



# SOUNDBOARD

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

No. 39, SPRING 2024



## THE FRIENDS OF ST CECILIA'S HALL AND MUSEUM

**Chair (until replacement found):** Dr Eleanor Smith – [chairman@stceciliasfriends.org.uk](mailto:chairman@stceciliasfriends.org.uk)

**Hon Treasurer:** Andrew Mackie – [treasurer@stceciliasfriends.org.uk](mailto:treasurer@stceciliasfriends.org.uk)

**Hon Secretary:** Dorothy Wright

**Committee:** Jean Allen; Carola Bronte-Stewart; Roger French (retiring); David Jenkins (deputy chair); Chris Kelnar; John Kitchen; Graeme Lyall; Arnold Myers

**Publications Officers:** David Jenkins and Graeme Lyall – [publications@stceciliasfriends.org.uk](mailto:publications@stceciliasfriends.org.uk). **Orders to:** [publications@stceciliasfriends.org.uk](mailto:publications@stceciliasfriends.org.uk) or postal address below

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

**Email:** [friends@stceciliasfriends.org.uk](mailto:friends@stceciliasfriends.org.uk)

**Website:** [www.stceciliasfriends.org.uk](http://www.stceciliasfriends.org.uk)

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*Front cover:* Shudi 1766 double-manual harpsichord (see p. 4). Photo: © The University of Edinburgh.

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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.stceciliasfriends.org.uk](http://www.stceciliasfriends.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 Chair's Desk*

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Greetings to Friends both new and longstanding! It has been far too long since we published *Soundboard*, as it rather lost impetus during and then after lockdown – but the Committee are keen for it to get back off the ground. This edition therefore contains some Bursary Reports that we have been sitting on for a while, as well as those from more recent Bursary recipients. As you will have seen from the Annual Reports, we consider these Bursaries to be one of our most important functions as a charity, supporting research into early music and organology. With the AGM papers we sent out an appeal to help top up the Bursary Fund, and this is still an important and ongoing process. Further details and information about how to contribute are given on p. 20.

I am delighted we are able to include a report from Luke Whitlock, the first awardee of the Pamela Jackson Memorial Scholarship in Musical Instrument Research. Luke studied composition with Joseph Horowitz at the Royal College of Music, and is very much in demand as a composer, arranger, and teacher – as well as a producer for Radio 3! He has been working with the collections as part of his Masters, and has been very much engaged with the instruments and with the Friends.

The Committee continues to work hard behind the scenes, and have been developing new events and opportunities for Members in the last couple of years. It is delightful to see all the new ideas evolving, and the connections being made with other Friends associations in the University. I just wish I was able to attend more of them in person, but the commute is a little far from my current base in Sweden.

We hope that you enjoy this edition of *Soundboard*, and I promise that it will not be such a wait until the next edition! As ever, we extend our thanks to Erica Schwarz for her fantastic layout work.

*Eleanor Smith*

## *Neglected Creatives*

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In 2023 I was thrilled to be awarded the Pamela Jackson Memorial Scholarship in Musical Instrument Research. As a composer it is always exciting to investigate new instruments and instrumental combinations. As a result of this scholarship, having the opportunity to explore the University of Edinburgh's musical instrument collection at St Cecilia's Hall was, and continues to be, a great honour. The focus for my Masters degree is 'Neglected Creatives: a portfolio of compositions exploring instruments made by women, accompanied by a public performance of these new works using the museum instruments for which they were composed'. Not only am I a composer with works available commercially, but I have been a Producer for BBC Radio 3 since 2007. For much of my time working for the network, I have been responsible for the research and introduction of greater diversity into our Composer of the Week series, producing premiere editions on composers including Elisabeth-Claude Jacquet de La Guerre, Barbara Strozzi, Francesca Caccini, Emilie Mayer, Henriette Bosmans and many more. Diversity in classical music is a research interest of mine, and so this opportunity to explore the University's musical instrument collection as a composer, through the prism of diversity, continues to be enlightening.

