



SOUNDBOARD

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

NO. 33, SPRING 2017



THE FRIENDS OF ST CECILIA'S HALL AND MUSEUM

Chairman: Pamela Jackson – chairman@stceciliashall.org.uk

Hon Treasurer: Andrew Mackie – treasurer@stceciliashall.org.uk

Hon Minutes Secretary: Paula Allison – secretary@stceciliashall.org.uk

Committee: Gill French; Roger French; Willie Hendry; Martin Hillman;
David Jenkins; John Kitchen

Publications Officer: Martin Hillman – publications@stceciliashall.org.uk

Orders to: publications@stceciliashall.org.uk or postal address below

This edition of *Soundboard* edited by Pamela Jackson

Typeset by Erica Schwarz (www.schwarz-editorial.co.uk)

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E-mail: friends@stceciliashall.org.uk

Website: www.stceciliashall.org.uk

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Front cover: Detail of the magnificent new Niddry Street entrance for St Cecilia's Hall (for full image and caption see the photo feature starting on p. 4). (Photo: Neil Hanna)

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:

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,
St Cecilia's Hall, Niddry Street, Edinburgh EH1 1NQ.

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From the Chairman's Desk

We are surely in a time of rejoicing! After two years and eight months of well-wishers' waiting, St Cecilia's Hall has re-opened in transformed and revitalised condition. At celebrations in early May the concert hall organ was heard for the first time in decades, following its splendid restoration which was funded by so many Friends in response to our appeal. John Kitchen's recital programme also featured the 1755 double-manual Kirckman harpsichord, an appropriate choice, not only to suit the music played, but also because in 1971 that superbly veneered instrument was the earliest acquisition substantially funded by The Friends. In his introductory speech thanking all major donors to the redevelopment project, the Principal of Edinburgh University duly recognised the support given by The Friends of St Cecilia's Hall over a period of forty-five years. Current committee officers felt proud to represent our organisation at this event.

The curators had been working heroically to ensure that the instrument galleries looked magnificent. The displays are very striking, enhanced by excellent lighting. The keyboard galleries are more beautifully set out than ever before, while the collections of historic wind, string and percussion instruments, transferred from the old museum in the Reid Hall, are breathtakingly impressive in newly designed display areas on the lower level of the building. The Syper Concert Room itself looks amazing! The double tier of perimeter seating gives wonderful sightlines, while the central seating, upholstered to match, gives so much more comfort than previously. Best of all, the acoustic is excellent: "zingy", but also sensitive and responsive to performers, whether vocal or instrumental. All in all, a great space for making and hearing music. I hope that our *Soundboard* photo feature will give Friends who live at a distance a sense of the exciting changes, and inspire those who live closer to come to see for themselves.

Please put the date of **Saturday 29th July** in your diaries. We hope that on that afternoon many Friends will join curators and committee for an exclusive "At Home" gathering, to explore the building, hear a recital by John Kitchen, share refreshments and socialise together. If you would like to attend this free event, please reserve places in advance, so that sufficient catering supplies can be organised! (further information on p. 24).

Before then, an organology conference will take place at St Cecilia's, and the Sybert concert series will return to enliven the middle of the year. I do hope all those who live in travelling distance will support the Sybert concerts on 4th and 17th June and on 9th July. A fine line-up of artists has been arranged, including Il Rossignolo ensemble, the Brook Street Band, and violinist Ruth Slater who will appear with John Kitchen.

