the university was able to secure Gustav Leonhardt to play for the inauguration ceremonies in 1968. The Friends' archives bear testimony to the efforts he bestowed, after his appointment as Director of the Russell Collection, on raising awareness of the new museum nationally and internationally, and on acquiring further significant historic instruments either outright or on long-term loan. He was also concerned to achieve adequate provision for conservation and curators' posts. In 1971 he set up the Friends' association to support St Cecilia's Hall and its instruments in a variety of practical ways. That our organisation continues to flourish is proof of the thoughtful constitutional base which was forged under his leadership.



In addition to critical scholarship, teaching and administration, Peter also swiftly established his reputation for memorable concert performances on original instruments, delighting audiences in St Cecilia's and attracting musicians of international status to appear with him. Edinburgh was privileged to hear him play core J.S. Bach solo

harpichord repertoire, for example the Goldbergs, the Partitas, and the Well-Tempered Clavier, not once but several times during his tenure, savouring the evolution of his interpretations. The university's commissioning of a new organ, built by Jurgen Ahrend for the Reid Concert Hall in 1977–78, gave further outlet for his keyboard skills and complemented his extensive organ research. His formidable publications list includes six major studies devoted exclusively to the organ, ranging from his initial book on *The European Organ, 1450–1850* (published 1966), through *The Organ in Western Culture, 750–1250* (1993), to his final perspectives on a much revisited theme, *The King of Instruments* (2012). In 1970 he became founding editor of *The Organ Yearbook*, an international journal 'for the players and historians of keyboard instruments', which he edited throughout his life.

Peter was the driving force behind the Edinburgh International Harpsichord Competition held in August 1982, when, amid inevitable tensions, his understanding and approachable manner endeared him to competitors. After an intensive week chairing the panel of judges, as well as giving talks and recitals, he was amused and delighted to be presented by participants with a tee-shirt emblazoned with the name of a local hostelry: The Jolly Judge. 1982 was also the year in which Edinburgh University appointed him to a Chair in Performance Practice, the first such appointment to be made in the UK. The assiduous scholarship of his three-volume study of *The Organ Music of J.S. Bach*, published 1980–84, together with the experience of serving as dean of Edinburgh's music faculty, made him the ideal choice for appointment in 1985 as Arts and Sciences Distinguished Professor at Duke University, North Carolina.

In the USA he sustained all strands of his career, as scholar, lecturer, and keyboard player, including the role of university organist. Valuably, he founded and directed Duke University's graduate centre for performance practice studies, working with fine research students and resources. His experiences on both sides of the Atlantic made him a shrewd and often controversial commentator on higher education (especially music programmes), comparing British and North American systems. Indeed he planned a full-length critical book on music education, but, unusually, did not obtain interest from publishers to bring this to fruition. Although primarily associated with decades of probing the life and works of Bach, and with the historical development of the organ, he nevertheless relished changes of project. Perhaps the most striking example

is his examination of *The Chromatic Fourth through Four Centuries of Music* (1998), ranging from Lassus to Shostakovich. He was ever alert to the use of the motif by contemporary popular musicians such as Enya.

As a Cambridge undergraduate studying English, Peter Williams had been influenced by the detailed approach of F.R. Leavis to literary textual analysis. In later life he continued to follow acutely the debates in literary critique which had moved on to embrace international, especially continental, cross-disciplinary theoretical positions. He abhorred many fashionable theory preoccupations but was prepared to explore and exploit new philosophical methodologies which could be applied in a genuinely productive way to illuminate musical texts. In this connection he relished interaction with colleagues at Duke such as Stanley Fish and Frank Lentricchia, prominent in literary disciplines.

Peter Williams returned to Britain in 1996, becoming John Bird Professor of Music at the University of Cardiff until 2002, an appointment designed to allow him ample time to pursue further research, and especially to deepen reflection on the life of J.S. Bach. He produced three Bach biographies, in 2004, 2007 and finally in 2016. Publication of the last was imminent when he died. Following his return to Britain, he became chairman, and later president, of the British Institute of Organ Studies, and gave generous time and counsel as patron of the Cambridge Academy of Organ Studies.

A committed teacher, Peter Williams was profoundly influential on all who studied and worked with him, and inspiring to audiences who were privileged to hear him in live performance. His questioning spirit habitually challenged orthodoxies and provoked lively conversations. He has left an enduring legacy of publications which will long continue to engage, stimulate and enlighten musicologists, performers and lovers of early music.

