



SOUNDBOARD

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

NO. 35, SPRING/SUMMER 2018



THE FRIENDS OF ST CECILIA'S HALL AND MUSEUM

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Front cover: A striking image of brass instruments in the St Cecilia's Hall Museum, used for publicity for the Friends' Fringe concert series.

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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.stceciliassfriends.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.

From the Chairman's Desk

We've had a busy few months since the last edition of *Soundboard*, with much to organise, and a lot of things to learn in the process. However, I'm very thankful for a huge amount of help from the members of the committee – particularly Martin for persevering on as deputy chair while I find my feet. I'm also very grateful to Ruthanne Baxter for providing all sorts of support while booking the Fringe Festival concerts – and particularly for organising extra publicity through the Museum's mailing list, and getting all our concerts advertised on Facebook. I don't want to turn this Chairman's Desk into a Oscar-style speech, but I do want to acknowledge the hard work of all the members of the committee who have really made the job of picking up where Pam left off possible.

We are also very pleased to be able to announce a bumper crop of bursaries granted this year, to some very worthy students and young musicians, which you can read about on p. 14. Martin has also worked tirelessly to co-ordinate a meeting between staff in the Reid School of Music, Museum staff, and the committee as part of our continuing commitment to support teaching activities using the Museum's collections – this has been a very positive experience and Martin has written a response to the motion raised at the 2017 AGM (see p. 3). Needless to say, we will continue to communicate with the hall's academic staff Jenny Nex, Sarah Deters and Jonathan Santa Maria Bouquet, and provide what support we can for their teaching and research activities.

During June we had the latest series of early-music concerts run by the indomitable Moira Landels for the Reid School of Music and of course made possible by the generous sponsorship of Drs George and Joy Syper. The standard this year was particularly high, starting with the brass ensemble The Wallace Collection who provided entertaining and informative commentary about some of the more unusual instruments in their ensemble alongside an interesting programme of music by composers based in Russia.

The second concert by The City Musick presented a window into the lives of the London Waits – some of the most respected and versatile musicians of the 16th and 17th centuries, particularly focussing on music for festivals and feasts. The final concert by French group Ensemble Stravaganza presented

some devilishly difficult (and delightful) music for violin, viola da gamba, theorbo and harpsichord – with both the solo violinist Domitille Gilon and harpsichordist Thomas Soltani enchanting us with featured solos. An absolute triumph of programming – and again I have to say thank-you to the volunteers organised by Carola Bronte-Stewart for their help with interval drinks and to our stalwart publications team for running a stall at each of these concerts.

This brings me onto the subject of our own Fringe concerts, of which there will be five between 4 and 22 August (more details on p. 10). I'm very pleased that we have been able to collaborate with Jenny Nex to organise a concert sponsored by the University and featuring instruments from the Sir Nicholas Shackleton Collection. This concert starring musician and musicologist Emily Worthington will open the series. We also have decided to dedicate one of our concerts to Pam's memory, particularly to support a young musician, and I'm delighted that this year David Gerrard is going to play a solo recital on both harpsichord and clavichord. David will also be opening the Georgian Concert Society series in a duo recital with John Kitchen in October. We have continued our collaboration with the Keyboard Trust, who this year have organised for Catalina Vicens to perform a recital using a selection of instruments from the collection. Catalina is a long-standing associate of St Cecilia's and the collection, and we are delighted to welcome her back for the first time since the refurbishment.

Our last two concerts will feature some of our favourite and most loyal performers from the Fringe series of past years. Gordon Ferries will be presenting a programme of music by John Dowland featuring special guests Carla Chiappa and Mark Summers; at this concert Gordon will play a lute made by Jonathan Santa Maria Bouquet. Our series will end with the trio of John Kitchen, Gerry McDonald and Anthony Robson comparing the French and Italian styles of composition for woodwinds and harpsichord. There is a great variety in the music presented this year, which demonstrates some of the breadth of the collections now brought together in St Cecilia's Hall, and I really hope this is a feature we can carry forward into future Fringe programmes.

We do have an update from the University on the access issues, particularly the current unsatisfactory state of the wheelchair access into the building. The University Estates Department who are responsible for such matters have (as of the last committee meeting) acknowledged that this will need to be addressed, and have committed to do so, but as yet a timeline is not known. Thanks to the

University's head of museums Jacky MacBeath for providing the updates and continued pressure on the Estates Department on this matter – and thanks to all those who wrote complaint letters as this had undoubtedly hastened the response along.