In recognition of the significance of the re-opening of St Cecilia's Hall, the official Edinburgh International Festival is programming six attractive recitals there in August. Unless you have already obtained your tickets, however, you will be disappointed, as they have completely sold out! But don't despair... In The Friends' own Festival Fringe afternoon series you will have several opportunities to experience the Concert Room's fine acoustic. We are inaugurating our season on Wednesday 9th August with a spirited performance of harpsichord duos by John Kitchen and David Gerrard, featuring the brilliant Taskin and Goermans-Taskin harpsichords. (Friends who attended our AGM in November will have pleasurable memories of David's engaging presentation.) On Wednesday 16th August the Polish keyboard artist, Martyna Kazmierczak, will give a recital on the lovely Kuhlborns fortepiano from the Mirrey collection. We are indebted to the Keyboard Charitable Trust for sponsoring this outstanding young international player to appear in our series. On Saturday 19th August John Kitchen with oboist Gerry McDonald and soprano Sally Carr will evoke the atmosphere of Lord Carnarvon's musical household in the early 18th century. The Thomas Barton harpsichord will feature on that date.

Following an established pattern, our series will also illustrate repertoire created for historic guitars. Saturday 12th August will see the return of the highly praised and much recorded classical guitarist, Gordon Ferries, with his special guest, soprano Petrea Cooney. In addition to works by Giuliani, Gordon's own settings of Romantic and modern poetry will be performed. Bringing our series to a melodious conclusion, on Wednesday 23rd August guitarist Stephen Morrison and soprano Jenny Nex will delight listeners with a programme of Schubert, Beethoven and 19th-century contemporaries. Stephen is much respected by regular Festival-goers and by private students. His partnership with Jenny is the subject of our interview profile in this edition of *Soundboard*. While the other side of Jenny's professional life is her role as curator at St Cecilia's Hall, she relishes maintaining her singing career.

I ask all Friends to give tremendous support to our Fringe concerts. Please help to make this our most exciting, best attended season by persuading others also to come to hear our fine artists, and to experience in full the sensory impact of the rejuvenated Hall. Further cause for rejoicing is that on 9th August, at the recital by John Kitchen and David Gerrard, we shall officially launch Martin Hillman's new book about the fortunes of the Edinburgh Musical Society and our cultural forebears who began the whole history of St Cecilia's Hall. Until then copies are available at a special rate (see enclosed leaflet).

Although the committee's attention for the last six months has been mainly taken up with the completion of the redevelopment project, we have not neglected the encouragement of early music students. The recipients of our Bursary Awards for 2017 are Motoko Fukuda, Federico Filippi de Bord, and Eric Thomas. Their plans, projects and specialisms are described later in this newsletter.

Finally, let me give you advance notice of this year's AGM which will be held on Saturday, November 18th. We shall be back in St Cecilia's Hall once more, with appropriate musical entertainment to follow the business meeting. Please try to attend, if you can.

I wish you a happy and musical summer, and very much hope to see you at our Fringe concerts in August.

Pam Jackson



Hall Re-opening: Photo feature

Opposite: The magnificent new Niddry Street entrance for St Cecilia's Hall, with ornate screen design based on motifs from the Coston harpsichord soundboard. A huge concave window at upper level reflects the surrounding neighbourhood. (Photo: Neil Hanna)





Interior of the oval Sybert Concert Room, showing side tier seating and the new elliptical light fitting which follows the curve of the cupola



Looking towards the restored organ in the Sybert Concert Room from the doorway. The smart central seating is comfortably upholstered to match the side tiers



Enfolded by the contours of the cupola, Sarah Deters demonstrates an instrument from the brass wind collection. (Photo: Neil Hanna)



*John Kitchen playing the Kirkman 1755 harpsichord at the opening concert.
Restored organ in the background*



The Binks keyboard gallery featuring the prized Taskin harpsichord (on plinth) and the Parker enharmonic chamber organ



The 1812 gallery, housing elegant and highly decorated keyboard instruments like the Stephen Keene virginals



John Kitchen delights in the range of sounds he can draw from the fully restored anonymous 18th-century organ in the Concert Room



The Wolfson gallery at ground level displays exciting collections of historic wind, plucked and bowed instruments from disparate world cultures



Conservator Jonathan Santa Maria Bouquet intently at work, tuning in the Binks gallery. (Photo: Neil Hanna)



Sarah Deters admires the beautiful orchestral hand horn by Courtois (Neveu Aîné) from the first half of the 19th century. (Photo: Neil Hanna)



