



SOUNDBOARD

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

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Di Chittara Spagnola 5

Gordon Ferries discusses the composer and guitarist Bartolotti

A New History of St Cecilia's Hall 10

Toni Bunch and Joe Rock need your help finding pictures for a new history of St Cecilia's Hall to complement our forthcoming anniversary celebrations.

Discovering our museum 11

An introduction to the John Crang claviorgan.

Report on the AGM 12

Pamela Jackson discusses the events of the AGM and the concert given by PhD student Erasmo Estrada



Gordon Ferries in St Cecilia's Concert Hall: Photograph by Alan Rennie

Also... From the Chairman's Desk **2**, Letter from the Editor **3**, Sixty Seconds with Soundboard **15**, Subscription form **17**, and Contacts **18**.

FROM THE CHAIRMAN'S DESK...



Can you, will you, offer your expertise to the Friends. I'm thinking of town planning, website design, and something probably just above the minimum skill level with Microsoft Access.

It might just take a phone call to have your brain picked, it might involve a certain amount of work that you would be able to do more quickly than the committee members.

As far as planning goes, I'm talking about our attempt to tell the world, or even just that small portion of it walking up and down the Cowgate, where St Cecilia's Hall is.

There can be a "life's too short" feeling here. We had assumed that we would tell the university we would pay, it would go away and set everything up, a banner or two would appear, we would hand over a couple of thousand quid or whatever and that would be that until the banner(s) needed to be replaced because of wear and tear. It transpires that banner planning permission is only granted for three months at a time, with all the extra bother and cost of re-applying, taking down the banner and then putting it up again.

With the prospect of the refurbishment of the hall getting seriously under way, there are various possible lines of action including an inn-sign, better indications on the wall

at Niddry Street and on the hall wall and the hostel wall at the other side, and I have put all these to the university.

The committee has no experience at this sort of thing, and we're looking for volunteers. We need people with planning expertise, who can perhaps just point us in sensible ways to deal with the problem in the widest sense, who have been involved in advertising (for that is what it basically is) a cultural building in the Old Town conservation area, or who have any other relevant experience.

As for the web site, the Friends are about to take over sale of the drawings of instruments at the Reid Hall, which will mean a revamp for the pricing pages of the website. The university hosts our site at the moment, but there is talk of it changing its policy and that might make us want to have a rethink.

As for Microsoft Access: your chairman wants to drag your publications officer into the 20th century with a more modern electronic system for keeping tabs on the money as it goes in and out. Neither of them can work out how to get the February accounts to pick up the January figures automatically so

that we can keep running tallies and end the year with total figures automatically worked out.

You see how limited our expertise can be.

Martin Hillman

Chairman and publications officer

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LETTER FROM THE EDITOR...

Two apologies in this slightly shorter Editor's letter: firstly for the late running publication of *Soundboard* (due to unforeseen circumstances), and secondly for being entirely selfish in the "Introducing our Museum" feature and writing about one on the instruments that feature in my PhD research! However, it is said that every cloud has a silver lining, and this one is that you only have a page to read rather than the 30 plus I've just written for another publication, so I hope you will forgive my indulgence this once!



It has been such a long time since the August concerts, but I feel I should mention that we have had another successful set of recitals given by some perennial favourites in the form of Penny Cave, John Kitchen Gerry MacDonald, some new faces in

Spirituoso and Chau-Lee Yo, and another well received guitar recital given by Gordon Ferries (who has also written this edition's feature article). Next year's concerts are already well under way thanks to the hard work put in each year by Sheila Barnes and Dianne Fraser. This was shortly followed by another successful Doors Open Day, which was once again generously supported by volunteers from the Friends of St Cecilia's.

Of course we have also had our annual general meeting since the last *Soundboard* came out – and Pamela Jackson has written a report on the proceedings for those of you who were unable to make it (and for those, like myself, who have perhaps forgotten what was decided). We were also treated to a short recital given by PhD student Erasmo Estrada –whose programme notes are included in Pamela's report.

In the early days of January, John Kitchen and Paul Baxter of Delphian records completed the recording for the latest CD project – a disc featuring instruments from the Mirrey collection to complement the previously recorded Russell disks – so watch this space for a new gem to add to your collections!

Lastly can I renew my request for any articles or concert reviews that members would wish to see appear in *Soundboard* – or any suggestions for people that you would like to be interviewed as part of "Sixty Seconds" (contact details on back page.)

