



SOUNDBOARD

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

NO. 36, WINTER 2019



THE FRIENDS OF ST CECILIA'S HALL AND MUSEUM

Chair: Dr Eleanor Smith – chairman@stceciliashall.org.uk

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

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

Committee: Carola Bronte-Stewart; Gill French; Roger French; David Jenkins (deputy chair); John Kitchen; Graeme Lyall; Nicola Macrae; Arnold Myers; Ingrid Uglow

Publications Officers: David Jenkins and Graeme Lyall – publications@stceciliashall.org.uk. **Orders to:** publications@stceciliashall.org.uk or postal address below

This edition of *Soundboard* edited by Dr Eleanor Smith

Designed and typeset by Erica Schwarz (www.schwarz-editorial.co.uk)

Printed by CopyShop, St Mary's Street, Edinburgh

Published and copyright © 2019 by: The Friends of St Cecilia's Hall and Museum

Postal address: The Friends of St Cecilia's Hall, St Cecilia's Hall, Niddry Street, Edinburgh EH1 1NQ

Email: friends@stceciliashall.org.uk

Website: www.stceciliashall.org.uk

Charity registered in Scotland, SC 011220

Member of the British Association of Friends of Museums (www.bafm.co.uk)

Front cover: Bursary awardees the Spinacino Consort in performance at St Cecilia's Hall: recorder player Annemarie Uglow-Klein. See p. 10 for report. (Photo: Ruth Clarke)

The views expressed in this publication are not necessarily those of the publishers. Every care is taken to ensure that the content is accurate and to avoid copyright infringement. The publishers welcome the opportunity to correct any errors of fact or attribution.

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.

From the Chair's Desk

It's been a busy few months since the last *Soundboard* came out: after a run of very successful concerts in August, there was a wonderful turnout for the Pamela Jackson celebration, the AGM, and the 50th anniversary celebrations – added to which I have travelled half way around the world and back. I hope you'll forgive that this edition of *Soundboard* is a little later than originally planned.

The celebration evening for Pamela, marking the anniversary of her passing, was well attended both by Friends and by other friends and family. We had a varied programme of music and poetry which was opened by Lucy Whitehead performing Telemann on the recorder – accompanied at the organ by her father Lance – and followed by Jenny Nex and Stephen Morrison presenting five songs. David Gerrard played a selection of the Goldberg Variations as J.S. Bach was Pamela's favourite composer, and then Gordon Ferries presented a guitar piece by Giuliani, followed by a suite of his own composition. John Kitchen chose several pieces from the Fitzwilliam Virginal Book that Pam had always said he should record, and finally accompanied Nicholas Uglow and myself singing our favourite arias from Bach's Coffee Cantata.

Entirely complementing the musical items were the poetry readings by both the performers and other friends: John Raymond gave a particularly well-received recitation of John Keats' 'Ode on a Grecian Urn', and everyone chose poetry that they had either shared with Pam, or that reminded them of her. Indeed, every musician and reader talked a little about their connection with her or shared a happy memory. After some wine and good conversation, the evening was brought to a close by a rendition in the Laigh Room of John Kitchen's arrangement of Auld Lang Syne (to the original tune): a very moving moment for us all. Thanks to the generosity of those who attended, as well as from those who were not able to make it on the night, we have raised over £700, which will be donated to the bursary fund in Pam's name. I think we all agreed that the occasion was exactly the right way to celebrate Pam's life, her love of music and poetry, and her connection to St Cecilia's Hall.



*Part of the musical contribution to the celebration evening
held for Pam at St Cecilia's on 26 October*

At the AGM we were delighted to welcome Tillie Edwards and Ingrid Uglow to the committee: Tillie has been a valuable volunteer at the August concert series, and Ingrid has been a long-standing attendee of musical events at St Cecilia's. Sadly, due to declining health, Tillie felt it was not in fact possible to take up position – we wish her the very best and are looking forward to seeing her again during the Festival season all being well. At the committee meeting in January, we made the decision to co-opt Prof. Arnold Myers to a full committee position – as he has previously attended in an ex-officio role.