Semester One was highly productive forming close collaborative relationships with Dr Jenny Nex at St Cecilia's Hall, and composer Dr Gareth Williams from the Music Department. I established which instrument makers I wished to research, and which instruments I therefore planned to compose for. These are the Carleen Hutchins octet of violins, a 1766 Shudi harpsichord made when daughters Barbara and Margaret Shudi supported the family household where the firm was based, and a selection of brass instruments made by Besson between 1873 and 1895 when Florence and Marthe Besson managed the company. Workshops have taken place exploring the harpsichord with Dr John Kitchen, and the Hutchins





*Luke in studio, and  
(below) having just  
recorded with presenter  
Simon Heffer*



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*Left: Shudi 1766 double-manual harpsichord detail (see also front cover). Photo:  
© The University of Edinburgh*

violins with Dr Jenny Nex, as well as musicological research too including a visit to the Bodleian Library to explore Barbara Shudi's workbook. Contact has also been made with the Hutchins Consort in America, and programme ideas have been pitched to BBC Radio 3 regarding some of these instruments currently being researched.

In Semester Two I continue my research into all instrument groups, and begin composing too. The Wallace Collection have shown great interest in taking part in this research, focused upon an ensemble of Besson cornophones. I will be composing pieces of music exploring the potential and limitations of each of the instruments, and further workshops will take place to aid the compositional research and process. The overall plan will be to curate an event at St Cecilia's Hall (20th July at lunchtime, tbc), in the style of a lecture recital. Each of the new works will be heard, alongside period works already written by other composers. I will present my research, and also interview some of the performers to tell us more about the instruments.

I would like to say a huge thank you again for the award of the Pamela Jackson Memorial Scholarship, which has enabled, and is enabling, all this research to take place.

*Luke Whitlock*

### Friends' Festival Fringe Concert Series 2024

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Save the dates for the Friends' 2024 Festival Fringe concerts:

**Wednesday 7th • Saturday 10th • Wednesday 14th •  
Saturday 17th • Wednesday 21st August**

Featured performers will include John Kitchen and Gerry McDonald; Héloïse Bernard and Jan Waterfield; the Vauxhall Band (Shackleton concert); and others to be announced.

*Concerts take place in St Cecilia's Hall at 3pm for one hour.  
Tickets £15 full price, £12 concession (age 65 and above), £5 student*

## *Report of the Annual General Meeting 2023*

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Our AGM was held on 18th November 2023 very appropriately in St Cecilia's Hall and Museum. The meeting was chaired by our Treasurer Andrew Mackie in the absence of Dr Eleanor Smith, currently overseas. We were delighted to welcome around thirteen members to the meeting and hope to see more Friends join us in November 2024. The Friends Committee are hugely appreciative of all the support our Friends give and are looking forward to what 2024 has to offer.

As always the AGM needs to deal with a number of items of formal business. A comprehensive Annual Report had been circulated as part of the AGM papers. Some highlights included the restarting of student Bursary Awards (standard excellent); the restarting of a full series of five very successful Fringe Concerts; the commissioning of further instrument drawings to add to the collection; and ongoing support to the Sypt Series of concerts.

In the course of last year we had two members events, one of which was a talk by Committee member Chris Kelnar who is also a volunteer. As a volunteer Chris has been undertaking research on the collection and gave an informative and very amusing talk on some of the outputs from his research. In the second event, John Kitchen provided an educational tour of the instrument collection with music and discussion. Both events were followed by wine and conversation. We are planning Spring and Autumn events in 2024 to which Friends will be warmly invited. We are also hoping to build contact with the other University Friends Groups through the auspices of David McLay, the University's Philanthropy Manager (Library and University Collections). In the course of the last year we also developed a Friends information leaflet.

One of the recent highlights has been the purchase of the Dolmetsch Manuscript to which the Friends contributed. Over the last twelve months, much detailed work has been carried out on the manuscript and in the course of 2024 it is very likely there will be events based on the manuscript which our Friends will be invited to attend. We hope to be able to report on this and other developments at the 2024 AGM.

The work of our Publications team is very important, with three of our Committee members (Arnold Myers, David Jenkins and Graeme Lyall)

looking after this area. Overall requests for publications remain down on previous years which is likely to be due to the impact of Covid. There are very recent signs that the position is improving and we will continue to monitor developments in 2024. We are very grateful for all the work undertaken by our Publications team.

We were delighted to welcome to the AGM Luke Whitlock, the first recipient of the Pamela Jackson Memorial Scholarship (see report elsewhere in this edition). Luke is a composer, orchestrator and educator as well as a producer and researcher for Radio 3. The title of Luke's Masters is 'Neglected Creatives: a portfolio of compositions exploring instruments made by women, accompanied by a public performance of these new works using the museum instruments for which they were composed'. Luke addressed the AGM with a mid-term progress update which the meeting was delighted to receive. We will communicate further with the Friends when outputs are further developed and very much look forward to welcoming Friends to be part of planned events.