Of course, with the announcement of the Fringe series comes our annual plea for volunteers! Due to time constraints, and the extended opening hours of the museum, we have decided to run the concerts without an interval – so the main tasks on concert days will be to run the box office, look after the artist(s), and to collect tickets at the two entry points to the hall. The more volunteers we have, the less each person has to do – and of course this also involves free entry to the performance. Carola Bronte-Stewart will again be organising the volunteer rota, and would be very grateful to hear from anyone who is able to give some time. Please get in touch either through email at concerts@stceciliasfriends.org.uk or by writing to the postal address (see inside front cover) for more information.

Last but not least, I want to announce that we have a date set for a memorial event for Pam Jackson (who we remember also in this *Soundboard*; see p. 6). This will be an evening of music, poetry and refreshments to reflect some of Pam's favourite pastimes. This will be held on the evening of **26 October 2018** at St Cecilia's with a programme to be confirmed in the future months – we will announce this on the website but will hopefully have more details by the Festival for those who are able to attend. Please do put this date in your diaries!

Eleanor Smith

Academic reassurance

There's nothing like being told to stop worrying, everything is fine, at least if it comes from the people on whose behalf you were fretting.

The Friends' committee was concerned at changes to the academic régime at the hall that had accompanied the refurbishment. In April, it met Elaine Kelly, head of music, and James Cook, the lecturer who was appointed last year partly for his specific interest in early music.

The meeting was requested because of a feeling that while a great deal of effort had gone into the re-opening of the hall as a fully fledged museum

with appropriate staff provision, academic aspects of the collection seemed to have been neglected or played down. The response from those professionally involved was that things were indeed changing but not for the worse. There were no gritted teeth when they were saying it.

Apart from Elaine and James, the professionally involved people at the meeting were Jenny Nex, the curator and an ex-officio committee member, and elected member John Kitchen – retired as a lecturer but with years of experience on the academic side. The Friends' chairman Eleanor Smith, Edinburgh music department graduate, post-grad and PhD, is also a part-time lecturer.

The committee had been consulted and kept informed about the refurbishment throughout the process but the various academic changes came to it as a surprise in the immediate aftermath of the re-opening. It was particularly worried that the number of academic jobs was reduced with the departure of Darryl Martin, who is not to be replaced. In addition, it seemed likely for some months that Jenny Nex's academic role would be reduced and she would be prevented from doing research.

That fear has proved groundless, and in general the hall is keeping up its teaching role. The teaching studio that the Friends paid for is in frequent use – our chairman is one of the users.

The music MMus course is to be dropped – regrettable, certainly, but with only a single student this year it was clearly not sustainable. Meanwhile, more flexible courses are being developed – one approach being tried is a combined MMus-BA course where the graduates would take the whole course and the undergraduates would take only parts.

Jenny Nex is exploring combined courses with other departments at post-graduate level. One is the School of Scottish Studies. Others will follow: the history and language departments and acoustics/physics are likely candidates.



A view of the Binks Gallery with the teaching studio in the background

In the pipeline

New education and research projects involving St Cecilia's Hall include:

- Jenny Nex and James Cook are developing virtual-reality rebuilding of early musical venues, with St Cecilia's Hall as an initial trial venue. The aim is to recreate spaces which no longer exist using images and textual descriptions.
- An honours option, Music and its Instruments, will run for the first time in the spring of 2019 led and taught by Jenny Nex under the Reid School of Music. This will use instruments from the collection to consider the interplay between makers, players and composers.
- A new first-year undergraduate course on popular music next year will have contributions from Jenny Nex.

At the Friends' annual general meeting, great concern was expressed at a perceived lack of scientific basis in the music department's approach to organology. Two illustrious curators of the keyboard instrument collections, Grant O'Brien and John Barnes, had been physicists. The message from the April meeting here was two-fold: there are several physicists in the music department, and organology approaches and teaching have moved on in the age of computers and spreadsheets.

The committee reminded Jenny Nex, Elaine Kelly and James Cook that the Friends had in the past provided money for various projects, including contributions to packages for employing extra staff on fixed-term contracts, and were supporting music lecturer Anne Desler's plan to buy modern reproductions of earlier musical instruments so that students could have hands-on experience of them. They were assured that any similar future projects would be looked at very sympathetically.

We found the meeting useful and agreed to invite Elaine and James to our regular meetings in future in the hope that one or both of them could keep us up to date on developments and changes.

