



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

Wednesday *13 August 2025 at 3pm*

# *Delights for Violin and Harpsichord*



George Weir – violin

John Kitchen – harpsichord

**Johann Sebastian Bach**

(1685-1750)

**Violin Sonata in G BWV 1021 (1731-4)**

*I. Adagio • II. Vivace • III. Largo • IV. Presto*

**Johann Joseph Vilsmayr**

(1663–1722)

**Partita No. 1 in A for solo violin (1715)**

*I. Prelude • II. Aria • III. Sarabande*

*• IV. Gavott • V. Minuett • VI. Aria*

*• VII. Minuett • VIII. Aria*

*• IX. Minuett • X. Gigue. Presto*

**Arcangelo Corelli**

(1653–1713)

**Violin Sonata in A No. 6 Op. 5 (1700)**

*I. Grave • II. Allegro • III. Allegro*

*• IV. Adagio • V. Allegro*

**George Frideric Handel**

(1685–1759)

**Overture in *Rodelinda* (1725)**

**GF Handel**

**Violin Sonata in D No. 4**

**Op. 1 HWV 371 (1730)**

*I. Affettuoso • II. Allegro • III. Larghetto •*

*IV. Allegro*



*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.*

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

**George Weir** is a Scottish violinist who has just completed his studies at the Royal Conservatoire of Scotland under Hector Scott. A passionate chamber musician, he performs regularly in duo and quartet settings and receives coaching from leading musicians, including members of the Edinburgh and Brodsky Quartets. As a member of the Gossamer String Quartet, George has enjoyed performing widely across Scotland with them.

George has taken part in masterclasses with Anthony Marwood and Joseph Swensen among others, and received baroque violin lessons from the late David Watkin, Matthew Truscott, Bojan Čičić, Harry Bicket and Ruth Slater. He has performed in a side-by-side with the Dunedin Consort in *Messiah* under Butt's direction.

An advocate for music education, George is an ambassador for the Benedetti Foundation, supporting inclusive and inspiring musical experiences for young people. His creative interests extend beyond classical music, with collaborations including Celtic Connections, the Orchestral Qawwali Project with Anoushka Shankar, and Martyn Bennett's Grit Orchestra at the Edinburgh International Festival.

When George isn't busy playing the violin, you can catch him spending time with his friends and family, playing tennis or supporting Celtic FC.

**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 also 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.

George plays on a **Francesco Maurizi** violin made around 1830-40. Born in Appignano in 1816, Francesco Maurizi was almost entirely self-taught and alternated his violin making practice with farming in the Marche region of Italy. Maurizi was a prolific and fairly consistent maker: the rustic nature of his work is tempered with stylistic consistency and care, and for this reason his instruments are well-regarded by violinists. Following his death in 1903, his son Giovanni continued the workshop. (Florian Leonhard, *The Makers of Central Italy: Marche and Umbria*).

### **Double-manual harpsichord, Jacob Kirckman, London, 1755. MIMEd 4330**

The prolific Jacob Kirckman was born in the Alsace near Strasbourg and emigrated to England in the early 1730s. He became a naturalised British citizen in 1755, the year in which this harpsichord was built. It was part of Raymond Russell's original collection, and is reputed to have been his favourite harpsichord. In contrast to many rather plain English instruments, it is extremely richly decorated, with lavish marquetry work and figured walnut panels. Apart from its importance as a musical instrument, it is a superlative example of English furniture design and execution. It has the usual English disposition with two sets of 8' and one set of 4' strings. There is an extra set of jacks placed so as to pluck the strings very close to the nut, giving a bright nasal sound, and sometimes rather inappropriately called the 'lute' stop.

## ***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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