DI CHITTARA SPAGNOLA

Gordon Ferries discusses Bartolotti and his World

In many ways the guitarist and composer Angiol¹ Michele Bartolotti epitomizes the 17th century itinerant musician, who by a combination of talent, business acumen, and a knack for being in the right place at the right time, managed to secure lucrative positions in some of Europe's most powerful courts and houses. Bartolotti was employed in both the Swedish court of Queen Christina, and the opulent court of Louis XIV at Versailles whilst at the same time composing and publishing some of the most sophisticated and beautiful guitar music of the period.

The most striking feature of Bartolotti's career is this published output. His *Secondo Libro di Chitarra* (Rome: 1655) appears stylistically to have no precedent in terms of both sophistication and virtuosity. Bartolotti's first book published fifteen years earlier (*Libro Primo di Chitarra Spagnola*, Florence, 1640) had already demonstrated his scope and highly progressive guitar writing although still firmly set within the Italian style of contemporaries such as Granata, Corbetta, and Foscarini.

Bartolotti stays within the convention of presenting sets of passacaglias in mixed tablature using both *alfabeto* and *punteado* notation² but breaks the

¹ In Bartolotti's second book his first name is given as Angelo as opposed to Angiol.

² The *alfabeto* or *abecedario* was a system using harmonically unrelated letters of the



Portrait of Angiol Michele Bartolotti

mould by writing a unified set of 24 passacaglias traversing through remote and unusual keys for both the period and the instrument. Indeed, the whole set begins and ends in the remote key of b-flat minor. Bartolotti therefore sets a very early template for this compositional technique that would yield such rich fruit with JS Bach's *Das Wohltemperirte Clavier* almost a century later.

With his second book however, Bartolotti appears to create a fully

alphabet to denote tablature chord shapes. Many extant 17th century song-books are printed with *alfabeto* chords above the staff possibly facilitating accompaniment by guitarists less familiar with figured bass. *Punteado* denotes the plucked manner of playing, having numbered or lettered tablature denoting which fret to play. Mixed tablature integrates both systems.

formed French guitar style, years (and in some cases decades) before the most celebrated published works of the genre appear.³

Giovanni Battista Granata, in his *Soavi Concerti di Sonata Musicale* (1659) went as far as to accuse other composers, including Corbetta, of plagiarising from Bartolotti. Some passages of Corbetta's work do indeed bear a striking resemblance to some of Bartolotti's, which may or may not be intentional.

Bartolotti's first book also displays other innovations in guitar writing such as his use of cross-string scale passages which with the guitars re-entrant tuning produce a cascade of notes.⁴ Few performers and academics manage to emerge entirely unscathed from the quagmire of the baroque guitar's tuning and stringing issues. At least three basic tunings were in use in the 17th century, and none of these were entirely restricted to national schools.

For example Francisco Guerau and Gaspar Sanz although both Spaniards and relative contemporaries both favoured entirely different tuning systems. For solo music Sanz recommends a system with no bourdons (octave stringing) in order to facilitate the clean execution of

³ For example when Robert de Visée published his two books of guitar music in 1682 and 1686 the music appears to inhabit a very similar sound world.

⁴ In his guitar method of 1674, Gaspar Sanz used the term *campanellas* (little bells) to denote this technique of which he made much use.

decorations and campanellas. (See Figure 1)

Guerau though, advocates bourdons on the fourth and fifth courses giving the guitar a relatively modern descent from treble to bass. (See Figure 2)

This means that on a modern instrument Sanz's music is much the more difficult to render accurately although perversely his music is very much more familiar to modern guitarists than Guerau's.

A third tuning described as late as 1740 in the musical dictionary of James Grassineau, and used by Corbetta in his *La Guitarre Royale Dediée au Roy de la Grande Bretagne* of 1671 employs a bourdon on the fourth course with a re-entrant fifth course and is often described as French tuning. (See Figure 3)

In terms of live performance, where the use of different stringings for music by different composers on the same programme would be impractical, I have found that this system offers the best overall compromise. Guitarists of the baroque period often describe their instrument as being imperfect⁵ and it

⁵ Indeed Samuel Pepys in his diary entry for the 5th August 1667 states that "after done with the Duke of York, and coming out his dressing-room, I there spied Signor Francisco tuning his guitar, and Monsigneur de Puy with him, who did make him play to me, which he did most admirably – so well as I was mightily troubled that all that pains should be taken upon so barren an instrument." On a previous occasion (27th July 1661) he heard a Frenchman play at Westminster, and although admiring the

being up to the performer to best bring out its music through his own skill.

