



SOUNDBOARD

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

NO. 41, SPRING 2026



THE FRIENDS OF ST CECILIA'S HALL AND MUSEUM

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Front cover: Jan Waterfield (harpsichord) and Huw Daniel (violin) performing at our
Friends Spring Event (photograph by Jean Allen).

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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 should be able to find a joining form on our website:

<https://friendsofstceciliashall.com>

Alternatively, anyone interested in joining the Friends can write, requesting
the necessary forms, to: Hon. Treasurer, Friends of St Cecilia's Hall and
Museum, Niddry Street, Edinburgh, EH1 1NQ.

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From the Chair's Desk

Greetings to all our Friends from me as your new Chair. I hope you enjoy this edition of *Soundboard*.

I am grateful, and honoured, to have been formally elected to the Chair at the AGM in November. It is a pleasure to thank Eleanor Smith-Guido, my predecessor, for her tireless work in the role, and her support for Friends activities more widely. I am pleased that Elly has agreed that we can still call on her knowledge and experience from time to time, and your Committee will be thanking her on a more personal basis when Elly is next in Edinburgh.

Since I was co-opted as Chair in April 2025, your Committee has been very busy discussing and implementing a strategy to develop ways to encourage new Friends to join us, whether as Single or Joint, Annual or Life Members. It has been gratifying to see how many of you have, indeed, newly joined us following the successful Friends Spring and Autumn 2025 Concert Events, the spring launch of the splendid new website, and a wider social media presence more generally. If you have any friends or other family who would still be interested in joining our “Family” of Friends, please do encourage them to do so.

Those events combined music making of the highest quality on some of the Museum's recently acquired instruments and some others in the Collection, with additional spoken information about the instruments played. As always, we are most grateful to Jenny, Sarah, Jonathan and all the other staff at St Cecilia's for their help and support which enables these and other Friends Events.

Just a quick reminder that there is, sadly, **no access to the Concert Hall and Museum for the time being** whilst the University's essential building works improve “insulation and conditions” for the Collection. At present, it is hoped that these will be completed “by June”.

Meanwhile, we can look forward to our Spring Event (26th May, 2.00 pm–8.00 pm) entitled ‘*Three centuries of Edinburgh Organs*’ which will take the format of a tour with Dr John Kitchen, University of Edinburgh and City Organist. Full details will be coming out very shortly in a separate email so please look out for it as places will be limited. Plans are also advancing for a

Summer Joint Event with the Friends of the University Library at the beginning of July, and our August Fringe Concerts series. The Friends Autumn Event is planned for Tuesday 6th October to encourage attendance whilst early evenings are still light and, one hopes, not yet too chilly. These remaining specific dates and much further detail will be confirmed and circulated very soon.

We intend to ensure that *Soundboard* continues to appear on a regular basis as an important link between Friends, near and far, and your Committee. There is no need, here, to repeat much information provided to you in the Annual Report and previous AGMs, including the most recent, reported here, and supplemented by the other articles below.

The purpose of the Friends remains, as stated in our Constitution, to “promote knowledge of, engagement with and participation in the work of the St Cecilia’s Concert Hall and Museum”, and to enhance “access, knowledge and research into the musical instrument collection”. Just a reminder, therefore, that we plan to seek your views via a short questionnaire about Friends activities generally, including as to whether you feel that you have any skills, time and enthusiasm that could help your Committee, whether on a practical level or otherwise, in fulfilling these responsibilities.

Meanwhile, our provision of Bursary Awards continues apace. A report from one of the 2025 bursary recipients, George Weir, is included below. His comments gratifyingly detail why these Awards are so important, as do many previous reports and more informal feedback. It is our intention to continue to highlight our Bursary Awards with regular reports in *Soundboard* and arrange events (talks and/or performances, as appropriate) from recipients past, present and future. Any additional financial support you are able to give to this important way of helping young musicians and budding organologists is always welcome; details on how to donate are given on pages 19–20.

Highlighting the ongoing financial commitment to the Pamela Jackson Scholarship Awards and our engagement with the recipients, a first interim report from the current Scholarship holder, Jingyi (Samantha) Du, who has now been in post for several months, is also included below.

Finally, I thank the other Office bearers and Committee members for their continuing and valued support, and Erica Schwarz for, once again, making *Soundboard* so visually attractive.