As noted in the report later in this edition, two of the longest-serving members of the committee stepped down at the AGM – Martin Hillman and Willie Hendry. Martin has served as publications officer, and as editor of *Soundboard*, as well as being chairman (and in the last year, deputy chair). Willie has not only been an incredibly valuable member of the committee over the years, and of the bursary committee, but has given his time and skill to the Museum and the collections as restorer, researcher, maker, and tuner. We thank them both very heartily for their huge contributions over the years – and hope they enjoy their retirements from committee positions although I am sure we will still be seeing much of them in the future!

The AGM was a big learning curve for me, and I wouldn't have been able to organise everything without the support both of the committee, particularly Martin and Andrew Mackie, and of Jenny Nex. As well as help with preparation

of all the papers (which are still available on the website), Andrew put together the documentation for our review of addresses and preferences for receiving communications from the Friends. We are really grateful to everyone who has replied, and we are working through all the returns ready for the next edition of *Soundboard*.

In December was celebrated the 50th anniversary of the opening of St Cecilia's Hall to the public, with a concert organised by Jenny. I hope many of you were able to attend (unlike myself!) and I'm hoping to organise an account of the concert and some photos of the event for the next edition of *Soundboard*. It seems like only yesterday that we were celebrating the 40th anniversary!

Preparations for the next season of Fringe Festival concerts are well under way: we are delighted that the Spinacino Consort will be presenting a programme for the Pamela Jackson concert this year, as they were recipients of a bursary award in 2018 (and both Annemarie and Eric have been good friends to the collection and more specifically to the Friends). We are also delighted to be continuing our association with the Keyboard Trust, and that the university will be sponsoring another Nicholas Shackleton concert this year. Both of these associations, one long-standing and one newer, are very valuable in enabling us to present a varied programme that represents all the *Sounds of St Cecilia's*.

Please do note that the programme for the Syper Concerts has been announced, and the details are available on p. 16. There is also notice of a Harpsichord Festival organised by the Institut Français d'Ecosse in conjunction with the University of Edinburgh, which features many interesting concerts, and a talk by previous Curator of the Collection, Grant O'Brien. Plenty to keep everyone going for the coming months!

Eleanor Smith



Harpsichord en fête

The Institut Français d'Ecosse, in collaboration with St Cecilia's Hall, The University of Edinburgh, presents *Harpsichord en fête*, Edinburgh's first-ever international harpsichord festival. From 7th to 12th March 2019, local and international harpsichord stars – Jean Rondeau, Paolo Zanzu, David Gerrard, John Kitchen, and Jan Waterfield – will gather alongside scholars and Baroque music enthusiasts in Edinburgh to participate in a series of concerts, talks, workshops, and festivities. This festival is not a dry line-up of music from past centuries, but a lively, living series of opportunities to learn, exchange, and celebrate an instrument whose plucked strings continue to pique our interest. It's not just the harpsichord – it's the Harpsichord en fête!

- Thursday 7th March, Paolo Zanzu will perform at St Cecilia's Hall
- Friday 8th March, John Kitchen and David Gerrard, Institut Français d'Ecosse (followed by a Reception)





**Harpsichord
en fête**

- Saturday 9th March, Le Stagioni (with Paolo Zanzu), St Cecilia's Hall
- Sunday 10th March, Jan Waterfield (harpsichord) and László Rószá (recorder), Institut Français d'Ecosse
- Tuesday 12th March, Dr Grant O'Brien will present a lecture on the restoration of his Franco-Flemish harpsichord of note at 16.30 in the Institut Français d'Ecosse. In the evening, Jean Rondeau (*pictured*) will close the Festival with a recital at St Cecilia's Hall.

All evening concerts are at 7pm.

More information about the full programme of the Festival, as well as tickets, are available from: www.ifecosse.org.uk



Friends Festival Fringe Concerts 2019: Save the dates!

The Friends Concerts will take place on 10th, 14th, 17th, 21st, and 24th August, and will retain the hour-long format.

Further details in due course.

Report on the AGM

FESTIVAL FRINGE CONCERTS 2019

A full Festival Fringe series of Friends concerts is in prospect for 2019, the annual meeting heard.