Pam Jackson



A Special Musical Experience in Italy

Eric Thomas reports on the Urbino Summer School

Last summer I was very fortunate to be awarded a Friends of St Cecilia's bursary to study with world-renowned lutenist Paul O'Dette at the *Festival di Urbino Musica Antica*, in the wonderful location of Urbino, Italy. Urbino is situated in the Marche region of Italy, just southwest of Pesaro on a picturesque hillside. It was a stunning location but one that was not easy to get to, being a four-hour bus journey from Rome! However, this gave me the chance to experience the Italian countryside, from the arid fields outside Rome to the lush hillsides further on. I arrived by nightfall: the city walls were illuminated with various colours, with the grand palace just visible. I met another participant on the course, and with the help of a couple of American students we managed to find our accommodation at the university halls of residence.

The next morning the splendour of the renaissance architecture was clearly visible (*see back cover*) and provided the perfect backdrop to an early music festival. While the hillside provided spectacular views it soon became clear after the exhausting walk to registration that the steepness of Urbino, combined with the heat, would be challenging, and a well-stocked water bottle a must!

The classes with Paul O'Dette were spread over the entire festival lasting for ten days, and took place from 9am to 1pm. Each class was split into five 45-minute sessions, with the sessions being shared out between the ten pupils on the course. The level of the pupils ranged from beginners to advanced postgraduate students, and a large amount of repertoire was covered, from early sixteenth-century Italian lute music, through Kapsberger, to the French Baroque and then J.S. Bach. This meant that even when it wasn't our own lesson, there was plenty of knowledge to be gained.

Over the course of five lessons I played three pieces for Paul: Capirola's *Spanga Primo*; a *Fantasia* by Francesco da Milano; and another *Fantasia* by John Dowland. To each of these pieces Paul brought his own unique insight. In Capirola's *Spanga Primo*, from early sixteenth-century Italy, he showed how the tenor is used throughout the piece, and made clear the multiple changes

of ‘time signature’ (while lute music from this period was barred it does not necessarily relate to the number of beats in a particular phrase) – explaining that while Capirola’s compositions looked forward in terms of technique (i.e. playing with fingers rather than a plectrum), musically they utilised ideas that were predominant in the fifteenth century. In both of the *Fantasias* by Milano and Dowland, Paul helped me to fully realise the counterpoint, discussing techniques to help bring out and connect individual lines. He also pointed out many quotations in the Dowland, including, in the final section, the tune ‘In the Woods so Wild’, displaced by a quaver in 6/8 metre! A common thread throughout his teaching was the use of rhetoric in interpretation, in particular its use in dynamics. As a general rule, when a melody descends you play quieter, like when you lower the tone of your voice, and when the melody rises you get louder, just as your voice rises when you’re more animated. He also gave many technical tips, with advice on how to get most sound out of the instrument, the alternation of the thumb and index fingers on the right hand to gain maximum speed, and co-ordination of the left hand.

As well as participating in Paul O’Dette’s masterclasses, I was lucky enough to play archlute in the festival orchestra. The orchestra was made of participants from all classes run by the festival, and unlike most baroque orchestras, was very large, including four baroque bassoons! Renowned baroque musician Alfredo Bernardini directed the orchestra, providing insightful musicianship and direction, as well as telling many funny anecdotes. We played *The Fairy Queen Suite* by Purcell and *Les Caractères de la Danse* by Jean-Féry Rebel.



*Eric with his archlute
in Urbino*



The Urbino festival orchestra, under the direction of Alfredo Bernardini

This was a wonderful opportunity to play with a large ensemble, which, as I found out, is very different from playing in smaller chamber-like ensembles! The orchestral concert was a great success – the venue was the courtyard of the spectacular Ducal Palace, and despite the massed woodwind and strings the lutes could be heard (so I'm told)!

As well as the masterclasses and orchestral rehearsals, there were also concerts at various times throughout the week. The main concert series took place in the evenings, with various tutors and invited ensembles taking part. Highlights included a performance of the *Goldberg Variations* by J.S. Bach and the final choral concert featuring music from Handel's *Rome*. One of the most magical experiences of the festival was the late night dancing, with one of the organisers teaching us traditional Italian folk dances in the streets of Urbino. This was a great chance to unwind and to make friends, with lasting musical and personal connections being made. I would like to take this opportunity to thank the Friends of St Cecilia's Hall for making this trip possible, helping me to take my playing to the next level, and providing a wonderful immersive musical experience in the spectacular setting of Urbino.



The Crathes Castle Flute: Artistic Licence or Historical Anomaly?

With the help of a St Cecilia's bursary **Elizabeth Ford**, who has recently completed her PhD, is branching out from her former area of expertise (the eighteenth-century flute) into much earlier music to increase knowledge of the history of the flute in Scotland. She is involved in a ground-breaking project and undertaking original research concerning a unique Scottish instrument.