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Become a Friend of  
St Cecilia's Hall and  
Museum



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Help us promote and celebrate the unique building that is  
St Cecilia's Hall and the musical instrument collection it  
houses: a place of performance, research and scholarship in  
the heart of a UNESCO World Heritage Site

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*Cover of the new Friends information leaflet*

Andrew drew attention to the recent Bursary appeal. Providing financial support for student bursaries is a core part of the work of the Friends. In order to be able to prudently continue with this work, an appeal for funds has been launched and we will be communicating further about this in 2024 (see p. 20 of this newsletter).

Dr Jenny Nex presented the Curator's report outlining a wide range of teaching research and community engagement as well as new instrument purchases. Jenny thanked all of the staff, volunteers and Friends for all their support.

The meeting also approved the Friends Annual Report and Accounts as well as the reappointment of the independent assessor, and confirmed that membership fees would remain unaltered for the coming year. In terms of formal business our constitution requires re-election every two years. Andrew Mackie (Treasurer) and Dorothy Wright (Secretary) were due for re-election with both willing to stand. The meeting approved continuation in their respective roles.

Since the AGM one of our Committee members Roger French has resigned. Roger set up our website and has curated it ever since. He has been a very supportive and valued member of the Committee and we would like to express our warm thanks to Roger for all that he has done. In the course of 2024, we are looking to further enhance our communication and engagement with members and will update further on this in due course.

Andrew also highlighted there remained a vacancy for the position of Chair of the Friends Committee as Dr Smith now resides overseas. We are very grateful for Dr Smith's continued support in chairing meetings and supporting the development of the Festival Fringe Concert Series in particular. If there is interest in taking on the Chair role please contact our current Chair, Dr Eleanor Smith, on [chairman@stceciliastfriends.org.uk](mailto:chairman@stceciliastfriends.org.uk) or Dorothy Wright on [dorothy374@btinternet.com](mailto:dorothy374@btinternet.com). There is a very active Committee which provides full support across all our activities.

At the conclusion of the AGM we enjoyed wine and conversation followed by a wonderful demonstration by Dr Jenny Nex of some of the instruments in the collection.

*Dorothy Wright*

## *Bursary Reports*

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### BAROQUE VIOLIN MASTERCLASS IN FRANCE

Thanks to the generous support of the Friends of St Cecilia's Hall, in June 2023 I was enabled to take part in a Baroque violin masterclass hosted by Les Arts Florissants. Titled 'L'éloquence du violon', the masterclass focused on the vocal ideals of French and Italian violin repertoire in the 17th and early 18th centuries. It took place in the Quartier des Artistes owned by Les Arts Florissants in Thiré, adjacent to the beautiful Jardins de William Christie, where the ensemble holds their annual summer festival.

I was one of seven young violinists selected from across Europe to take part in this masterclass, hosted by the Concertmaster of Les Arts Florissants, Emmanuel Resche-Caserta. Across three days of one-to-one masterclasses, we studied the relationships between vocal and instrumental music of the 17th and early 18th centuries in France and Italy. Each day started with readings from treatises and other primary sources, followed by discussions of the aesthetic and expressive aims they promoted. Each player would then perform a piece for the group from the relevant repertoire (wonderfully accompanied by Benoît Hartoin on the harpsichord), leading to further discussion of the technical and rhetorical means by which we could achieve these aims.

We all arrived in Thiré on the evening of 26th June, with enough time to share a meal and enjoy a lovely tour of the gardens by Emmanuel and Benoît. We learnt about the different 17th- and 18th-century gardens from across Europe that the Jardins de William Christie are modelled upon, and heard some amusing stories about the difficulties of performing outside on period instruments during hot and humid days in the summer festival there!

Day one of the masterclasses focused on Italian repertoire. In the morning, we read and discussed excerpts from Ganassi's *La Fontegara* (1535), Caccini's *Le Nuove Musiche* (1602) and F. Rognoni's *Selva de Varii Passaggi* (1620). Establishing the close relationships between early monody and the *stil moderno* sonata, performances of music by Fontana, F. Rognoni, Marini and others led to explorations of articulation, sound quality and various categories of

ornamentation. It was fascinating to discover how wide the range of options open to performers are in this repertoire, and to acknowledge the importance of making clear, conscious decisions between them. In the afternoon, we read excerpts from Geminiani's *Art of Playing on the Violin* (1751), Tartini's *Regole per arrivare a saper ben suonare il violino* (1760) and his letter to Maddalena Lombardini (trans. Burney, 1779). We noted the development in 'vocal' violin playing through to the sonatas of Corelli, Geminiani and Handel, with a particular emphasis on slow movements open to florid ornamentation. We learnt many valuable practice techniques for this style, as well as technical tips to achieve more efficient passagework and articulation.