The team whose loving attentions have steered the redevelopment project. Front row, l to r: Sarah Deters, Jacky MacBeath and Jonathan Santa Maria Bouquet. Back row, l to r: Leisa Thomas, Darryl Martin and Jenny Nex. (Photo: Neil Hanna)

Working together: Stephen Morrison (guitar) and Jenny Nex (soprano) in interview

Steve and Jenny will appear as part of The Friends' Fringe Series at St Cecilia's Hall in August. In "**Nature, Love and Life: a programme of 19th-century Art Song**", they aim to recreate the spirit of an intimate drawing room recital. Here, they talk informally about their working process, and the balance between Romantic and modern work available for their particular duo combination.

Steve: Voice and guitar have always been a natural combination. They are complementary as well as contrasting instruments. Both "speak" with a clarity and directness which is characteristically personal, and ideal for the illumination of a text. Although large concert venues tend to dominate the repertoire, perhaps overshadowing its potential, the "house concert" style is returning to favour. Jenny and I definitely belong in that category. We think it best fits our programme of work by Schubert, Beethoven and contemporaries.

PJ: *Recalling how you two came together, Steve, in summer last year you told me you were looking for a singer to partner you in some difficult modern music...*

Steve: Yes, I was hoping to tackle some Thea Musgrave songs and needed a soprano partner. You suggested I contact Jenny, and we got together for a trial session. It went so well that we decided to develop a programme for a recital in the Playfair Library. That evolved into a mixture of 19th- and 20th-century work for voice and guitar: Schubert, Britten, Musgrave.

PJ: *In the process of preparing that first performance, what insights into each other's work did you discover?*

Jenny: I'd never worked with a guitarist before, so getting used to the different sound world and slightly different ways of tuning was really interesting. Stephen's musicianship and experience led me along a learning curve. Exploring the different repertoire was a challenge, because most of my previous singing was Mozart era or earlier, so moving even into the 19th century was a bit of a

shock! I used to do quite a lot of modern singing when I was a student, but not much since then, so coming to the Musgrave and other modern stuff was fun.

PJ: *Devising a programme for this year's Festival, you've chosen more traditional material, presumably to be more in keeping with the auditorium here at St Cecilia's Hall?*

Jenny: Exactly. We'd already found our way into Schubert, and we've explored many other songs as part of our learning process as an ensemble. Some of the lighter 19th-century songs are just delightful and they perfectly suit the more intimate setting of St Cecilia's.

PJ: *What about you, Steve, what was your impression of working with Jenny?*

Steve: For me, the first consideration is always the balance of the voice with the guitar. Many singers have operatic voices and they're oriented and trained for the big stage. Even in late Romantic repertoire some are still bellowing out, competing with the accompaniment. Jenny's background is much more as a chamber musician, so there has never been a problem of balance for us, she's always in sympathy with the dynamic of the guitar. Pitch is also an important factor. Jenny has really accurate pitch. Not everyone has such a strong ear for picking up the pitch – it's rare.

Jenny: If you're a singer who moves between modern and baroque and classical pitch, you don't want to have "perfect" pitch, 'cos it's a nightmare if you're stuck at 440. But my voice has a sense of pitch, as it were, so when I've learnt a piece at a particular pitch, it gets into my system. Then if I just sing it randomly, it will emerge at that pitch. You do know where a piece lies, it's possibly muscle memory,



the voice knows where it is. It works especially if I'm singing a lot. But it makes a difference if I'm playing the violin: if I'm switching between singing at 440 and playing the violin at 415, I can get in a muddle sometimes. It's all about setting your ear in the right place.

Steve: That's a real skill, hard to develop.

Jenny: It's interesting what you say about singers and chamber music. I grew up playing chamber music all the time, so that's my instinctive approach. It's why I love early music, and why using voice as an instrument with other performers is what I really enjoy.

