



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

**Celebrity Recital  
May 6<sup>th</sup> 2025**

**A Scottish Spring**

**Huw Daniel (violins)  
Jan Waterfield (keyboards)**

**<http://www.friendsofstceciliashall.com>**

## Georg Muffat (1653 – 1704)

### *Sonata in D major (1677)*

#### Violin, anon. c. 1720 (MIMEd 1772)

This instrument may be English or Scottish. Almost all pre-1800 violins have been altered to give them greater power and more brilliance of tone to ‘compete’ with other instruments and to better project in larger halls for public performance rather than domestic music-making. However, this instrument is rare in that it is virtually unchanged and still has a shorter, fatter neck which projects parallel to the sides of the instrument, and a shorter, wedged fingerboard (7<sup>th</sup> and higher positions were called for only in the later 18<sup>th</sup> century). It has a lower, flatter bridge, lower tension gut strings, and a shorter thinner base-bar and thinner soundpost. Although it has had some alterations, probably towards the end of the eighteenth century, it is still in close to original condition.

#### Harpsichord by Thomas Barton, 1709 (MIMEd 4479)

Thomas Barton was born in Shoreditch in central London and was baptized on the 1st of January 1685. He remained in London for his whole life and was apprenticed to the eminent virginal, spinet and harpsichord maker Stephen Keene (who made the virginal, MIMEd 4308 in this Collection) for seven years from 1699.

This single manual harpsichord is Barton’s earliest surviving instrument. In the 17<sup>th</sup> century English tradition, it is one of a very few English 18<sup>th</sup> century harpsichords in existence and Barton’s only surviving harpsichord. The keyboard is a replacement based on an original by Barton and the split keys in the bottom octave allow for a few extra notes in the bass (a device known as a broken octave). It was discovered after lying undisturbed in a hay loft for a very long time and underwent extensive repairs in 1993–5.

Georg Muffat was a Savoyard organist working in South Germany. His surname is an old form of ‘Moffat’ – Georg was of Scottish descent on his father’s side, his ancestors having moved to France in the early 17th century. He was an important composer of instrumental music and wrote authoritatively on performance practice. As a young man he travelled widely (Paris, Bavaria, Vienna, Prague, Rome and Augsburg) before holding posts under Heinrich Biber in Salzburg, and in Passau. Influenced by his contacts with Lully and Corelli, he did much to incorporate both the French and Italian styles into German music. With the sole exception of this *Sonata*, which was composed in Prague and survives as an autograph manuscript, his music is preserved exclusively in printed editions such as his *Florilegium Primum* and *Florilegium Secundum* (‘First and Second Bouquets’) from 1695 and 1698 respectively.

## Francesco Geminiani (1687 – 1762)

### *Lady Anne Bothwell's Lament*

### *Auld Bob Morrice from 'A Treatise of Good Taste in the Art of Musick' (1749)*

#### Violin, anon. c. 1720 (MIMEd 1772)

#### Harpsichord by Thomas Barton (MIMEd 4479)

Francesco Geminiani was the most important Italian violin virtuoso resident in Britain as a teacher, composer and player. He arrived in London in 1714 and is said to have played for George I in 1716 with Handel as his accompanist. Like Muffat, he was responsible for several important treatises on performance practice. He had a number of aristocratic pupils.

*Lady Anne Bothwell's Lament* is a traditional Scottish ballad that portrays the sorrow of a woman scorned. Anne expresses her sorrow over being abandoned by the unfaithful lover who fathered her illegitimate child. It is amongst Geminiani’s arrangements of Scottish songs which he dedicated to Frederick, Prince of Wales, one of his patrons.

On 9<sup>th</sup> March 1566, David Rizzio, secretary and (possibly) lover of Mary, Queen of Scots, and a talented musician, was brutally murdered in the queen’s bedchamber at the Palace of Holyroodhouse. Among the seven tunes attributed to Riccio by William Thompson in “Orpheus Caledonius”, one is the Air *Auld Rob Morris* (or *Auld Bob Morrice*). It is the eleventh of fourteen ‘Songs, Sonatas and Airs’ included in one of Geminiani’s treatises, again dedicated to Frederick, Prince of Wales.

The violin was introduced in Scotland towards the end of the 17<sup>th</sup> century. It quickly became an integral part of musical life, whether in concert halls (including the St. Cecilia's Hall from 1763), or for country dancing including the Scottish tradition of 'fiddle' music. Together with the bagpipe and clarsach, it may be considered as one of the three 'national' instruments of Scotland. This Collection now holds a fine selection of Scottish instruments spanning the period from the early 19<sup>th</sup> to the early 20<sup>th</sup> centuries. For much further information about the following (and many other) Scottish makers, see David Rattray: *Violin Making in Scotland 1750–1950*, 2006.

### **Ludwig van Beethoven (1770 – 1827)**

#### ***Sonata for Piano and Violin in F major Op.24 'Spring Sonata' (1801)***

##### **1 Allegro**

###### **Violin: Thomas Hardie, Edinburgh, 1846 (MIMEd 6617)**

Thomas (1803–1856) was the son of Matthew Hardie, a renowned Edinburgh maker (see violin MIMEd 3015) and took over his father's business when the latter died in a poorhouse in 1826. Both modelled their instruments on the classical form of Stradivari, and both lived lives scarred by financial difficulties, teetering between poverty and (relative) prosperity. Thomas's instruments are generally well made and of sound quality although less precisely crafted than his father's. Described as "a hard living man whose habits sabotaged his great skills and prospects", he died after a scalp wound sustained after falling down the steep steps in Advocate's Close where James Boswell had also nearly perished after a major drinking session in 1774. Like his father, he is buried in an unmarked grave.