Annemarie Uglow-Klein, the Edinburgh-based recorder player who has played for Friends at past AGMs, is expected to give the Pam Jackson Memorial Concert, chairman Elly Smith said. Other probabilities include another Keyboard Trust collaboration (they brought us Catalina Vicens this year), and concerts by regular favourites Gordon Ferries, John Kitchen and Gerry McDonald.

The format inaugurated this year – a one-hour concert with no interval – will be repeated. [See p. 5 for dates.]

OTHER MATTERS

- Membership subscription increases were agreed, to £150 for life members (previously £100), £15 for annual membership (£10), and £10 for students (£5). Martin Hillman told the meeting that he thought there had been no increase during his 21 years on the committee.

Elly Smith told the meeting that a members-only section of the website was under consideration, with access requiring a password that would be changed annually and made available to those who had paid up. Thanks to webmaster Roger French for highlighting this feature and for his continued work on the website.

Membership figures by category were not available but the approximate number of Friends was 190, the meeting heard.

- Secretary Paula Allison had written to the solicitors who are trustees of the late chairman Pam Jackson's will – she bequeathed half of her estate, after personal bequests, to the Friends – but had received no answer to her question about progress. The chairman said that it could be helpful, once progress is made, to have the help of a lawyer Friend and asked anyone able to offer it to get in touch.

- The meeting heard that contacts with the head of music at the university, Elaine Kelly, and lecturer James Cook, who has a special interest in earlier music, had been useful and they would be invited to attend future committee meetings.
- The two longest-serving committee members have stepped down: Willie Hendry and Martin Hillman. Elly Smith thanked them both for their contributions – Willie had been involved in all aspects of instrument preparation and maintenance, including working on the restoration of the organ in the hall which had been funded by the Friends to coincide with the re-opening. She presented Martin, who was at the meeting, with a farewell bottle of wine and promised that one had also been purchased for Willie to be presented at a future date.

Tillie Edwards and Ingrid Uglow have been co-opted onto the committee.

- Changes to the displays in the museum are under consideration, curator Dr Jenny Nex told the meeting. She was aware that there were no Scottish keyboard instruments on display and hoped to bring in a spinet and a piano. David Gerrard, who raised the point, said he realised other instruments were less easily swapped because of the way displays are constructed.

Jenny said she was also keen to have temporary displays though it was difficult to choose a display case to use for them. Updating the computer app guide to the hall could also be problematic, she said. The university's Spanish department would be borrowing some instruments for a spring exhibition.

Jenny's curator's report was available at the meeting and will be put on the Friends' website (www.stceciliasfriends.org.uk).

- Elly Smith told Friends that she was hoping to be able to arrange a joint event with the Scottish Lute and Early Guitar Society in the future.
- There will be three Syperst concerts in 2019, all in June, Arnold Myers told the meeting. [For more details see p. 16.]
- Improvements to the entrance to the hall to make access easier for wheelchair users had been scheduled for October but then postponed, Jenny said.

The next AGM will be on 21 November 2019.

Martin Hillman

POST-AGM PRESENTATION

Using 3D Printing Technology for Instrument Building and as a Conservation Aid

Bursary-holder Daniel Wheeldon, a PhD student at the university, presented some of his work to the AGM attendees. Daniel is experimenting with using 3D printing to create some of the working parts of the instruments he is helping to restore: both as test models for actions, and to create working parts of instruments to a high standard.

Daniel brought along several technical drawings that he had made of instruments he has examined for his PhD research, and explained to members how using his drawings to create models can help to solve questions that may be raised after an examination, when repeated access to the instrument might not be practical.



Daniel Wheeldon shares his knowledge and enthusiasm with Friends

Using the drawings to create 3D printed models is becoming relatively inexpensive, and alterations to models are easier than rebuilding by hand. This has particularly positive repercussions when considering how this technology can be used in conserving instruments as well as constructing modern copies of older instruments. The drawings themselves are put together in CAD (Computer Aided Design) software, but there is also potential for using 3D scans of objects for the same process.