Chris Kelnar

Report from the Annual General Meeting (AGM)

The Friends held a very successful Annual General Meeting on 29th November in St Cecilia's Laigh Hall. We were delighted to have so many Friends join us for the AGM. It was the first occasion that Chris Kelnar had chaired the meeting and he went on to be formally appointed as Chair. We are delighted that Chris agreed to take on this role and to give us the benefit of his extensive knowledge of music and the instrument collection. We look forward to drawing on that knowledge in the future.

Another couple of formalities. Andrew Mackie was re-elected for a three-year term as Treasurer and Dorothy Wright similarly as Honorary Secretary. As we continue to attract new Friends and become more proactive in engaging with our membership, we are grateful to the Committee, wider Friends group and the Hall team for all that they do.

Turning now to other business conducted at the AGM, the meeting endorsed updates to our Constitution. The Office of the Scottish Charity Regulator (OSCR) is looking for regular reviews of charity constitutions to make sure Trustees are aware of their responsibilities. To this end, Andrew Mackie our Treasurer advised the meeting we were producing guidance for the new Trustees which I can report has now been completed. In amongst what were minor changes, we have taken the opportunity to increase the term of the Office bearers from two to three years, which was agreed.

The Treasurer reported that the Friends had a stable financial position, however in order to be sustainable in the future, particularly in relation to the Bursary Fund, we want to take the opportunity in 2026 to showcase the impact of our Bursary Awards and to promote financial support for this very worthy aspect of the work of the Friends. No details yet and more information will be circulated in the next few months.

We had a comprehensive update on the impact of our new social media presence which is enabled by our new website and Facebook in particular, with 1,800 visits to our website, 4,100 views of the website and 280,000 views on Facebook. We plan to continue the use of our social media platforms in 2026.

We reported that the second Pamela Jackson Scholarship had been awarded to Jingyi (Samantha) Du who is working on a project that brings together

organology, musicology, museology and Chinese philosophy to explore how we display and interpret instruments focusing on Scottish and Chinese instruments in particular. Samantha has given us an update in this edition of *Soundboard*.

As is customary after the formal business of the AGM was concluded, John Kitchen gave a short concert on the chamber organ in the Syper Concert Hall with a programme which included William Byrd, Henry Purcell and John Stanley amongst others, which was followed by a glass of wine and conversation back in the Laigh Hall.

Dorothy Wright



The Claviorgan in Gosford House

Some of you may have visited Gosford House, near Longniddry. It is the seat of the Earl of Wemyss and March and is a wonderful and extensive house set in 5,000 acres of land. The architect was Robert Adam, and the house was not finished until the early years of the 19th century. Since then it has undergone various changes and transformations; you can read all about it on the Gosford House website.

As part of the Lammermuir Festival, I was there in September 2025 to play on the wonderful claviorgan of 1745 which lives there. It has been in the family ever since, although in Gosford only since the late 18th century. What is a claviorgan? (sometimes called claviorganum or ‘organised harpsichord’). It’s a combination harpsichord and organ; as you can see from the image (overleaf), this one has a large two-manual harpsichord sitting on top of a set of organ pipes, housed in the lower part of the instrument. Some years ago, Dr Eleanor Smith-Guido – until recently the distinguished Chair of the Friends – carried out detailed research into claviorgans, and wrote a very interesting and significant PhD on them. One of the main things she discovered was that such instruments were far commoner in the historical period (16th–18th century) than had previously been thought; she found several hundred references to them.



Few historical examples are extant today, and Gosford is the only complete example in Britain. The St Cecilia's Collection includes the harpsichord part of one, but it's now separated from the organ pipes. Some builders (including colleagues of Dr Smith-Guido at Göteborg University where she is an Associate Researcher) have built replicas in recent years.

At Gosford, Elly provided a commentary about the instrument as part of the presentation; also present were Willie Hendry, John Raymond and David Loosley, who had all laboured long hours, over a period of months, to bring the instrument to a

reliable performance standard, and to get the harpsichord and organ in tune with each other! It's a very complicated piece of kit.

Handel used a claviorgan in some of his oratorio performances. It seems that he himself led the complete ensemble from a central harpsichord, and his assistant (and later amanuensis), John Christopher Smith, played on a claviorgan. Smith would have played most of the time, in the arias and choruses, and would have used both harpsichord and organ sounds as he felt appropriate. (I once took part in a performance of Handel's *Samson* directed by Ton Koopman, where we tried to recreate this set-up. Ton had his own harpsichord, and I had a second harpsichord and a chamber organ – but I had to swivel round from one to the other and couldn't play them together!) We know that Handel's claviorgan was of a different set-up from the Gosford one. Handel's organ pipes were distant from the player, and so closer to the oratorio chorus, and the keyboard was connected by long trackers – the so-called 'long action'.