Day two focused on French repertoire. Following readings of Couperin's *L'art de toucher le clavecin* (1716) and his introduction to *Les Nations* (1726), we also had the opportunity to read an article written by our tutor Emmanuel, soon to be published in an upcoming book. Here, he discussed the various roles of the violin within the French court. Performances of music by Couperin, Jacquet de La Guerre and Leclair facilitated discussions of Italian influences on French compositional and performance practices, the characterisation of ornaments and the role of French language in the development of a unique musical style. Being able to study the similarities and differences between French and Italian music in such a focused and violin-specific manner was



Baroque  
violin  
masterclass,  
June 2023



*Andrew Taheny (top) and Emmanuel Resche-Caserta, Concertmaster of Les Arts Florissants and masterclass tutor. Photos: Gilles Clavérolas*

very illuminating, as it dispelled a number of misconceptions whilst also acknowledging what remains ambiguous.

On day three, we prepared for a public concert in Thiré to share the work we had been doing in the Quartier des Artistes. Each of us picked one of the pieces we had worked on to present, and after some final coaching we performed for a warm and welcoming audience of locals, with Emmanuel introducing the key ideas of the masterclass and the context of each piece. I had the pleasure of performing alongside Emmanuel in Couperin's 'La Françoise' from *Les Nations*.

This masterclass was ideally timed to inform my Masters dissertation at the Royal Northern College of Music, which I submitted shortly afterwards. Titled 'Meaning and Expressivity in the *Stil Moderno* Sonata: A Case Study of G.B. Fontana's *Sonate a Violino Solo*', it primarily explored the cultural and philosophical background of the early sonata, as well as the perceived role of its performers. I was able to directly apply the theoretical and practical understanding I had gained over the course of the masterclass to my writing, and it was extremely useful to have one-to-one discussions of my ideas with such an expert as Emmanuel.

I am massively grateful to the Friends of St Cecilia's Hall for their support as, without it, I would not have been able to attend this masterclass. I feel that my taking part greatly deepened my understanding of this repertoire and its artistic demands, and gave me experiences that I know will inform my playing and musical outlook for years to come.

*Andrew Taheny*



## DARTINGTON SUMMER SCHOOL AND FESTIVAL 2022

In the summer of 2022, I attended Week 2 of the Dartington Summer School and Festival. That year, the Summer School was centred around the theme of elements of the planet – Water, Fire, Earth, Air. The theme of Week 2 was ‘Fire’; participants were encouraged to think about the power of music through this element. With the main focus of the week being on Baroque music (alongside folk music), there was a lot of music playing and listening, collaboration and discussions on early music.

The three courses I chose were ‘Piano Masterclass’, ‘Introduction to the Fortepiano’ and ‘Big Choir’. Throughout the week, I had three classes every day. In addition, concerts took place every evening in the Great Hall, with occasional late afternoon concerts.

### *Piano Masterclass*

The masterclasses were led by concert pianist Elena Riu. The repertoire I had prepared were Bach Partita No.1 (Prelude and Allemande) and Haydn Sonata in A-flat major Hob. XVI:46, I. Allegro moderato – in preparation for a performance in the September. Throughout the week, students were encouraged to work on both familiar pieces and others that were still in working progress. I had chosen to perform the Prelude and Allemande as

*Esther  
with  
Elena Riu*





I recognised significant areas to develop in those pieces, and Elena gave me useful pointers as to the directions I should be going when practising. In the masterclasses, much emphasis was placed on technique and interpretation; Elena encouraged me to develop my own interpretation, and pointed out what I should work on in relation to techniques. She provided useful advice on finger exercises and techniques I could incorporate into my daily practice routine, which have been helpful in improving my finger dexterity. Not only did I learn a huge amount from Elena in my own masterclasses, I also benefited greatly from observing others' sessions. The masterclasses were conducted in a relaxed and supportive manner, and I also enjoyed and appreciated discussions about the piano with my fellow classmates before and after class.