Martin Hillman

Remembering Pam

*Gordon Ferries and others share their reminiscences
about our late chairman, Pamela Jackson*

I was going to start this short tribute to Pam Jackson by talking about the first time I was introduced to her – the only problem is that I honestly can't remember when that was. The reasons for this are two-fold: firstly, I have a terrible memory for people I meet at social events; and secondly – and perhaps more importantly – Pam was one of those people who for me was just always there. At first sight, remembering someone in that way might suggest a



person who conveniently blends into the background, wallflower style, never expressing their opinion or putting themselves or their personality forward, or someone whose existence might generally be taken for granted. This, however, couldn't be a less apt description of Pam, as anyone who knew her will happily tell you. No, in truth, the reason why it felt like Pam had always been there was because her vibrant and flamboyant personality, goodwill, intelligence, generosity, capability, sense of humour and unfailing reliability was such a huge and irreducible part of my experience of St Cecilia's Hall over the years that I can't remember a time when she wasn't part of it.

While still a music student and beginning to specialise in lute and early guitars, I started to attend some of the Georgian Concert Society series at St Cecilia's and would marvel at the quality of musicianship on display. I held St Cecilia's with its superb instrument collection as a kind of Eldorado and dreamt of a time when I would get to play on that hallowed stage. Eventually that opportunity arose: I played a short set of pieces on one of the baroque guitars from the collection as part of a larger evening event. That initial foot in the door led to St Cecilia's becoming an important part of my

musical life. I would spend hours down there on a regular basis, distracting staff (who were probably trying to work) and generally being a nuisance.

It was when I began to perform as part of the Guitars and Harpsichords at St Cecilia's series in the Edinburgh Fringe that I was brought into closer working contact with Pam. Naturally she had a major administrative role in this innovative and unique series, and unsurprisingly her involvement was above and beyond the call of duty. We began to get to know each other quite well: we often chatted for ages on the phone, initially about some issue or other in the programme but generally becoming sidetracked onto something else. It was Pam's great love and far-reaching knowledge of literature that I found most fascinating. I learned that she had been an English teacher, and I would pick her brains endlessly about whatever I was currently reading and obsessing about. Such was her influence in this regard that when – during a chat about 19th-century Gothic fiction – she in no uncertain terms informed me how much she disliked *The Monk* by Matthew Lewis, I ran off dutifully and re-read it, trying in vain to discover what irked her so about it.

Pam was also hugely supportive of my various musical projects over the years. Her seal of approval became very important to me and she always had a kind word (not always deserved I'm sure) about any concerts I had given. Pam was instrumental in getting myself and the guitarist Stephen Morrison together to play 19th-century duets. Our duo *De la Guitarra* was something of her pet project; she would turn up to any rehearsals we had at St Cecilia's, and became in many ways our most valued audience member. Her extensive musical knowledge helped us to identify some of the un-named components of a Beethoven medley arranged by the Italian 19th-century composer Ferdinando Carulli which we performed at one of our Fringe concerts.

When I began composing my own pieces in 2014, Pam was one of the first to be sent copies. These were initially settings of poems by Byron for voice and guitar. I was interested to hear what she thought of them and was delighted when she reported having sat at the piano and played and sung through some of the melodies. When I finally performed the pieces with a singer, Pam was again very supportive and I was always particularly happy to have her there in the audience.

Pam worked tirelessly in finding an alternative venue for the Guitars and Harpsichords series during the closure of St Cecilia's for its extensive refurbishment. She succeeded in making the temporary change of venue to

St Andrew's and St George's West church completely painless for performers while still maintaining the essential spirit of the concerts.

With this year's Fringe concert series fast approaching, it's very difficult to imagine the whole thing without Pam's presence. It was at last August's concert, the first one back in the refurbished St Cecilia's, that Pam was starting to show signs of the illness that would end her life a few months later. It's very hard to think about concert day without Pam's avuncular presence, even to the smaller yet crucial details of sorting out your tea or coffee preferences for the interval.



Gordon Ferries in performance at St Cecilia's Hall

Yet things of course must go on, just as Pam would have wanted. She was such an important and much loved figure at St Cecilia's that her loss is inestimable. As the museum and concert hall changes and moves confidently into the future, Pam's memory will always be for me, and I'm sure for many others who knew and worked with her, part of the very fabric of St Cecilia's and all the beautiful music made within it.