Any of the above tunings present problems with the voicing of cadences etc., which to the modern ear often leave final chords in unsatisfactory inversions. Any of the solutions provided by alternative tunings inevitably create a new set of problems; it is therefore up to modern ears to adjust to the eccentricities of the 17th century guitar and its music. For my recording of music from Bartolotti's second book I have chosen this French tuning which I feel best suits both the aesthetic and musical demands of this repertoire.

An overview of Bartolotti's professional career is perhaps the best way to gain insight as to the influences which may have engendered such a unique oeuvre. Bartolotti was probably born around 1615 in Bologna; no concrete information regarding him exists until the dedication to the Duke of Salviati in his first book (1640) suggests that he was active in Florence around this period. Other than this, biographical details are almost non-existent. The most significant event in his life however appears to have been his

performance he states that "... though at best methinks it is but a bawble". However, it does seem that Pepys eventually changed his mind as guitar music was found amongst his library after his death. See *The Diary of Samuel Pepys*, (Latham and Matthews: University of California Press, 1974).

entry into the employment of Queen Christina of Sweden (1627-89), a close contemporary of the composer.

Queen Christina cuts an impressive swathe across 17th century Europe. Politically, she was active and influential in the treaty that ended the disastrous and devastating 30 years war.⁶ With regards to religion, Christina displayed an open dislike for the Protestantism of her country and eventually abdicated in 1653, moving her entourage to Rome in December of the same year, and subsequently converting to Catholicism, having embraced it in her youth in a wholesale rejection of her Lutheran upbringing. Christina had also openly criticised anti-semitic customs in Italy and even (via Mazarin,) challenged Louis XIV over the Edict of Nantes of 1686.

Christina embodied a religious tolerance unusual for a period where religious war, intolerance and instability were the order of the day. Her attitudes towards marriage and gender were also controversial.⁷ Further to this, Christina rejected the conventions of femininity and preferred to dress and act in a masculine manner, greatly troubling many of her contemporaries especially the ladies of the court encountered at Versailles. Most striking however was Christina's love of learning and

⁶ The Peace of Westphalia (1648).

⁷ In her autobiography Christina states that she felt 'an insurmountable distaste for marriage'

culture. Descartes was famously brought to her court in 1649.⁸

In 1652, as part of her convalescence following a bout of illness, Christina's French doctor Pierre Bourdelot, recommended a less ascetic way of life and invited various artists to the Swedish court, which gradually became a significant centre for French and Italian culture.

It is in the midst of this artistic crucible that we find Bartolotti in 1652 employed as a theorbo player in an ensemble of Italian musicians including Pietro Reggio and Vincenzo Albrici. Bartolotti also appears to have come into contact with French musicians employed at the Swedish court to satisfy the Queen's love of French ballet and its musical accompaniment which may have had a significant bearing upon the transmogrification of his guitar style.

Following Christina's abdication Bartolotti appears to have followed her to Innsbruck and the court of Archduke Karl Ferdinand and subsequently to Rome, possibly to supervise the publication of his second book which bears the dedication "DEDICATO ALLA REAL MAESTA DELLA REGINA DE SVETIA."

Taking full advantage of the vogue for Italian musicians in the French court instigated by Mazarin and most notable in the towering figure of Jean-

Baptiste Lully (1632-87),⁹ we next encounter Bartolotti in the French capital where he was to spend the later part of his life. Christina left Rome for Paris in 1656 to petition the support of Mazarin in her bid to become Queen of Naples. At this point in his career, Bartolotti may well have considered Paris to be his best option.

It is likely that he took part in a performance of Cavalli's *Ercole amante* in 1662 for the marriage of Louis XIV to the Infanta Marie Theresa. He also appeared in the entrée de ballet, and was a continuo player in both court and chapel, as well as being involved in the domestic music making that was such a part of court life.

Contemporary accounts esteem Bartolotti to be a theorbist of the highest calibre.¹⁰ His instruction book for continuo playing "Table pour apprendre facilement à toucher le théorbe sur la basse-continuë" was eventually published (not without initial difficulties) in 1669 having first circulated in manuscript form.

⁹Lully dominated the music of the French court from his appointment to the post of *compositeur de la musique instrumentale* in 1653, to his death. Indeed, an ensemble of Italian virtuosi (of which Bartolotti was a member) was disbanded in 1666 as a direct result of Lully's influence.