### *Introduction to the Fortepiano*

The fortepiano was regarded as commonplace among many great composers yet is an instrument that is often neglected nowadays – for this reason, I was very much looking forward to this course. This was also the only course of the week that was neither Baroque nor folk related, but on an instrument of the Classical era. Throughout the week, keyboardist Steven Devine covered a wide range of topics pertaining to the instrument – for example its organology, repertoire and



playing techniques – as well as other topics such as an introduction to less well-known composers from the Classical era. During the classes the historically informed aspect of performance was frequently stressed, and there were many opportunities for participants to perform and explore the instrument. We were encouraged to play regardless of previous experience, and I had the chance to play the first and second movements of Haydn's Sonata in A-flat major, Hob. XVI:46. Following my informal performance, Steven helpfully raised many of the areas that had been discussed in class – for example the use of the damper for enhancement and as a 'special effect' – and how my ornamentation could be done differently or changed. As a first experience of properly approaching another keyboard instrument it was certainly a very positive one, and inspired me to explore further on this instrument.

### *Big Choir*

Voice is my second instrument – I do not receive regular training, therefore I took the opportunity to join the choir at Dartington, which was led by

conductor Lawrence Cummings. We focused on G. F. Handel's 'Athalia' – the religious Oratorio sung in English – in preparation for the concert on the final evening of the week. Not being one of Handel's most well-known compositions, it was a rare chance to learn about this work. Although we did not have time to go through the whole score in detail, Lawrence always put an emphasis on harmony and enunciation, and even discussed some Baroque singing techniques. In addition, I particularly enjoyed the background information on the piece which was given during breaks, which deepened our understanding of the narrative and plot, and also helped with my interpretation of the music. The class concluded with a phenomenal performance on the Friday evening, along with singers Carolyn Sampson (soprano), Andrew Watts (countertenor) and students from the Vocal Masterclass, accompanied by the Baroque Orchestra of the week, consisting of advanced-level participants and led by Bojan Čičić.

Aside from the classes, I also greatly appreciated the opportunity to attend the evening concerts. Performers were invited from all across the UK (for example Ensemble Molière and the Academy of Ancient Music), and the tutors of the week also participated. It is always inspiring to see professional musicians performing on stage and after a long day of learning, being able to unwind with music made these evenings a particularly special and enjoyable experience.

I am extremely grateful for this opportunity to attend the Summer School. It was an incredibly eye-opening experience, and it allowed me to immerse myself in music without the distractions of daily life. Not only was I able to learn from the tutors, who were all passionate in sharing their expertise, it was also wonderful to be able to meet so many like-minded musicians with ambitions similar to my own.

*Esther Leung*



## A PASSION FOR THE BAROQUE VIOLIN

I am Elinor Haf Roderick, a final-year music student at the University of Edinburgh, and in 2023 I was fortunate enough to receive a St Cecilia Bursary Award for Baroque violin lessons, harpsichord accompaniment sessions, and Baroque violin maintenance costs. In this report, I want to share who I am, my Baroque violin journey, and what I look forward to playing with my Baroque violin.

I am passionate about live performances and am a member of several ensembles, including Edinburgh University's String Orchestra, Folk Society, and Klezmer band. I am a sought-after musician and have played at several independent events, such as the University's lunchtime concerts, the UNESCO Week of Sound with the Hans Gál trio, and the Edinburgh Studio Opera's productions of *Die Fledermaus* and *Hansel and Gretel*. I have also performed with the Edinburgh University Symphony Orchestra (EUSO), Edinburgh City Orchestra, Canongait Orchestra, and the Nevis Ensemble as part of the welcoming performance of Little Amal – a giant puppet that travelled 8,000 km in support of refugees at COP26. Additionally, I work as a community musician, leading community outreach programmes with the EU String Orchestra (of which I'm President) and 2 year-long Music in the Community placements at the Reid School of Music.

From a young age, I was instilled with a passion for Baroque violin by my teacher, Marc Elton, who specialised in Early Music and encouraged me to use the Baroque technique. When I began my studies in Music at the University of Edinburgh, I was limited to online classes and confined to my tiny dorm room. However, joining the EUSO opened new possibilities. Through EUSO, I attended virtual talks on Baroque string playing by Will Conway and Hilary Michael. This prompted me to explore this study area further and seek new opportunities to play Early Music. In my second year, I joined the University's Early Music Group, where I played with like-minded musicians who shared my passion for Early Music. This experience broadened my knowledge of repertoire, instruments, theory, and historically informed performances. We even had the privilege of performing at St Cecilia's Hall.