Elizabeth writes:

The ceiling of the Muses Chamber at Crathes Castle (c.1599), Banchory, Aberdeenshire (*see front cover*), depicts a broken consort of the nine muses. The painting is rich in detail, and generally well-observed as regards playing position and instrument specifications, except for the flute. The flute is side-blown, with a flare at the end of the bore, rather than the expected cylindrical bore typical of the period. This is one of the oldest depictions of a transverse flute in a Scottish source, and the bell-ended side-blown flute is unique in western music and art history. Euterpe, the muse of lyric poetry and flute playing, is shown playing the flute, accompanied by this text:

*Euterpe I am this arte did found
To playe on quhissile first devysit.
All melodie and plesand sound,
Be me they be better prysit.*

The flute bears no resemblance to any other contemporary depictions of flutes. Although it is described in the inscription as a whistle, it resembles more closely a hybrid of a flute and a recorder.

The authenticity of the flute is a subject of debate between art historians, musicologists, and instrument makers. The ceiling was touched up during restoration work in the nineteenth century and the flute may have been augmented at this time, but questions remain as to its origin, including:

1. *What is the function of the bell?*
2. *How does the bell affect the sound?*
3. *Would the bell help any part of the flute's range?*
4. *Does the presence of the bell suggest anything about the diameter of the bore?*
5. *Does the bore continue into the bell?*
6. *How does it sound with other instruments, especially in this ensemble?*
7. *Does the narrowing of the top end affect the tone quality?*

Unlike conventional Renaissance flutes which exist in various lengths and have a cylindrical bore throughout, the Crathes flute shows a greater overall length, a narrowing of the bore above the embouchure hole, and of course, the flare at the end of the bore. Flutes existed in a variety of sizes and pitches, and were usually transposing with a range of two octaves plus a fifth; Praetorius described them as having a natural range of two octaves plus four more notes only skilled players could produce.

With the above questions in mind, flute-maker Rod Cameron made a copy of the Crathes flute in an effort to explore the acoustical possibilities offered by a bell on the end of the instrument, and to hear how the instrument, if it existed, might have sounded. The reconstruction is based on the



Rod Cameron at work on the reconstruction of the flute

measurements of my copy of a flute by John Gallagher, after Denner, c.1720, superimposed over the image from the ceiling and reversed for right-handed play. Many executive decisions were made by Cameron, and most of the reconstruction is speculative, but since very few instruments survive from the sixteenth century, that is nothing new. Cameron went through three stages to get to the flute which is now in my possession: a plywood dummy, a two-piece instrument at two different pitches, and the final product. Cameron wanted to make

an instrument that played well, and this was the deciding factor behind many of his decisions. The bore is conical, based on the bore of a flute by C.A. Grenser from around 1750. It is made in one piece, at a pitch of about $A = 440$, out of a cherry bedpost from about 1800 purchased at an antique market in California. The bore on the reconstruction does not open into the bell. The range is two octaves, and it favours sharp keys, whereas standard Renaissance flutes favoured flat keys. The bell should increase the brightness of the tone. Bells on the ends of instruments allow the sound waves to escape more readily into the atmosphere, like a megaphone. The reason they are not used on transverse flutes is because of the way the air escapes when blown across, rather than into, the instrument.



Elizabeth with the reconstructed flute and the Renaissance flute by Martin Wenner

Work is under way to explore funding options through the National Trust for Scotland to support a second reconstruction made with a cylindrical bore opening out into the bell. The project team would include John Purser, Rod Cameron, acoustician Murray Campbell, and me. If this is successful, the second reconstruction will provide further insight into this unique Scottish instrument and the history of the flute in Scotland. A 3D printed copy of the flute is another possible direction the project could take.

As part of the project, a standard, cylindrical sixteenth-century flute was required as a basis for comparison. Thanks to the Friends of St Cecilia's Hall bursary, I was able to purchase a Renaissance flute in D made by Martin Wenner. As I have no prior experience playing flutes earlier than 1700, I am slowly learning to play this instrument, and while there are no conclusions to be drawn as yet from the project, work is ongoing. Further funding has been awarded by the Royal Music Association, which will support travel expenses incurred while working on the project.



News and Events

**The Galpin Society and
the American Musical Instrument Society will hold a
CONFERENCE ON MUSICAL INSTRUMENTS
in St Cecilia's Hall, Edinburgh
from 1 to 4 June 2017**

The joint conference of the Galpin Society and the American Musical Instrument Society will be held in Edinburgh, from 1 to 4 June 2017.