Gordon J.S. Ferries

Further memories of Pam

From Dawn and Simon Muirhead:

Forty plus years ago I was the first secretary to the British Association of Friends of Museums, and the first Friends group Simon and I joined in about 2001 was the St Cecilia's Hall Society so I was delighted that *Soundboard* won the prize recently. We have only lived in Edinburgh as long as we have been Friends of St Cecilia's but we are *very* old so don't often appear at evening dos. However, I met Pam at the BAFM conference a couple of years ago and we became first computer friends as she was looking for people to volunteer taking visitors round the new St Cecilia's and I seemed (in London) to have worked for zillions of societies who also have groups up here. ... Pam was such a splendid new friend and I do miss her emails.

From Rob Van Haarlem:

For some years, Pam and I had a short once-in-a-year conversation by email after I received the AGM-files. With my apologies for absence I send, I wrote that during the reading of the papers I listened to the two LPs of Peter Williams and that I was in particular moved by the three corantos. Next, we exchanged some lines on the LPs and the music.

This situation repeated itself in the next years related to: Michael Thomas's *Historic Harpsichords & Clavichords* (ORYX 1725); the *Vol. 1 Early Keyboard Instruments* (V&A Museum); Beethoven Piano Concerto No 4 played by Solomon (HMV), and in 2016 on the CD *Delight in Disorder: The English Consort of Two Parts 1640–1680*. This we agreed is of very exceptional qualities.

Somehow in Pam's first email writing I read an invitation to respond to the AGM invitation with a personal touch. After reading in *Soundboard* 34 about Pam as a person and about the contributions to various circles of her interests, I am glad that I seized the opportunity to take up some of her time. And I save good memories of these simple and animated moments.



Festival Fringe Concerts 2018

SATURDAY 4TH AUGUST, 14.30

Sir Nicholas Shackleton Memorial Concert – Emily Worthington

Emily Worthington, clarinettist and musicologist, presents 19th-century chamber music on historical clarinets* from the world-class Sir Nicholas Shackleton Collection, accompanied on the fortepiano. *Generously sponsored by the University of Edinburgh.*

WEDNESDAY 8TH AUGUST, 14.30

Pamela Jackson Memorial Concert – David Gerrard

David Gerrard, soloist and doctoral student, plays music by J.S. Bach, favourite composer of the late chairman of the Friends, and by his French contemporary Antoine Forqueray on the 1763 Hass clavichord* and the 1769 Taskin harpsichord*.

SATURDAY 11TH AUGUST, 14.30

From Virgin to Queen – Catalina Vicens

Catalina Vicens presents keyboard music for and around women in 16th- and 17th-century Italy and England – works by Cara, Tromboncino, Valente, Byrd, Bull, Gibbons and others, using three appropriate instruments* from the museum collection. *Generously sponsored by the Keyboard Trust.*

SATURDAY 18TH AUGUST, 14.30

*Time Stands Still – Gordon Ferries (lute), with guests Carla Chiappa
and Mark Summers*

Songs and instrumentals by the great Renaissance lutenist/composer John Dowland, encompassing music from across his whole career, and highlighting

the exquisite melancholy of some of his most beautiful songs, including 'Flow my tears'. Lutenist Gordon Ferries, playing a copy of a 1693 Sixtus Rauwold lute made by Jonathan Santa Maria Bouquet, is joined by soprano Carla Chiappa and violist Mark Summers.

WEDNESDAY 22ND AUGUST, 14.30

*Les goûts réunis – Gerry McDonald and Anthony Robson (oboes)
with John Kitchen (harpsichord)*

The French and Italian styles compared and contrasted by François Couperin (born 1668), J.S. Bach and Telemann, with Anthony Robson and Gerry McDonald (oboe and recorder) and John Kitchen playing the 1755 Baillon harpsichord*.

**All instrument choices are subject to change
at the discretion of the curatorial staff.*

www.stceciliasfriends.org.uk

Tickets: £12 full price / £10 concessions / Free to under 18s (ticket required)
available on the door or in advance from:

Fringe Box Office
<https://tickets.edfringe.com>
(0)131 226 0000

If you are able to volunteer at any of these concerts, please contact concerts@stceciliasfriends.org.uk – your contribution would be very much appreciated.