Members also had the opportunity to examine several examples of an English guitar tuning mechanism, called a watch-key tuner, that Daniel had printed in various materials. This allowed us to compare the different materials that are available for the process, and to see how 3D printing can also be used to create the moulds for casting of the final product. Historically, these are elements of instruments that are likely to have been created by specialists (rather than necessarily by the instrument maker) and therefore using the 3D printing allows accurate reproduction of some complex parts. We were particularly surprised at the wide variety of materials that were available for the initial printing – but also interested to consider how well the printed versions translated into the final cast object.

Being able to handle the different examples Daniel had brought along was very informative, and we were able to ask lots of questions about the process of creating an object from a drawing done using computer design software. Daniel was presented with a bottle of wine to thank him for his excellent presentation.

Eleanor Smith



Bursary Reports

THE SPINACINO CONSORT

I was very fortunate to be awarded a Friends of St Cecilia's bursary to help found the Spinacino Consort, helping to fund the travel, publicity, rehearsals and venues for two concerts.

The Spinacino Consort was founded to explore music related to my research looking at the connections between early 16th century Italian lute music and improvisation, providing a musical outlet for this neglected repertory. The consort consists of Annemarie Uglow-Klein on recorders, Claire Horacek on viol, Elizabeth Wilson singing and myself on lute, replicating a possible combination of instruments that could have been found in courts of nobility in the late 15th century. These would all have been in the 'soft' family of instruments (as opposed to 'loud' instruments such as the trumpet or shawm) and would most likely have been heard domestically. Moving into the 16th century there was a preference for consorts consisting of the same instrument type, such as viol or recorder, but in the late 15th and early 16th century evidence points to different types of instruments playing together, and I felt this combination would provide the widest range of instrumental colour for the music.



Photo: Ruth Clarke

The vast majority of instrumental music from this period was vocal in origin, and even pieces conceived instrumentally (such as *La Morra* by Heinrich Isaac) don't necessarily have any features that would distinguish them from a vocal piece except for the fact that they lack words. It is mostly impossible to know how instrumentalists would have played this music, with few specifically instrumental sources surviving from the period; the most famous instrumental sources from the 15th century, the Fanenza codex and the Buxheim organ book, had been compiled well before this repertory was developed. Francesco o's *Intabulatura de lauto, libro primo and libro secondo* (1507) was the first specific collection of instrumental music to be published and acted as our starting point, allowing us to gain some understanding of how the French *chanson* repertory was performed by instrumentalists. From the intabulations (arrangements of vocal music for the lute) of chansons I created arrangements for the consort which we then contrasted with their original versions to show how these vary from each other, providing some insight into how they might have been performed. We also looked at dance music by Joan Ambrosio Dalza and *frottola* (a precursor to the madrigal) by Bartolomeo Tromboncino and Franciscus Bossinensis.

The project took place over four days, with the first two days spent rehearsing at St Vincent's Chapel, Edinburgh, before having our first concert at St Cecilia's Hall on Friday 21st September then travelling through to Glasgow on Saturday for another concert at St Bride's Church. The first day of rehearsal was focussed on solely instrumental music, giving us the chance to gel together as an ensemble as well as get used to the combination of instruments. We also had time to explore various different performance practices, such as divisions, playing with a plectrum and transpositions. Elizabeth joined us on the second day, when we rehearsed the chansons we were going to perform vocally, and explored various instrumental combinations for accompanying the *frottola* – we explained about some of the possibilities when performing the repertory. The concerts were a success and have provided us with a great base for going forward, with planned concerts at the University of Huddersfield, Tewkesbury and Worcester as well as applications for a young artists scheme. I am very grateful to the Friends of St Cecilia's Hall for their help in the formation of the Spinacino Consort.

Eric Thomas

THE KELLIE CONSORT

On behalf of the Kellie Consort, I would like to thank the Friends of St Cecilia's Hall, as a donor, for its generous support through a bursary. Our activities in 2018 were hugely beneficial for the singers and the instrumentalists involved: they received guidance from internationally-recognized experts in the field of baroque performance practice. A video from one of this year's summer performances can be found on our website, Facebook and Youtube pages: www.kellieconsort.org.uk.