When I started borrowing the University's Baroque violin in my third year, I could explore the interplay of techniques and sensations of playing a Baroque violin. One of the most striking differences I found was the Baroque bow,



which requires a more relaxed and less rigid hold than the modern bow. This introduced a freedom of movement that feels both unconventional and liberating.

Thanks to the St Cecilia Bursary Award, I've had the opportunity to take violin lessons with Ruth Slater and harpsichord accompaniment sessions with Ciaran Walker.

This experience has significantly expanded my knowledge of Early Music. Since receiving the Bursary, I have discovered the music of female Baroque composers such as Isabella Leonarda and Élisabeth Jacquet de La Guerre. Recently, I performed 'Sonata Duodecima' by Leonarda with harpsichord at one of the University's lunchtime concerts. Although I played the sonata with the Baroque bow on a modern violin, I felt much more confident performing Early Music in front of others.

In the future, I am excited to perform Baroque repertoire on the Baroque violin with the harpsichord, take Baroque lessons, participate in Baroque masterclasses, and play in Early Music ensembles. I have also connected with a friend who plays the Baroque flute, and we have planned to play Baroque violin and flute duets together.

I am grateful for the St Cecilia Bursary Award as it has allowed me to discover another world of violin performance. I am forever thankful for the opportunities the Bursary has given me and keeps giving me.

*Elinor Roderick*



## *Bursary Fund Appeal*

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The Friends of St Cecilia's Hall Bursary Fund offers awards to students of early music and related subjects. Awards are made annually and are to assist with expenses related to projects involving early music and early music technology. The awards may be used for travel, fees and similar costs relating to special projects, but not for regular classes or tuition. Over the last few years the Friends have awarded between two and five Bursaries each year. Bursary winners are required to provide a written report on the use of the award monies, which may be published in *Soundboard*. Supporting students of early music in this way is a core purpose of the charitable activities of the Friends.

Examples of activities funded have been given in the preceding pages. The Friends' Committee has been pleased and impressed with the quality and diverse range of projects from applicants, and delighted with the feedback following completion.

The magnitude of individual awards ranges from £175 to £800 and the overall amount awarded each year ranges from £1200 to £2900. The Committee believes that the annual Bursary Awards in support of music students is a core objective and should continue. It considers that a minimum sum of £2500 per year is required to sustain the Fund and ensure that no application satisfying the award conditions is declined. The Bursary Fund has reduced substantially over the past years and the Committee is exploring ways of refinancing it. It is intended that one concert in our Festival Fringe series will be dedicated to the Bursary Fund. The Committee has also decided to launch this appeal to the Friends and other like-minded supporters of early music.

The Committee would be delighted and very grateful if you were able to support the Bursary Fund by making a single or regular donation. You can donate by cheque or bank transfer using the information opposite. You can also Gift Aid your donation by completing and signing the Gift Aid form.

We hope that you are able to support the continuation of the Bursary Fund and thank you for your continued support of the Friends of St Cecilia's Hall and Museum.

*Eleanor Smith*

## BURSARY FUND APPEAL

**Donations by post to:** Hon. Treasurer, Friends of St Cecilia's Hall,  
1 Niddry Street, Edinburgh, EH1 1NQ  
(Cheques payable to 'Friends of St Cecilia's Hall and Museum').

**Donations by bank transfer (including standing orders):**  
Friends of St Cecilia's Hall and Museum; Sort Code: 80-11-00,  
Account No. 06064649.

### **Gift Aid**

If you are a UK taxpayer, you can use Gift Aid to make your donation worth more at no extra cost to yourself. For every pound you give, we can claim extra from HMRC. Just complete and sign the declaration below.

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### **Gift Aid Declaration**

Name: .....

Address (inc. postcode): .....

.....  
I would like the Friends of St Cecilia's Hall and Museum to reclaim the tax on any eligible donations that I will make until further notice. I am a UK taxpayer and understand that if I pay less income tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year, it is my responsibility to pay any difference.

Signature: .....

Date: .....

*Please return the declaration to:* Hon. Treasurer, Friends of St Cecilia's Hall and Museum, 1 Niddry Street, Edinburgh, EH1 1NQ



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