As can be seen in the image, the Gosford claviorgan has its pipes in the lower part of the casework under the harpsichord and everything is very compact. This makes maintenance quite a challenge, as the pipes are rather congested, some vertical and some horizontal (see image).

People ask what music was written for such instruments, and the answer is ‘none, specifically’. I believe that claviorgans were primarily used for accompanying and for continuo work in the 18th century, although of course solo keyboard music can be played on them. In our concert, I played some solo Handel, and accompanied the wonderful soprano Mhairi Lawson in songs by Handel, Purcell and Dibdin (he of ‘Tom Bowling’ which is what she sang). My job was to work out how to use the available resources to best effect – and these resources are considerable.

You can play the organ and the harpsichord separately, or together. Of the two keyboards, the top one plays only one set of harpsichord strings; from the bottom keyboard you can play all the registers (= sets of strings) of the harpsichord, and also the organ. Like most large 18th-century harpsichords, this one has three registers which can be played in different combinations, and also a fourth register, sometimes called the ‘nazard’, which makes a rather nasal sound because the upper-manual strings are being plucked by different plectra nearer the tuning-pin end. The organ has five stops offering different pitches which can be played separately from the harpsichord, or along with it on the bottom keyboard. So there is ample scope for exploring a variety of sounds. It also has a pedal which opens a panel in the lower part, offering a swell effect. The whole thing is quite complicated to operate smoothly.



My solo Handel piece was the so-called ‘Harmonious Blacksmith’ variations. Variations give plenty of opportunities for varying the registers used and I exploited this to the full. Similarly, accompanying Mhairi’s songs offered much scope for changing the tone colours in ways appropriate to the music. But you have to work this out for yourself; such decisions were and are the responsibility of the performer.

The Gosford instrument was built by two of the foremost London-based builders of the period: Kirkman (harpsichord) and Snetzler (organ) – so

it is a top-of-the-range instrument. The present Earl of Wemyss, who arranged for its restoration, is rightly very proud of it and is planning to write a monograph about it, in conjunction with Elly and myself; there are also plans to record it. As I said above, do consult the Gosford House website which offers many more photos and information. And do visit if you get the chance! It's a wonderful house, and I'd *love* to live there – although it's apparently freezing in winter!

John Kitchen



A version of this article appeared in December 2025 in Console, the magazine of the Edinburgh Society of Organists.



Pamela Jackson Memorial Scholarship Stage Report

This short update is intended for the Friends of St Cecilia's Hall and Museum (SCH) and reports on my progress as the Pamela Jackson Memorial Scholar during the first stage of my MScR Musicology research placement. My dissertation project develops an object-led inquiry into 'silent instruments' in SCH's collections, asking how instruments continue to carry historical, cultural and philosophical significance when they are not or cannot be sounded and how this 'silence' is shaped by conservation requirements, cataloguing practice, exhibition design and interpretive writing. In this context, 'silence' is treated not simply as the absence of sound but as a curatorial and material

condition that affects what can be demonstrated, discussed and experienced in a museum setting.

Over the past semester, under the instruction of my supervisor Dr Jenny Nex, my work has progressed in three main areas. First, through a regular volunteer-based research project at SCH, I contributed to the Chinese interpretation provision by translating a substantial portion of the gallery labels and standardising key terminology for consistency and clarity. Alongside this, I assisted with verification work on selected East Asian holdings. This strand of work produced a concrete collections outcome: a zither-type instrument that had previously been informally understood as a Chinese *Zheng* was reassessed through close attention to form and contextual evidence and is now best identified as a *Dan tranh* (Vietnamese zither), strengthening the accuracy of the object record and its interpretive framing. Secondly I undertook methodological training through coursework in collections and curation theory and applied these approaches in a virtual-curation project and an accompanying academic essay, using curatorial narrative as a way to test research questions and interpretive strategies. Thirdly, I advanced a conference and publication pathway around ‘silent instruments’ and the question of what remains of music when performance and sounding are constrained or withheld. This work has led to two accepted conference presentations: the 19th Triennial Conference of the International Society for the Study of Time (ISST), *Time and Entanglement* (University of Cagliari, Sardinia, 28 June–3 July 2026), and the conference of the Royal Musical Association Music and Philosophy Study Group (Dublin City University, 9–10 July 2026).