This year the Kellie Consort was delighted to have a busy spring and summer programme and enjoyed performing in several locations across Scotland. We began our 2018 activities in the spring, working once again with St Salvator's Chapel Choir at the University of St Andrews. Our four singers received individual coaching from distinguished soprano Mhairi Lawson whilst our instrumentalists received group coaching from Lucy Russell, leader of the Fitzwilliam String Quartet. Directed by Tom Wilkinson, the Kellie Consort performed two concerts alongside the St Salvator's Chapel Choir – one in Edinburgh and one in St Andrews – which included three Bach cantatas: No. 150, No. 155 and No. 196. This was as rewarding for the Consort's members as it was for the members of the chapel choir who commented: "Performing the cantatas with period instruments, played to such a high standard by such talented young musicians, was a fantastic experience for the choir."

In the summer, our activity continued with an exciting programme of Bach and Purcell. The singers received coaching from Sam Evans (a member of the Monteverdi Choir and a hugely respected vocal coach) and Tom Wilkinson (University Organist, University of St Andrews), whilst the instrumentalists benefited



from coaching with violinist Hilary Michael, who directed the Consort for the summer activities. Hilary Michael's expertise in baroque string playing was absolutely crucial to the success of the project. Players commented that she is exceptionally well-read, yet also has a gift for explaining and demonstrating difficult concepts in an accessible way. One instrumentalist stated that "Hilary's encouraging and insightful leadership of the Consort from day one allowed us to develop a confident ensemble sound". The entire ensemble received coaching in sessions attended by participants of the St Andrews Choral Course from John Butt OBE (director, Dunedin Consort) and Andrew Parrott (director, the Taverner Consort and Players). A Consort member commented that Mr Parrott's instruction was "fantastic, as he conveyed an open-minded and light-hearted attitude, whilst being incredibly informative and relating his decades of knowledge in an extremely practical and accessible way".

We are delighted that the project was such a success and we look forward to building on this in future projects. We are currently developing our plans for 2019 which look to provide another year of excellent activity for young Scottish baroque musicians. Once again, I would like to thank the Friends of St Cecilia's Hall for their bursary award. Without the generosity of donors, this project and future projects would not be possible.

Tom Wilkinson

CHURCH MUSIC BY FEMALE COMPOSERS

This past July, with help from a Friends of St Cecilia's Hall bursary, I visited multiple archives throughout Belgium and Northern France searching for musical manuscripts with connections to English religious women who had settled there after the abolition of the monasteries in the 1530s. I took interest in this subject as I am greatly concerned about the current tradition within sacred choral music to ignore and marginalise historical female composers. As a church musical director myself, I believe it is important that all church musicians (singers, directors, composers, and scholars alike) have agency within the tradition and the power to shape and change it. As such, I am interested in uncovering, creating, and promoting editions of works for the Church by female composers in 16th and 17th century England, particularly non-plainchant music. My partner, who shares my academic interest, came

along to assist me, which meant I was able to cover twice as much ground as I would have without him.

This subject is particularly interesting to me as I have performed and enjoyed performances of many works by Counter-Reformation women in Italian convents, but none by women in England. My current research shows that an enormous majority of Anglican lists are comprised of English composers. While the bulk of music performed is from the 20th century, there is also a substantial portion dedicated to 16th and 17th century composers, primarily from England (with a larger proportion of works from this era being from Italy than in other eras). We know that countless nunneries existed around England that had rich musical traditions before their dissolution. While much of this music is still under-researched (despite its importance to post-Reformation musical cultures), what is even less researched is the state of musicking for former religious women, particularly those from historically extremely musically literate orders, such as the Benedictines, Augustinians, Ursulines, and more.

However, there has been a great deal of research on tracing the lives of women from such orders after their eviction from the convents, and on the surprisingly steady stream of women from wealthy, historically Catholic families



in England to the low countries and Northern France. Through this, I was able to identify multiple archives in locations where convents had been founded specifically for English Catholic women in exile (this was greatly thanks to the as yet unpublished dissertation by Andrew Cichy, as well as advice from the lead archivist at Douai Abbey, Geoffrey Scott). In the span of 10 days, my partner and I travelled to Brussels, Mechelen, Leuven, Ghent, Turnhout, Antwerp, Brugge, Cambrai, and Paris, visiting the national Belgian archives (located in each city), two

Begijnhof archives, the Cambrai archive collections, and the Bibliothèque Nationale in Paris (Richelieu Library, St. Genevieve Library, and Mazarin Library). We also paid a visit to the library at the English Convent in Brugge, and KADOC Leuven (the Interfaculty Documentation and Research Centre for Religion, Culture and Society at Catholic University, Leuven).