The meeting will be hosted by the University of Edinburgh and will be centred on the newly refurbished St Cecilia's Hall, the location of Musical Instrument Museums Edinburgh.

The call for papers will be announced in May 2016.

For further information, e-mail mimed@ed.ac.uk

See also <http://www.stceciliassfriends.org.uk/conference.html>

E-mail addresses

We would be very grateful if all members who use e-mail would send us (or update) their e-addresses so that we can send out extra news between issues of *Soundboard*. Please send your name and e-mail address to friends@stceciliassfriends.org.uk

Website problems?

If you have experienced any difficulties accessing or negotiating our website at <http://www.stceciliassfriends.org.uk>, please let us know by e-mailing friends@stceciliassfriends.org.uk

ISOBEL LODGE

We were deeply shocked and distressed to learn of the wholly unexpected death in April of Isobel Lodge, a long-time supporter and a highly valued Friends' committee member.

Isobel's concern for a host of artistic and community causes in Edinburgh was well known. She was a stalwart of the Georgian Concert Society, an energetic campaigner for preservation of the Suntrap Garden, a literary, opera and art gallery enthusiast, and a keen member of the Scottish Arts Club. Her great skill lay in building fruitful cultural networks, and the Friends of St Cecilia's often benefited from her inventive negotiations with other organisations to create joint events which spread awareness of the importance of St Cecilia's and of the redevelopment project. We shall miss her warm involvement, friendship and advocacy tremendously.



***Classical:NEXT* Conference 2016**

Paul Baxter of Delphian is a participant in the *Classical:NEXT* conference being held this May in Rotterdam. *C:N* creates an annual forum to bring together diverse strands of the classical music world, facilitating the exchange of ideas and development of new ways forward for classical and contemporary music professionals. Paul is particularly concerned about the implications of streaming for the livelihoods of musicians and the future viability of the music recording industry. He will address the conference on this topic, and will write for the next issue of *Soundboard* on the challenges of the current situation, reflecting also on responses from conference members.



Friends of St Cecilia's Bursary Awards 2016

The bursary committee debated in lively fashion this year over the varied nature of the applications, some of which illustrate a turn towards complex, contemporary engagement with the field of early music, or have a focus on ensemble performance. After much discussion, awards have been made to:

Cole Bendall, a first year music PhD student, towards expenses in creating an open source recording of Tomas Luis de Victoria's 1585 *Tenebrae Responsories* to be performed by the recently established Reid Consort with the aim of making the work better understood and freely accessible under Creative Commons license;

Edward Dewhirst, a fourth year PhD student in musical instrument research, for expenses associated with presenting a paper on 'The "Spinettina": Octave Pitch Keyboard Instruments in Italy', at the 17th International Conference on Baroque Music, to be held in Canterbury in July;

Nate Fletcher, an MSc student in music technology and acoustics, towards expenses for the later part of his project to create an acoustic reconstruction of St Andrews Cathedral (following a recent virtual archaeological reconstruction), and to apply that acoustic to a specially prepared echoless recording of a significant thirteenth-century polyphonic music codex known as *Wolfenbüttel 677* discovered at the cathedral;

Jonathan Santa Maria Bouquet, a fourth year music PhD student, to cover fees for specialist transcription and translation of sixteenth-century German archival documents relating to the lute-maker Sixtus Rauwolf;

Jack Westwell, a third year BMus undergraduate, for advanced keyboard tuition with a Bach specialist in London, and associated travel costs;

Tom Wilkinson, a second year music PhD student, towards acquisition of score materials relevant to direction of his Kellie Consort in historically informed performances of J.S. Bach's Mass in B Minor.

The Georgian Concert Society 2016/2017 Season

in St Andrew's and St George's Church, George Street, Edinburgh



Saturday 15 October at 7.30pm	Canzona: <i>Venetian Passions: Instrumental music from 17th-century Venice</i>
Saturday 5 November at 7.30pm	Ensemble Odyssee: <i>Concerti for Small Flute: Virtuoso Recorder Music</i>
Saturday 3 December at 7.30pm	Joglaresa: <i>Caroles of Nunnes and Roses</i>
Saturday 28 January at 7.30pm	Trio Goya: <i>Trios and Sonatas by Haydn and Beethoven</i>
Saturday 25 February at 7.30pm	Sophie Vanden Eynde (theorbo/lute), Romina Lischka (viola da gamba) and Thomas Hobbs (tenor): <i>Orpheus' Noble Strings</i>
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Views of Urbino, Italy (see inside p. 10)