PJ: *Has your style as a duo evolved through a gradual process of acclimatising to each other, or are there aspects you've consciously worked on?*

Jenny: A bit of both. We have a session every week, so familiarity is important. A lot of our process is playing through pieces to find the overall shape, but also sometimes we take things apart, working on particular sections, especially if a section sounds a bit too "stuck", so perhaps we'll vary the tempo, pull it about as much as we dare, then come back to a more sensible pace. It's a mixture of feeling things and working on specifics.

Steve: It's very important that we meet regularly for at least an hour every week. We're not just practising for a particular recital, we're developing as a duo, and that's a long-term progression. So much can be lost if you only work to prepare particular repertoire items towards a performance, rather than developing as a team. And we take time to discover the changing narrative and dramatic structure behind the longer works that we tackle. That creates contrast with the simpler structure of many of the shorter songs.

PJ: *And looking ahead for the duo?*

Steve: There's so much to do...more Schubert, certainly. There's a surprising amount of 19th-century voice and guitar literature still to cover; and many 20th-century composers have written for voice and guitar.

PJ: *I know that the composer John Gurlay has written works specially for you, Steve, with the viola player, April Randall. Would you be keen to commission contemporary work for voice and guitar?*

Steve: In principle, yes. Composers like John mainly follow their own path, or need the stimulus of a particularly appealing text to set, or an idea they can align with, so if anyone has any good suggestions...

Jenny: Generally, I'd be happy to tackle new work. However, Steve and I were asked to do a session with students on the university's postgraduate composition course. Two students each wrote a piece for us, and showed it to us for the first time in front of the class so that we could demonstrate the process of how performers approach new work. It was the most frightening thing I've done in years! Normally you practise in private, you learn the notes, then you work together with the other members of your ensemble, you build an interpretation, then you perform the piece in front of an audience. But there we were in front of a roomful of people with this piece of paper with dots on it, and not necessarily easily interpretable dots. It was terrifying! One of the works was very unpitched, and I needed to work out how to deal with that. It had ups and downs and it did use traditional stave notation, but it was quite vague. Because I don't do much of that sort of thing, I just had to give it a go, thinking "Do I sound stupid? Yes, probably!" I think if we were to work again with contemporary composers, we'd need months of preparation!

PJ: *What was the student response?*

Steve: They said they were grateful that we'd made efforts to explain how certain things would work and others wouldn't. Not sure what they said after we left!!

PJ: *Would you be tempted to programme avant-garde compositions in your duo recitals?*

Jenny: If we felt the piece would work, yes. The whole concept of programming is something performers agonise over.

Steve: There are so many possibilities. Do you make a coherent programme of similar things, or a contrasting programme of very different things? Do you have a theme or thread running through?

Jenny: Then there's audience expectations: do you want to challenge them or go with them? Some like challenge, others don't, and you might get it right or wrong. It's a balancing act. Do you have in mind the series you're part of? Or are you influenced by the hall you'll perform in?

PJ: *What do you think of St Cecilia's Hall now, and in particular the acoustic of the concert room following the redevelopment?*

Steve: It's perfect for the guitar, I think, ideal for its dynamic and its colours, too. I enjoy playing with colour rather than simply aiming to be heard: developing colour is crucial to interpretation.

Jenny: The same for me. You don't have to strain to fill the space, you can relax... though the flip side is that it picks up every little squeak and cough you give! So you have to make sure every consonant is placed exactly where it should be, and you land on exactly the right pitch. The acoustic can challenge, but it also helps you. And I find it a bit livelier now than it was before the redevelopment.