In the next phase of scholarship, I will focus on three interlocking objectives: beginning sustained dissertation drafting, with case studies grounded in SCH holdings and interpretive contexts, meanwhile developing both conference papers into full presentations and shaping the core arguments into journal articles for submission; and continuing collation, verification and stylistic proofreading of SCH’s Chinese label translations, with any discrete research findings (for instance on instrument identification, classification or interpretive framing) selectively developed into a short scholarly piece.

Jingyi (Samantha) Du



Bursary Report

St Andrews Baroque Course

In August, the St Cecilia's Bursary Award allowed me to attend the St Andrews Baroque Course. This was a truly wonderful experience, where I had the opportunity to learn from some of the UK's leading baroque musicians, including Rachel Podger, Lucy Russell, Lawrence Cummings and John Butt, to name just a few.

On Monday, the first day of the course, I had the exciting opportunity to play in a public masterclass for Rachel Podger – what a way to begin the week. Not only is Rachel an outstanding performer, but she is also an excellent teacher, encouraging us to play in the most musically meaningful way possible while also helping us address our technical challenges.

There were three other main activities that I took part in during the course. I received one-to-one lessons from violinists Lucy Russell and Ben Shute. Chamber music was a major focus throughout the week, and I was placed in a baroque trio consisting of two violins, cello, and harpsichord. The other violinist in my group was Celia Griffiths, a fellow bursary holder. We rehearsed intensively throughout the week and also received chamber coaching from members of the faculty. In the final closing concert on Friday, we were able to showcase all our hard work by performing the complete sonata. We also rehearsed arias in ensembles, learning the challenging task of supporting singers, both in arias and in recitative. These were performed on Thursday in a concert directed by Lawrence Cummings. Finally, we all performed Bach's cantata *Sei Lob und Ehr*



dem höchsten Gut, BWV 117, in a large orchestra made up of all the course participants, directed by Lucy Russell from the violin. This was a fantastic opportunity not only because we were rehearsed by John Butt, Lawrence Cummings, and James Gilchrist, but also because it allowed me to connect with many musicians – some travelling from Glasgow and others visiting from as far as the US and Australia.

When I wasn't busy with violin and bow in hand, my friends and I made many trips to Jannettas Gelateria, as well as frequent visits to the beach. We even swam in the sea every day. It was freezing. I made new friendships with wonderful people whom I have since met across the UK. In fact, I unexpectedly bumped into two fellow St Andrews baroqueers at the Conservatorium van Amsterdam open day in November, both entering the building coincidentally one after the other.

During the course, John Kitchen and I also performed a violin and harpsichord recital in St Cecilia's Hall. This was a wonderful opportunity for me, as it required a significant amount of preparation and helped me become more comfortable playing on the baroque violin.

Since attending the baroque course, I have been inspired to pursue a master's degree in Historical Performance. I auditioned for both the Royal College of Music and the Royal Academy of Music in December and subsequently received offers, with scholarships, from both institutions. I am incredibly grateful for the Friends' support.

I first heard of the Friends of St Cecilia's Hall when I was asked to perform with John at the AGM in November 2024. This led to a performance in the summer, as well as the opportunity to attend the St Andrews Baroque Course. I genuinely believe this was the catalyst that inspired me to pursue historical performance more seriously, and for that I am very grateful.

George Weir



The Bicycle Buglet

Only some of the more than 6,000 historic musical instruments in the Musical Instrument Museums Edinburgh's Collection can be displayed in the galleries of St Cecilia's Hall. Amongst them are many that are important historically as exemplifying particular stages in the history, construction and functions of instruments as they have evolved in relation to technical developments and social change. Some are particularly fascinating as providing tangible insights into the particular social context in which they were manufactured and played.

One such is the Pocket Bugle (or Buglet), made by Joseph Higham in Manchester in about 1900 (MIMEd 0905), on display in the Wolfson Gallery:



This unpretentious, well-used instrument with several dents, plays at c.60 cents above $A_4 = 440$ Hz. Made from silver-plated brass, it has four compact coils, and an oval bell inscribed "J.HIGHAM / MAKER / 127, STRANGWAYS / MANCHESTER". Its sound production is still very responsive, albeit with imperfect intonation. Generously lent to the Collection by Arnold Myers, and formerly in the Mickleburgh Collection, it evokes a fascinating piece of social history.