**For more information on other events and concerts at St Cecilia's
as well as details of how to book:**

Go to St Cecilia's Hall website www.stcecilias.ed.ac.uk •
Email: SCHEvents@ed.ac.uk •
Call: 0131 650 2600 • Twitter: [@StCeciliasHall](https://twitter.com/StCeciliasHall)

Peter Williams Memorial Concert

On Friday 13 April 2018 we held a memorial concert in St Cecilia's for the late Peter Williams who died on 20 March 2016. In the 1960s Peter began the significant and highly specialised work which still goes on at St Cecilia's, and established the collection as the world-famous resource it has been ever since. (One wonders what he would have made of the recent restoration!) Most of the evening's performers had worked with Peter at some stage, and of course we have all benefited hugely from Peter's voluminous, stimulating and sometimes trenchant writings: particularly on Bach, as well as on every conceivable aspect of organs and other keyboard instruments. Each performer spoke briefly on their association with Peter.

Naturally, there was an emphasis on the music of Bach: John Butt, who had worked closely with Peter in a number of Bach-related projects and performances, and who wrote a comprehensive obituary in the *Guardian*, played four preludes and fugues from book 2 of *Das Wohltemperierte Clavier*.



Christopher Field, who had taken part in some of Peter's 'Bach at St Cecilia's' concerts in the 1980s, performed the Sonata in C minor for harpsichord and violin, with myself at the keyboard. Leon Coates played the F sharp minor prelude and fugue from book 2 of the '48'. Leon had probably known Peter longer than any of us, having travelled with him many years ago in the GDR when Peter was gathering material for his ground-breaking study, *The European Organ* (1966).

David Ponsford, who more recently worked with Peter on a study of French Classical organ music, gave a fine account of Bach's *Chromatic Fantasia and Fugue*, as well as playing Stanley and Handel (another of Peter's enthusiasms) on the recently-restored chamber organ in the concert hall. To reflect Peter's fascination with the keyboard sonatas of Domenico Scarlatti, I played K287 and K288 – both for organ, and which I played on the chamber organ. Peter once told me that he regularly worked his way through all 555 sonatas, and never ceased to find extraordinary originality in the writing.

It was appropriate to include Jenny Nex, curator at St Cecilia's and a fine soprano, as one of the performers. Peter had a number of unexpected musical enthusiasms, one being Scottish laments; I was informed of this by Peter's widow Rosemary. Jenny sang the beautiful and well-known *The Flowers of the Forest*, as well as *Braes of Ballenden* and *The Lass of Peaty's Mill*. These are all contained in the *Scots Musical Museum*, the basses to the tunes in that publication being mostly the work of Stephen Clarke, organist at St Cecilia's from the 1770s.

Finally, Peter Manning, a friend of the family and international violinist, gave a vigorous account of Bach's great *Chaconne in D minor for solo violin*.

In addition to the pieces played on the hall's own chamber organ, originally installed there in 1968 in Peter's early days at St Cecilia's, the main keyboard instrument used, most fittingly, was Peter's own single-manual Ruckers harpsichord (Antwerp 1609 but later altered), which is happily on long loan to the collection.

The audience included many of Peter's admirers from far and wide, and we were particularly pleased to welcome Peter's widow Rosemary, and their sons Greg and Edward. The Friends provided post-concert refreshments, giving an opportunity for audience members to mingle, chat and reminisce.

John Kitchen

Friends of St Cecilia's bursary awards 2018

I am pleased to announce that we received a good range of applications for the 2018 bursary awards, and the committee (made up of Andrew Mackie, Arnold Myers, Eleanor Smith, John Kitchen and Willie Hendry) agreed that all of the applications this year were more than worthy of awards.



Carey Andrews has just finished her third year of undergraduate studies at the University of Edinburgh, and asked for a bursary to fund her attendance at an opera masterclass with renowned tenor Alan Oke, where she was studying excerpts from *The Marriage of Figaro*.

Caroline Leseman-Elliot will be graduating this summer with a first class degree in music from the University of Edinburgh, and going on to study for a masters degree in musicology at Royal Holloway in the autumn. Her bursary project relates to her studies in music written for the Church by female composers, and will involve travelling to archives across Belgium and France to study manuscripts.

Eric Thomas is a graduate of the University of Edinburgh, the University of Glasgow, and the Conservatorium van Amsterdam where he specialised in performance on the lute and theorbo. As well as being a talented performer, Eric is now studying for a PhD at the University of Southampton where his focus is Italian lute music. His bursary application was to support the formation of a quartet of musicians to explore the two contrasting musical styles prevalent in early Venice and how they influenced each other.