PJ: *I'm sure the audience for your Friends' Fringe concert on 23rd August will greatly appreciate your performance. We really look forward to your recital of music by Schubert, Beethoven, Giuliani, Ferrari and Keller in St Cecilia's intimate, responsive setting.*

Conference on Musical Instruments, 1–4 June 2017, Edinburgh

At the Friends' committee meeting in mid May, Arnold Myers gave an update on the state of booking for the conference to date. He reported:

Attendance at the Conference will be over 130, with strong participation from members of both the Galpin Society and the American Musical Instrument Society. The programme will be very full, with 47 papers and a panel session on 'Organology and the others: cross-disciplinary methods applied to the study of musical instruments'. There will also be special concerts, a banquet, and a specially mounted exhibition of rare organological books and manuscripts. Most of the sessions will take place in the newly re-opened St Cecilia's Hall Concert Room and Music Museum. Following the Conference there will be a Galpin Society visit to instrument collections in Glasgow.

Any *Soundboard* reader who would like to view the programme and read short abstracts of the conference papers should check the website: www.euchmi.ed.ac.uk/gxspt.html. For further information, please e-mail mimed@ed.ac.uk.

A **retrospect** on the conference will appear in the next edition of *Soundboard*.

New appointment for St Cecilia's Hall

Introducing Ruthanne Baxter: Museum Services Manager

Ruthanne took up her appointment as Museum Services Manager for Edinburgh University in February. She has particular responsibility for St Cecilia's Hall and further duties with the Centre for Research Collections. Ruthanne is hugely sympathetic to all the purposes and activities associated with St Cecilia's Hall and is impeccably qualified for her post, since she holds Bachelor's and Master's degrees in Music, and a postgraduate qualification in Cultural Management.



Ruthanne hails from Northern Ireland. She began her career managing her own school of music, and teaching and examining in County Fermanagh. In 2007 she moved to Scotland to become arts education manager for East Lothian Council. In 2012 the Museums and Galleries division of City of Edinburgh Council enticed her to join them, first as development officer then as commercial and visitor services manager. Her wealth of experience and professional contacts make her an ideal person to promote St Cecilia's as a unique cultural resource in Edinburgh and as a primary attraction for visitors to the city.

It is obvious to everyone who meets her that Ruthanne is wholly enthusiastic about her new job. She looks forward to welcoming you to St Cecilia's and sharing its heritage treasures.



Performing the Tenebrae Responsories, and more...

*Cole Bendall reports on his bursary-funded activity
with the Reid Consort*

The Reid Consort was founded in April 2016 to provide advanced performance opportunities in choral music for students and recent graduates in central Scotland. Attracting singers from across the universities and the Royal Conservatoire of Scotland, the group has in a short time established a partnership with the Clifton Hall School, Ratho; appeared at the St Andrews Voices Festival; and undertaken corporate work for Our Dynamic Earth, Edinburgh. As co-founder of the consort, I applied to the St Cecilia's Bursary Fund to support one of this year's main undertakings: a performance of the beautiful *Tenebrae Responsories*, a series of motets for Holy Week by Tomás Luis de Victoria (published 1585). This was programmed alongside Parry's *Songs of Farewell* as our Easter project. Following an intensive rehearsal process, we performed the *Tenebrae Responsories* in a well-attended and well-received concert at St Mary's Church, Dalkeith on 1st April 2017.

Participating in this project, members of the consort had opportunities to develop technique, explore repertoire and extend their understanding of early choral music, and to gain varied experience of solo and small ensemble singing. The funds from the bursary provided real practical help towards the purchase of scores, venue hire and performers' subsistence; without this, it would have been far more challenging for the project actually to take place. In particular, bursary funding also made it possible for us to record some of the rarely heard music, which we will be releasing on our website under a Creative Commons Licence in the coming months.

The Reid Consort continues to build a successful reputation, with concerts of early and modern music planned across next year. We will shortly be releasing recordings of works by the Edinburgh composer Chris Hutchings and will be performing Bernstein's *Chichester Psalms* this June. If you would be interested to hear about our future programmes or would like to support the Reid Consort in its future activities, please contact us through our website: www.reidconsort.org.

On behalf of the Reid Consort, I offer my sincerest thanks to The Friends of St Cecilia's Hall for their support and encouragement. I know we learned and continue to learn from the experience of working on the Victoria *Tenebrae Responsories* and hope we can build on this to provide audiences with further excellent musical performances in the future.