Joseph Higham (1818–1883) was an English brass instrument manufacturer who established a workshop in 1842, in Manchester. This supplied brass instruments to the army and navy, and also for export. Joseph was the first maker to give instruments as prizes at contests and in 1860 founded the band

of the 1st Manchester Volunteer Battalion. His patents included a type of rotary valve (1857), and he pioneered 'clear bore' improvements resulting in straight line windways, receiving medals at the Great Exhibition in London (1862) and Dublin (1865). By 1893, the firm advertised as having produced over 46,000 instruments, and his workshop employed over 90 workers in the late-19th century. By 1950 the firm had been bought and sold many times and was subsequently dissolved. Many of his brass band instruments are still in use.

Higham's competitors included the London firm of Henry Keat & Sons which, as manufacturers of French horns, bugles, trumpets and other brass instruments, had become the largest workforce of its kind in the U.K. After the Crimean War (1853–1856), Henry received large orders for bugles and also carried out contract work for the East India Company. By 1894, the firm were making 1,000 coach horns and 2,000–3,000 army bugles annually. They were also particularly noted for buglets intended for 'domestic' (non-military) use.

By the late-19th century, bicycle clubs had become a popular pastime throughout Britain and North America. Prominent examples included the 'Bicycle Touring Club' in England (formed in 1878) and the 'League of American Wheelmen' of Newport, Rhode Island (1880). These were social organisations, often organised around neighbourhoods, professions, gender and social class. As these groups of cyclists increasingly competed for space on the road, they needed a way to signal to traffic, passers-by and each other. Thus, it was the practice in most early bicycling clubs to have a club bugler to give directions (in both senses) to members when out on a ride:



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Boston, Mass.



The bicycle bugle(t), a small, compact instrument, was the perfect solution. Such instruments as this one are true bugles (soprano brass instruments with a conical bore, the diameter of its tubing increasing constantly from mouthpiece end to the flared bell end), but with particularly compactly wrapped ‘turns’ (four make it a ‘buglet’) and, usually, a flattened (oval) bell. These differences make them less cumbersome to play and a better fit against the body (on a leather shoulder strap) when not in use – ideal for a cyclist.

Various bicycle ‘calls’ and their meanings have survived – these would signal that the group was mounting, speeding up, slowing down, dismounting, or even lifting their hats to passers-by. Extracted from *The American Bicycler* (1880, Boston), a manual written by Charles Pratt, editor of *The Bicycling World*, nineteen calls are titled: *Morning; Care of wheels; Table; Attention; Attend wheels; Prepare to mount; Mount; Quicken pace; Slacken pace; Two abreast; Single file; Ride at ease; Dismount; Walk by wheels; Halt; Pile of machines; Disband; Ride in form; Evening.*

This and further information on bicycle bugles and bugling (in America) can be found in an article by Paul Schmidt at <<https://tapsbugler.com/bicycle-bugles-and-bugling/>>:

“The bicycle bugle, along with the club uniform, was an indispensable part of highwheel cycling activities in the 1880’s. Nothing was more desirable for proper formation discipline and maneuvers of the cyclists than a well-recognized code of signals. The bugler rode prominently in the number 2 position to the left of the ‘Captain’.”

In the halcyon days of the later Victorian and Edwardian periods, right up to the First World War, bicycle clubs also flourished throughout England. Cycling historian David Birchall tells their detailed story at <<https://www.cyclinguk.org/cycle/home-front>>:

“They had followed so warm and sociable a pattern of good fellowship, good company, and keen sportsmanship, [but this] ended abruptly after the August 1914 Bank Holiday. For the cyclists of 1914, the outbreak of WW1 meant a journey from the open road to ‘hell with the lid off’. Many clubs did not survive. Some were so decimated that they disbanded, while others ... were weakened financially and emerged with fewer members.

“In the armed forces, cyclists, whether racing men, club riders or tourists, were dispersed widely. Although some were directly called on to use their cycling skills, as despatch riders and in the cyclists’ battalions, most could be found in all arenas and on all fronts.”

Postwar, a national memorial to those cyclists fallen, an obelisk of Cornish grey granite, “beautiful in its simplicity”, was created in the ‘centre’ of England (the ‘old world’ village of Meriden near Coventry).

