



The Friends of
St Cecilia's Hall
present
Sounds
of St Cecilia's

Saturday *23 August 2025 at 3pm*

*The Art
of the Arranger*



Gerry McDonald - Recorder

John Kitchen - Harpsichord

Arcangelo Corelli (1653–1713)	Solo in G minor for recorder and bass <i>Preludio (Vivace) • Corrente • Sarabanda (Largo)</i> • <i>Giga</i>
Georg Philipp Telemann (1681–1767)	Nouvelle Sonatine in C minor for recorder and bass <i>Largo • Allegro • Dolce • Vivace</i>
Johann Sebastian Bach (1685–1750)	Trio in F major for recorder and harpsichord <i>Allegro • Largo • Allegro</i>
Georg Philipp Telemann	Solo in F minor for recorder and bass <i>Triste • Allegro • Andante • Vivace</i>
Nicolas Chédeville (1705–1782)	Sonata in G minor for recorder and bass <i>Vivace • Fuga da capella • Largo</i> • <i>Allegro ma non presto</i>

**Audience members are kindly requested not to climb on to the stage
before, during, or after the performance.**

Our grateful thanks go to Jonathan Santa Maria Bouquet for all the hard work preparing the instruments, and to Jenny Nex and the staff of St Cecilia's Hall for facilitating these Fringe Festival Concerts.

Gerry McDonald studied at the Royal Academy of Music where he won several major prizes and scholarships. He originally intended to pursue a career as an orchestral cor anglais player, but developed an interest in the recorder which led to him being one of the few present-day musicians to re-create the baroque practice of multi-woodwind competence. For over 30 years he maintained a London-based profile as a mainly solo and chamber musician, performing on recorder, traverso, baroque oboe and chalumeau. He has made regular concerto appearances in the South Bank Centre, St John's Smith Square, St Martin in the Fields and the St Anne's Bach Festival. His teaching activities have included the four London Music Colleges, London and Kingston Universities and the Colchester Institute. His work has been featured on BBC Radio 3 and BBC Scotland, and he has recorded the Handel 'hautboy concertos' with John Eliot Gardiner and Vivaldi trios with Badinage. On a more frivolous note, he has also been seen on TV with Jeremy Beadle and onstage with Rainer Hirsh, who at their next meeting backstage at the Purcell Room cowered away, exclaiming in horror "It's the man from Edinburgh!" Make of that what you will.

John Kitchen is Director of Music at Old Saint Paul's Episcopal Church in Edinburgh, and Edinburgh City Organist with performing and curatorial duties at the Usher Hall. He is also Edinburgh University Organist and is much involved with the Collections of Early Keyboard Instruments here at St Cecilia's Hall, most of which he has recorded for the Edinburgh-based label, Delphian Records. He has made a number of organ recordings for Delphian, including three on the organ of the Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. He teaches harpsichord in St Mary's Music School, and is much in demand as a continuo player, accompanist, tutor, lecturer, writer, adjudicator, reviewer and recording artist.

Recorder after Thomas Stanesby Senior by Tim Cranmore.

Thomas Stanesby senior, was born in 1668 in Moorly Lyme, Derbyshire. Little is known about him, apart from the existence of 20 of his instruments (eleven recorders), some of them of superb quality. He established his workshop in London and was succeeded by his son after he died in 1734. While there are no examples of the father's work in the Edinburgh collection, there are several flutes by Stanesby Jr.

Instrument builder Tim Cranmore has been making historical copies of recorders since 1978, when he was encouraged by his recorder teacher to make copies of instruments (including those in the Bate collection). He aims to make his instruments sound as close as possible to their historical originals.

Single-manual harpsichord, Thomas Barton, London, 1709.

This is the only surviving harpsichord by Thomas Barton, and one of very few extant early eighteenth-century English harpsichords; it forms part of the Rodger Mirrey Collection which was generously donated to the University of Edinburgh in 2005. Our view of English harpsichords is largely coloured by instruments dating from after about 1730, and so it is instructive to hear the rather different, 'earlier' sound of the Barton. It has two sets of 8' strings, and its modest size and unpretentious appearance do not prepare the listener for the extraordinarily rich and characterful sound which emerges.



To learn more about the Barton harpsichord, scan this QR code which will take you to the free Museum guide on Bloomberg Connects.

You can continue to use this Guide to explore the collection by typing in the catalogue number in the instrument descriptions.

The Friends of St Cecilia's Hall and Museum

St Cecilia's Hall, Edinburgh, the oldest purpose-built concert hall in Scotland, houses the University of Edinburgh's Musical Instrument Collection, including the Anne Macaulay Collection of plucked stringed instruments, the Shackleton Collection of wind instruments, and the Raymond Russell and Rodger Mirrey Collections which illustrate the development of keyboard instruments from the sixteenth century onwards.

We:

- *volunteer as stewards and hosts at events*
- *organise a popular Edinburgh Festival Fringe concert series.*
- *sponsor bursaries and a scholarship*
- *sell books and technical drawings.*
- *help to purchase historic instruments for the museum*

The FoSCHM have been a registered charity since 1971.

The Friends of St Cecilia's Hall warmly invite you to join their association. *Benefits of being a Friend include: Social events and volunteering opportunities, reduced prices for FoSCHM Fringe concerts, copies of 'Soundboard' magazine, and reduced prices on selected publications and recordings.*

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