Friends of St Cecilia's Bursary Awards 2017

Members of the bursary committee were delighted to receive applications from an international group of students with a wide span of specialist interests. Awards have been made to:

Federico Filippi De Bord, a third year undergraduate from the Conservatorio Paganini, Genova, Italy, who has studied on an Erasmus programme in Edinburgh, in order to cover expenses in obtaining digitised copies of important source manuscripts relating to the development of the mandolin and its repertoire through the 17th and 18th centuries;

Motoko Fukuda, a harpsichord student on a postgraduate Master's programme in the Hochschule für Musik und Theater in Leipzig, Germany, towards expenses for research visits to study early keyboard instruments in the Moretus Museum in Antwerp and in St Cecilia's Hall, Edinburgh;

Eric Thomas, a PhD candidate studying lute at the University of Southampton, towards expenses for participation in workshops at the Leipzig Improvisation Festival for Early Music.

We look forward to reading accounts of their bursary experiences in future editions of *Soundboard*.

Linguists sought for St Cecilia's tours

*Ruthanne Baxter, recently appointed
Museum Services Manager, makes this appeal:*

We are aiming to have set dates in the year when we could offer Spotlight Tours of St Cecilia's (30 minutes duration) in a variety of languages for visitors.

We would like to be able to cover French, Spanish, Italian, German and Mandarin – but would be very happy to add to this list.

We are now seeking volunteers for this activity. The Language Tour Guides would get “into the swing” via a training package that would consist of a short summary of notes on the building (collection by e-mail / post), followed by a one-hour combined tour / question and answer session at St Cecilia's from our curators, and finally a short spell of “buddy tours” alongside curators until the language guides feel comfortable leading tours alone.

We are reaching out via several channels in search of such volunteers, but would be particularly pleased if any Friends who are fluent in a language would be interested in participating.

If you would like to offer this kind of help, please e-mail Ruthanne.Baxter@ed.ac.uk or write to:

Ruthanne Baxter
Museum Services Manager
St Cecilia's Hall
Niddry Street/Cowgate
Edinburgh EH1 1NQ

The Renaissance Band on the Edinburgh Fringe

at: artSpace@St Marks

(St Mark's Unitarian Church, 7 Castle Terrace, Edinburgh:
Fringe Venue 125)

Musical Migrants

Music of travelling composers and performers from Medieval and Renaissance Europe played on a huge range of period instruments.

Wednesday 16th August, 16:30–17:30; and 20:30–21:30

Thursday 17th August, 16:30–17:30

Friday 18th August, 16:30–17:30

Ticket prices £10 (Concessions £8) (Under 18s free of charge) from Fringe Box Office, or website www.edinburghrenaissanceband.com



The Renaissance Band & Polyhymnia

at: St Cecilia's Hall (Fringe Venue 77)

Passion and Manners: 16th-century Dance Workshop

led by Robin Benie

Sunday 20th August, 13:00–17:00

Ticket prices £25 (Concessions £20) (Under 18s free of charge) from Fringe Box Office, or website www.edinburghrenaissanceband.com

SYPERT CONCERT SERIES 2017

at St Cecilia's Hall, Edinburgh

- **Sunday 4th June at 7.30pm**

IL ROSSIGNOLO ensemble

Martino Noferi recorder / oboe

Marica Testi transverse flute

Ottaviano Tenerani harpsichord

Il Rossignolo is an internationally-acclaimed young Italian group specialising in the study and performance of early music played on historical instruments. Their programme – “Grand Tour: the art of the duo and trio sonata” – will include works by TELEMANN, MARAIS, PEPUSCH, LOTTI, ALBINONI, VIVALDI and SAMMARTINI.

- **Saturday 17th June at 7.30pm**

RUTH SLATER (violin) and JOHN KITCHEN (organ)

A concert of music for violin and continuo. Works will include 18th-century Scottish music by GENERAL JOHN REID and WILLIAM McGIBBON as well as Balletto e Passe by GIOVANNO BATTISTA FONTANA. John Kitchen, performing on the newly-restored 18th-century chamber organ in St Cecilia's Hall, will play solos by the Scottish composer WILLIAM KINLOCH (fl. 1600).