¹⁰ René Ouvrard's "maître de musique de la sainte chapelle du palais" described Bartolotti as "without doubt the most skilful on the theorbo, especially for playing on a continued bass, that you can find both in France and in Italy".

⁸ Having rejected Christina's advice to avoid the Swedish winter, Descartes died of pneumonia in early 1650.

It seems likely that a letter referring to the possessions of a “Miquelange Italien” refer to Bartolotti, which would place his death in the French capital in 1682.¹¹

The three theorbo pieces on this recording come from the Goess manuscript of 1665,¹² and all display the French love of grace (*le bon goût*) and melancholy, played here on a French *théorbe de pièces*, favoured for solo repertoire and pitched in D (a fourth higher than the conventional theorbo in A), and including re-entrant strings on the second and third courses.

For his second book, Bartolotti follows the French convention (used by such notables as Marin Marais), of presenting larger numbers of suite movements in a given key and leaving it up to the performer to fashion his own suite to suit his own tastes.

In general Bartolotti’s suites employ the conventional movements of *Allemande*, *Courante*, *Sarabande* and *Gigue*, with the addition of various *galantaries* including *gavottes*, *brandos*, *ciaconas* and *passacaglias*. The *gavotte* in G-major is notable for its hymn-like melody almost entirely within a strummed structure, contrasting with the linear texture of its subsequent double. The *passacaglia* in g-minor is a fine example: large in scope and

virtuosity, employing every colour of the instrument. The *gigues* are in some ways the least guitaristic in style. The e-minor *gigue* is almost keyboard-like in its texture and composition.

Batolotti’s preludes are also worthy of note, some, although barred and with a time signature, appear to be very much in the manner and style of the unmeasured prelude, a very French style of composition familiar from the works of Louis Couperin. The d-minor prelude, expansive in scope, employs both this arpeggiated and scallic rhythmic freedom but moves on to a two-part fugal section with an almost *gigue*-like triple time conclusion, leading to a final return to rhythmic flexibility via impressive cascades of *campanella* scales.

The music of the second book can be seen as a perfect synthesis of the many styles and techniques available within the 17th century guitar repertoire, whilst at the same time maintaining a musical coherence and individual style characterised by a subtle virtuosity and intelligent compositional technique. Bartolotti may be considered as the progenitor of the mature French guitar style and may even be seen as a microcosmic version of Lully himself, achieving a perfect balance of French and Italian aesthetics.

Bartolotti’s works, although occurring early in the Golden Age of French Baroque music, stand therefore as a pinnacle of finesse and musical depth and their significance in the history of

¹¹ Entry for January 1682, record books of the Secrétariat de le Maison du Rois.

¹² A manuscript which is part of a larger set for varying instruments, in one of which Bartolotti’s music appears (for baroque lute and theorbo.) Manuscript A: ETGoess Ms. XV 912-2277 (1665).

the guitar and its music cannot be overstated.

Having initially studied classical guitar at Napier University, Gordon Ferries went on to study at the RSAMD where he specialised in lute and early guitar music. He has now established himself as one of the UK's leading exponents of the baroque guitar. Gordon has worked for both television and radio: arranging and performing music for Radio 4; featuring on Scotland's Music with Concerto Caledonia, and for BBC 2 television

He has performed in venues and festivals across the UK both as a soloist and in ensemble and has appeared with The

Scottish Ensemble, The Scottish Early Music Consort and The Edinburgh Quartet, Fires of Love and Symphonie de Plaisirs and will be unveiling the new baroque ensemble Lord Rochester's Monkey with Frances Cooper and Mark Summers in this year's festival.

Gordon also recently played on the acclaimed album Spoils by Scottish songwriter and guitarist Alasdair Roberts. Gordon's fourth solo recording Di Chitarra Spagnola featuring music by Bartolotti will be released on Delphian records this year.

Gordon has been awarded two grants from the Scottish Arts Council towards study at the Bibliothèque Nationale de Paris, researching the baroque guitar; the fruits of which appear on his recordings. He lectures in lute and guitar at Napier University in Edinburgh, and is involved in teaching young people in many musical styles.