Daniel Wheeldon is studying for a PhD at the University of Edinburgh, on keyed guitars of late 18th-century London and 19th-century Germany. He is a talented instrument maker and uses these skills in his research as well as working with the curatorial staff at St Cecilia's Hall. Daniel's bursary application was to help cover the costs of materials for a replica instrument he is making as part of his PhD research.

The Kellie Consort, founded in 2015, is made up of outstandingly talented young singers and instrumentalists, with a connection to Scotland, who wish to develop their skills in baroque performance practice to the highest level. In 2018 they have drawn together two projects based on the cantatas of J.S. Bach, with mentorship from some of the most renowned experts in the performance of this repertoire. The bursary committee agreed to donate towards the cost of the second of these two projects, which will run between 24 and 31 July, specifically to cover the cost of venue hire in Perth, Edinburgh and Glasgow.



Details of concerts relating directly or indirectly to bursary awards will be made available on the website when provided by the awardees.

Following the report to the main committee meeting, it was agreed that the members of the bursary committee will review the terms and conditions of the awards, and make any necessary updates or changes before the 2019 adverts are sent out.

Eleanor Smith

Harpsichords ancient and modern

*Motoko Fukuda's bursary helped her experience the difference
between old instruments and recent versions*

I have been studying harpsichord at Leipzig with Professor Nicholas Parle (*pictured overleaf, with Motoko*). Before finishing my studies at the end of February and going back to my country (Japan), I was eager to play as many historical harpsichords as possible. Thanks to the Friends of St Cecilia's bursary, I was able to visit two museums during my summer holiday in 2017.

In July, I visited St Cecilia's Hall. It was my first ever visit to a museum with a large collection of historical keyboards. One of my interests for my master project was English virginals, and I also like the music of that period very much. I was wondering how the sound of historical harpsichords differed from that of more modern ones. I was fascinated with the instruments,

particularly the Kirckman and Taskin harpsichords. I had an opportunity to talk with Darryl Martin, which was useful and interesting. In addition, I was able to see around Edinburgh, with its magnificent stone buildings and old paintings, getting a feel for the lay of the land (and the weather!), all of which influenced the music, I felt.



My second visit was to the Plantin-Moretus Museum in Antwerp in September. This contains a harpsichord built by J.J. Coenen in 1734 which is a combination of a two-manual harpsichord and a virginal. The museum has had an idea to open the harpsichord for the public to play. However, on the day of my visit it was not in a good condition to play because of the circumstances in the room (temperature and so on). The museum is about the nine generations of the printing family, who worked in Antwerp from the 16th century until 1876, so I was also able to learn about the background of Antwerp culture in that period.

Following these interesting visits I have begun to think more deeply about whether historical instruments should be kept playable – and even available to the public – or whether they should be protected completely and not played because of the difficulty of keeping them in good condition. I still have not reached a conclusion, but my experience of just one day of trying a good historical instrument has influenced my playing considerably, as well as the way I listen, and has changed my general idea about the sound of the harpsichord. I am now curious about how best to introduce people to historical sounds, and how instruments should be kept and presented.

Thank you very much for the bursary. It has given me new ideas about the sound of harpsichords, and it might well open up the next step of my studies.



The Friends and the new General Data Protection Regulations

Keeping your personal data safe is an important priority for the Friends of St Cecilia's Hall and Museum, so we wanted to let you know how we handle your information.

As you will already know, the government introduced new rules on 25 May 2018 about how companies can use your personal information.

It's all about treating your personal information with the respect and security it deserves.

You may have seen GDPR letters and emails from brands and companies whose databases/mailling lists you had no idea you were on, and that is exactly what GDPR aims to help with.

- Please be assured that the Friends of St Cecilia's Hall and Museum never pass on any information about our members to anyone else.
- We use your personal data only to send out copies of our bi-annual magazine *Soundboard* and AGM papers – whether you choose to receive these by post or by email.
- The membership list is accessible only to the Treasurer and to the distributor of *Soundboard*. Any other email addresses that we have for concert volunteers are not shared beyond the committee members responsible for organising volunteers.
- Should you wish for your contact details to be removed from our records at any time you can either write to us care of St Cecilia's Concert Room and Music Museum, or email chairman@stceciliassfriends.org.uk.

Over the coming months we will be publishing information on our privacy policy, together with other important information, on the website (www.stceciliassfriends.org.uk). We hope to make this a repository where you can find our annual reports and all policies relating to members and volunteers, as well as our publications catalogue and news about concerts and events.



BAFM

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