The results were mixed and unexpected. The reason for going was that while some items had been digitised or had clear descriptions online, many folios contained no information besides “miscellaneous items of music” or “items from the Augustinian Convent in Brussels” with an indication of some musical items, either looseleaf, graduales, or books of music. Therefore, we often acquired a box full of nothing but standardised plainchant, or a cabinet full of standard printed books ordered in 1623 (as was the case in the library at the English Convent in Brugge). While the majority of items we found were either plainchant or unrelated, we also found multiple evidences of interesting un-authored examples of polyphony with connections to vestial ceremonies or confessionals, as well as many motets for communion in books associated with either the Begijnhofs in Turnhout or the Abbey at Cambrai. There were also many anonymous works of polyphony within the Di Martinelli collection and the Cambrai Archives of Cathedral, Benedictine, and Augustinian libraries that hold a great deal of promise for my research.

I am still in the process of categorising and deciding which items to work with intensely in order to attempt to trace them back to their original authors, but the current plan is to select a small group of items from various sources and discuss their potential origins, authors, and usage as the main subject material for my Master’s thesis.

Caroline Lesemann-Elliott, graduate from Edinburgh University, Master’s student at Royal Holloway University of London (focus on Musicology). www.carolinelesemannelliott.com

Caroline Lesemann-Elliott



SYPERT SUMMER CONCERTS 2019

*A series of Early Music concerts, generously supported by
George and Joy Sypert, at St Cecilia's Hall, Edinburgh*

✧ SATURDAY 1ST JUNE, 7.30pm ✧

Susanne Ehrhardt recorders
John Kitchen harpsichord

International recorder player Susanne Ehrhardt returns to St Cecilia's Hall to give a performance of 18th-century recorder music accompanied by well-known Edinburgh-based musician John Kitchen.

✧ SATURDAY 15TH JUNE, 7.30pm ✧

ENSEMBLE PIZZICAR GALANTE:
Splendours of the Baroque Mandolin

Anna Schivazappa mandolins
Fabio Antonio Falcone harpsichord
Ronald Martin Alonso viola da gamba

This concert takes the audience on a musical journey through European capital cities in the 18th century with works by Vivaldi, D. Scarlatti, Gervasio, A. Scarlatti, Valentini and Boni.

✧ SATURDAY 22ND JUNE, 7.30pm ✧

THE ROSSETTI PLAYERS:
Music at the Habsburg Court

Natural trumpet player Jean-François Madeuf is joined by Barbara Konrad (violin), Marrie Mooij (violin and viola), Sylvestre Vergez (viola), Magdalena Schauer (violone) and Eugène Michelangeli (harpsichord) in a programme of 17th-century music.

Tickets:

Tickets £18 / £16 senior citizens (over 60s) / £5 students, children and unwaged available on the door or from The Queens Hall Box Office on 0131 668 2019 | www.thequeenshall.net. Save by purchasing tickets for all three concerts for £45 (senior citizens £39).

The Friends of St Cecilia's Hall will be providing refreshments at these concerts and are always in need of volunteers: if anyone is available to help pour wine, please contact concerts@stceciliassfriends.org.uk



Bursaries for Early Music Studies 2019

The Friends of St Cecilia's Hall and Museum invite students in the University of Edinburgh to apply for a bursary for music studies in 2019.

Bursaries can be used for expenses associated with any form of academic or organological study or performance relating to music pre-1820. The sums awarded vary; as a guide, it may be useful to know that in recent years three or four bursaries of £300–£750 each were awarded.

Bursaries are available from June 2019; the closing date for applications is Friday 12 April 2019.

Pre-application information is available from the Friends' website at

www.stceciliassfriends.org.uk

or by emailing

friends@stceciliassfriends.org.uk

When applying, please type: 'Bursary Enquiry for chairman' in the subject line of the address panel.



BAFM

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