##### **2 Adagio molto espressivo,**

###### **Violin: Alexander Murdoch, Aberdeen, 1873 (MIMEd 6618)**

Murdoch (1815–1891) was a cart- and plough-wright before turning to carpentry and (finally) violin-making. Described by Rattray as a "prolific but often derided maker", he was largely self-taught and his high arching instruments are reminiscent of the Norwegian Hardanger fiddle. An acquaintance who criticised Murdoch's work saying "Man, thae sound-holes are no like the soundholes of Stradivari" received the reply "Maybe no, but what's to hinder me to improve on Streddyvaris [sic]." Nevertheless, this is certainly a well-crafted instrument.

##### **3 Scherzo & Trio**

###### **Violin: Alexander Murdoch, Aberdeen**

##### **4 Rondo Allegro non troppo**

###### **Violin: James Briggs, Glasgow, 1909 (MIMEd 6720)**

James William Briggs (1855–1935) was a "well-known maker, expert and dealer" (Rattray) active in Glasgow from 1893 until 1931. He was born in Wakefield, Yorkshire and his father, a violinist and Quaker disapproved of his son's choice of career. Nevertheless, James was apprenticed to William Tarr in Manchester. Although still listed in 1881 as a commercial traveller, he set up his own business in Wakefield. Although it progressed slowly, it was boosted by the award of a Gold Medal in Leeds in 1890 and, subsequently, by diplomas from Paris and Vienna.

The arts were flourishing in Glasgow by the second half of the 19<sup>th</sup> century, and Briggs' relocation there in 1893 was well timed. His shop was, successively, at 99 Cambridge Street, 122 Sauchiehall Street and, from 1903 to 1935, 8 Cambridge Street. He was an honorary associate of the Glasgow Society of Musicians to whom (with the assistance of his son, Harry, who also became a maker and inherited the business) he gave a demonstration of the art of violin making in 1925. His instruments are very well crafted and based on either those of late Guarneri 'del Gesù' or (as in this elegant instrument) mid-period Stradivari. It has a fine, warmly coloured, oil-based varnish (see also David Rattray: *In Focus: A 1909 Violin by James W Briggs*; The Strad, 24/11/2023).

##### **Square Piano by Andrew Rochead, Edinburgh, 1805/6 (MIMEd 4325).**

In the age of domestic music making, small and inexpensive square pianos were placed against a wall and became extremely popular and fashionable. This instrument has a single pedal for raising the dampers. It has a mahogany case edged with satinwood. It dates from when Rochead (probably originally 'Roughead' and pronounced in the Scottish fashion) traded at 4 Greenside Place. Scottish makers followed the fashions of London, both in the design of their instruments and in opening showrooms to entice potential clientele. Rochead's pianos closely followed designs patented by Broadwood and Sons and may even have incorporated parts supplied by that London firm. Rochead started his business in Edinburgh's Old Town, later moving to the more fashionable New Town, and eventually opening a showroom on Princes Street.

Beethoven composed both his fourth and this, his fifth 'violin sonata' – "Deux Sonates pour le Pianoforte avec Violon" – in 1800. F major seems for Beethoven, both here and in his 'Pastoral' Symphony (1808), and as for Haydn, "the key on which to meditate on the joys, but also on the spiritual inspiration of Nature" (Angus Watson). The sonata is dedicated to the skilled, amateur Viennese violinist Count Moritz von Fries. The nickname for this lyrical and expansive sonata was not the composer's, but it feels appropriate from the very beginning.

Chris Kelnar



**Huw Daniel** was a pupil at Ysgol Gyfun Ystalyfera, South Wales, and an organ scholar at Robinson College, Cambridge, where he graduated in 2001. He then studied the baroque violin at the Royal Academy of Music for two years with Simon Standage. In 2004, Huw was a member of EUBO, the members of which formed Harmony of Nations and went on to play together and record two CDs. He was the leader of Orquestra Barroca Casa da Música, Porto 2004-2021, and is now one of the four leaders of the Orchestra of the Age of Enlightenment. He is a long-standing member of the Dunedin Consort and has played on many of the Dunedin recordings including the Bach double violin concerto with Cecilia Bernardini. He is also a member of the Irish Baroque Orchestra. As guest-leader he has played and recorded with EUBO, the English Concert, the King's Consort, the Sixteen, and Barokkanerne Oslo. Huw normally plays a violin by Jacob Stainer, 1665.



**Jan Waterfield** studied musicology, piano & harpsichord at Cambridge University & the Royal Academy of Music. She is now based in Edinburgh, sometimes teaching at the Royal Conservatoire in Glasgow & also travelling throughout the UK & the rest of Europe as a chamber musician & soloist. As well as being principal harpsichordist of the Gabrieli Consort & players, she is also a regular collaborator with the Dunedin Consort, Marian Consort & the Scottish Chamber Orchestra. Notable recordings include the Gabrieli Consort's award-winning 'New Venetian Coronation' (both as player & researcher), the Gabrieli's ground-breaking 'King Arthur' & the remarkable SDG Bach cantata recordings. Recent projects have included playing an 1834 Erard grand piano at the opening concert of the 2024 Edinburgh Festival & performing on the new baroque organ in the Tivoli Vredenburg Hall in Utrecht.