ILLUSTRATIONS FOR *DI CHITARRA SPAGNOLA*

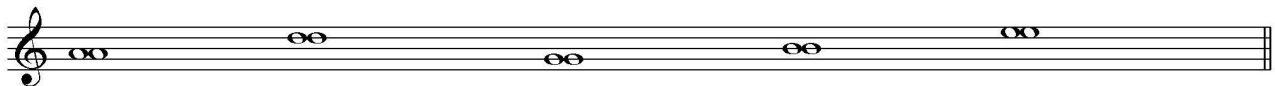


Figure 1: Stringing recommended in Sanz's *Instrucción de música sobre la guitarra española* (Zaragoza, 1694/5/7). NB. The first course is the highest pitched (that is, on the right).



Figure 2: Stringing recommended in Guerau's *Poema Harmónico* (Madrid, 1694).

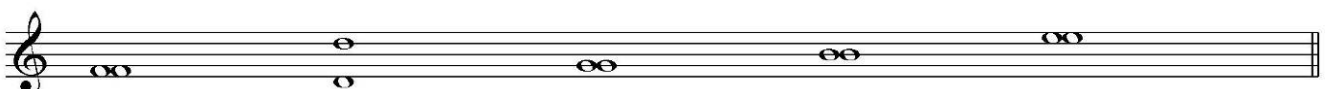


Figure 3: French tuning recommended by Bartolotti.

A NEW HISTORY OF ST CECILIA'S HALL

To celebrate the 40th anniversary of the Friends of St Cecilia's Hall and Museum in November 2011, it is hoped to publish a new history of the Hall incorporating the latest research and recent discoveries. It will be written by Dr Joe Rock and will incorporate as many appropriate illustrations as can be found. We know that there are not very many.

The following is a list of plans, drawings and other images that are known to exist but we are unable to trace copies. If anyone can help locate any of these we would be very grateful. We would also be glad to receive any other useful information you may have. Please contact me by email at toni@garvald.org or by post or telephone c/o St Cecilia's Hall. Thank you.

Toni Bunch

- 1753** A plan or proposal for alterations to the upper hall of Mary's Chapel.
- 1755** Two elevations to Niddry Wind for a site further up the hill, beside Mary's Chapel
- 1755** Plans and elevations by the Adam brothers for the South Bridge/Halkerston's Wynd site
- 1760** Plan by Robert Mylne for a site that may have been T-shaped, with an entry on Niddry Wynd and possibly a staircase there
- 1771-6** Drawings for the alteration to the ceiling and squaring off the end wall
- 1790** Sketches by John Baxter for a tea room, executed (to these designs or others) by Alexander Laing
- 1820** Plans by Grand Lodge for unknown alterations, probably by John Thin. (We have his 1812 drawing for the Cowgate extension)
- 1822** A print showing the visit of George IV to Grand Lodge - interior or exterior?
- 1845** Plans of the building "as it is" and the proposed alterations by Thomas Brown for the City/Dr Bell's School

CONTACT DETAILS FOR ST CECILIA'S HALL AVAILABLE
ON BACK PAGE

DISCOVERING OUR MUSEUM

Eleanor Smith introduces the John Crang Claviorgan ...

The claviorgan is a combination of a strung keyboard instrument and organ pipes – and is not as unusual an instrument as one might think. Instrument makers seem to have been combining the two since the fifteenth century, and other English instruments exist made by both Jacob Kirckman and Burkhat Shudi (two other makers whose instruments are represented in the collection). The organ pipes were contained in a case below the harpsichord with the longest lying horizontally to make best use of the available space – this has led to the instrument being quite long at 8ft 5¼in! (That's 7¾in longer than the 1755 Kirckman harpsichord).

From (largely nineteenth-century) descriptions we know that the organ would have been played from the lower of the two harpsichord keyboards, with the stops ranged on either side of the player on the front of the organ case. There was also a clever device that allowed the bottom keyboard to be pushed into the instrument so that the harpsichord would be silenced and the organ could be played by itself.

Another particularly interesting feature is that the instrument is not only signed by John Crang himself (a well-known and respected organ builder in the eighteenth century), but it also has two plaques bearing the inscription:

“This organ and harpsichord were a Present from Beeston Long Esq. to his Sister Mrs Drake”

Beeston Long was a sugar-trader who owned plantations in Jamaica, and his sister Jane was the wife of his business partner, Rodger Drake (of Shirley, Surrey). Although the painting of coats of arms on instruments is not an uncommon practice – such a detailed inscription is rather unusual. A rather grand gift for one's sibling!

The instrument is part of the collection given to the University of Edinburgh in 2005 by Dr Rodger Mirrey and Lynne Mirrey.



Detail of the dedication to Mrs Drake.

Report on the AGM

Hon Secretary Pamela Jackson reports on the November meeting.