Of course, the First World War was by no means the first appearance of the bugle as an instrument ideally suited for signalling in a military context. Indeed, in origin, the bugle was a ‘horn’ – the semicircular *Halbmond* (‘half-moon’) / ‘Hanoverian’ bugle horn was a direct predecessor of the modern coiled bugle.

Known as the *flügelhorn* (*flügel* = ‘wing’), it was first developed as ‘the instrument of the princely hunt’ in Germany in the early 18th century. Military versions were appearing there by the 1750s, for use in the ‘Seven Years War’ (1756–1763). It had arrived in England by the end of the Crimean War (1853–1856) as the ‘bugle horn’. By the end of the First World War, a compact, twice-looped British bugle in B flat, supplied by Keat, had become the official military instrument of the ‘British Army Territorial Cycle Battalions’.

It is now over 100 years since bicycle club members used this Higham buglet to signal to each other, and ‘whilst lifting hats in greeting’ to other road users. Whimsical nostalgia now perhaps? Nevertheless, given the (now better understood) importance of physical and mental health-related aspects of exercise and social interaction, still a potent symbol after the lifestyle restrictions of COVID-related lockdown.

Chris Kelnar

'Museo Nazionali degli Strumenti Musicali', Rome



With St Cecilia's Hall and Museum temporarily closed for necessary maintenance in early 2026, I took the opportunity when on holiday in Rome to explore the *'Museo Nazionali degli Strumenti Musicali'*, recommended to me by a musical friend. Housed in a large former army barracks, the museum has 840 instruments on display out of a collection of over three thousand.

The collection was built up in the late nineteenth and early twentieth centuries by Evangelista Gorga, a noted Italian tenor who originated the role of Rodolfo in Puccini's *La bohème*. Gorga was a fanatical collector who retired from the stage at the early age of thirty-seven to indulge his passion. He spent the next few decades building up his collection of over 150,000 items, which he divided into thirty categories (including pottery, ancient weapons, toys, and musical instruments) and stored in ten rented apartments in Rome. Having bankrupted himself in the process, he was then forced to sell 98% of his collection. He gave the remaining three thousand musical instruments to the Italian state in 1950 in return for the payment of the rest of his debts and a modest pension.

The Italian state continues to add to the collection, but not in the wholesale, unbridled way favoured by its creator. I spent several happy hours wandering through the museum's eighteen large rooms, and took over a hundred photographs. Most of the rooms have a 'sweet spot' where you can stand and listen to a recording of a featured instrument from the room, such as the Bartolomeo Cristofori 1722 *'cimbalo di cipresso di piano e forte'* ('keyboard of cypress with soft and loud'). Later versions of this novel keyboard instrument, with strings struck instead of plucked, became known as a *'pianoforte'*, *'fortepiano'*, and finally just *'piano'*.



*Bartolomeo Cristofori 1722
'cimbalo di cipresso di piano e
forte'*

The sheer quantity of instruments is staggering, with serried ranks of crumhorns, lots of lutes, and more drums than you can shake a stick at.



*Crumhorns and cornetts
galore*

Rarer instruments on display include the clavicytherium or vertical harpsichord and the intriguing tromba marina.



Clavicytherium



Tromba marina

Like St Cecilia's, the museum has a full calendar of exhibitions, concerts, conferences, and events. I spent a very happy day here, and recommend it to anyone visiting Rome who wants to get off the beaten track and discover a fascinating collection with an intriguing history.

<https://museostrumentimusicali.cultura.gov.it/>

Jean Allen
Digital Content Lead

Dates for the Diary 2026

Friends Spring Event 26th May (2.00 pm–8.00 pm)
Three centuries of Edinburgh Organs (tour by Dr John Kitchen)

Sypert Concert Series 13th June, 20th June, 27th June

**Joint Event – Friends of St Cecilia’s
 and the University Library** Early July [date tbc]

Fringe Festival Concerts 12th, 15th, 19th, 22nd, 26th August

Friends Autumn Event 6th October

Annual General Meeting 21st November



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 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 overleaf. You can also Gift Aid your donation by completing and signing the Gift Aid form. Thank you.

BURSARY FUND APPEAL

Donations by post to: Hon. Treasurer, Friends of St Cecilia's Hall and Museum, 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.

Gift Aid Declaration

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Signature:

Date:

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



BAFM

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