- **Sunday 9th July at 7.30pm**

THE BROOK STREET BAND

Rachel Harris violin

Farran Scott violin

Tatty Theo cello

Carolyn Gibley harpsichord

The Brook Street Band takes its name from the London street where composer George Frideric Handel lived from 1723 to 1759.

Eighteenth-century chamber repertoire has always been the Band's driving passion, focussing particularly on Handel's music. In addition to those of HANDEL, this programme will also include trio sonatas by TELEMANN and BACH.

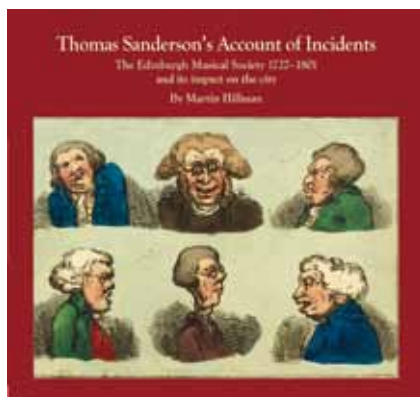
Tickets:

£18 (full) / £16 (over 60 yrs) / £5 (students, children, unwaged) available on the door. Also available from the Queen's Hall Box Office on 0131-668-2019, www.thequeenshall.net/elsewhere



New book from The Friends

Martin Hillman offers a fresh look at the history of the Edinburgh Musical Society whose members commissioned the building of St Cecilia's Hall as their home. Newly published by The Friends, *Thomas Sanderson's Account of Incidents* is a highly readable, often amusing, account of Edinburgh's social, economic and cultural contexts in the 18th century. This is an engaging book, full of insights into the rise and decline of an ambitious organisation whose aims and difficulties can still fascinate early music aficionados today.



*Obtainable from St Cecilia's Hall;
or by e-mailing: publications@stceciliasfriends.org.uk (full details on enclosed flyer)*

*** AT HOME ***

AN EVENT FOR
THE FRIENDS OF
ST CECILIA'S HALL

❖ SATURDAY 29TH JULY ❖
AT 2.45PM

....AN OPPORTUNITY TO ENJOY THE BUILDING...

A RECITAL BY

JOHN KITCHEN

FOLLOWED BY A SOCIAL GATHERING WITH
WINE, SOFT DRINKS, CAKE AND NIBBLES

This event is FREE, but place(s) must be reserved
in advance as soon as possible. Please contact
Pam Jackson by telephone: 0131-332-5104 or
by e-mail: pam.jackson11@btinternet.com

Edinburgh Festival Fringe Concert Series, 2017

All concerts at 3pm in St Cecilia's Hall, Niddry Street, Edinburgh



- Wednesday 9th August:** **John Kitchen and David Gerrard**, harpsichords, in works by François and Armand-Louis Couperin, Bach and Gaspard Le Roux;
- Saturday 12th August:** **Gordon Ferries with Petrea Cooney** in a programme of 19th-century guitar solos by Giuliani, and Ferries' own settings of poetry for soprano and guitar;
- Wednesday 16th August:** **Martyna Kazmierczak** gives a fortepiano recital of works by Haydn, CPE Bach, Mozart and Fasch;
- Saturday 19th August:** **John Kitchen, Gerry McDonald and Sally Carr** in a themed recital of music by Pepusch and Handel;
- Wednesday 23rd August:** **Stephen Morrison** (guitar) and **Jenny Nex** (soprano) present a programme of guitar solos and lieder by Schubert, Beethoven, Keller, Giuliani and Ferrari.



*Come along to appreciate our artists and
the fine acoustic of St Cecilia's Hall.*



BAFM

*The Friends of St Cecilia's Hall
are members of
The British Association of Friends of Museums*