A goodly number of Friends braved bad weather to attend the AGM at St Cecilia's Hall on 21st November. Wine and enticing savouries were available while members socialised before the main meeting.

In commencing, the chairman paid personal tribute to Penny Carter who died recently after long and committed service as secretary of the Friends. On behalf of us all, he conveyed commiserations to Penny's family.

The benign tone of this AGM contrasted with the slightly spiky atmosphere of the previous year's meeting! The current agenda provoked no controversy, but generated much concern over matters highlighted in the chairman's report. In particular, the woeful lack of effective signage for St Cecilia's Hall was deplored. Despite our persistent efforts to engage with the university authorities and the town council, no satisfactory solution for permanent signage seems yet to have emerged, although the council's planning department is prepared to sanction temporary banners for three-monthly periods. During lively discussion, photographs of other serious cultural and tourist attractions also located in the heritage site were produced as evidence that they have been permitted permanent inn sign

structures to identify their premises. The chairman undertook to pursue this specific point with vigour. It was also suggested that the name for the traditional entry or wynd lying between the hall and the adjacent new hotel should be reinstated.

The meeting expressed further concern over the visual appearance of the approach to St Cecilia's through Niddry Street which is poorly lit, badly paved and encumbered by ugly, overflowing wastebins. A return to its previously pedestrianised state might help to restore its dignity.

The chairman imparted his latest information about progress towards refurbishment of the hall. The university will consult with relevant involved parties (including the Friends) before making formal planning application. It is likely that alterations will commence during 2011.

Toni Bunch reported on progress towards the production of an updated history of the hall. She is currently in negotiation with the author of the most recent research on the building, and they are appealing strongly for Friends to assist in hunting out illustrations of the hall at any period in its history, as few official images survive. Anyone who can help is asked to contact Toni c/o The Friends of St Cecilia's Hall and Museum, St Cecilia's Hall, 220

Cowgate, Edinburgh EH1 1NQ. But please don't send any precious original materials by post!

The annual curators' reports were welcomed. Professor Arnold Myers announced that, following the success of the first Syper summer concerts, a further series is planned for 2010 with continuing support from George and Joy Syper. He informed the meeting that day-to-day management of St Cecilia's Hall and its collections is now in the hands of Dr Darryl Martin and a team including John Scally, Jacky Macbeath, John Raymond, and others.

Looking ahead, Darryl Martin hinted that there might be an opportunity to acquire a rare French instrument. Alternatively, loans from other collections might be considered, to fill St Cecilia's few gaps. In such cases, financial assistance from the Friends would be sought.

John Raymond entertained the meeting with an illuminating and enthusiastic account of aspects of the year's work devoted to re-quilling many instruments, in particular the 1755 Kirckman, the 1766 Shudi, the 1764 Hass and the 1769 Taskin harpsichords.

After the curators' reports, elections confirmed the current office-bearers and committee members in post for the next two years, with the exception of Nicola Macrae who stood down and was replaced by Ian Stirling.

The date of the next AGM was set for 20th November 2010, and the meeting ended.

The business being over, Friends were privileged to enjoy a meticulous, spirited and stylish recital by Erasmo Estrada, who briefly explained the focus of his PhD research, and promised to report on his further investigations after spring 2010. His programme of sonatas by Haydn fully illustrated the delights and skills associated with early keyboard repertoire. In response to audience enquiry, Erasmo has provided notes (below) on the pieces which he performed.

Music at the AGM of the Friend of St. Cecilia's Hall and Museum

Erasmo Estrada, harpsichord

F J Haydn (1732-1809)

Menuet from the sonata no. 28 (*Divertimento per il Cembalo Solo*) in D major, Hob XIV: 5/II (ca. 1765/1766?)

This piece belongs to an incomplete *Divertimento per il Cembalo Solo*. The divertimento, which emerged a few decades ago, belongs to a group of eight lost sonatas known to us through Haydn's personal catalogue of his works. Since the reappearance of the fragments of this sonata (a section of the first movement, and the menuet) it has been hoped that the other seven sonatas might reappear in the future.

The piece, characteristic of Haydn's carefully crafted contrasts, contains a powerful trio which places the listener in a different realm of "reality" than that of the menuet.

Sonata no. 30 (Divertimento), Hob XVI:19, composed in 1767

Moderato, Andante, Finale - Allegro assai

Full of contrast and power this sonata presents us with one of Haydn's most original compositions. The writing for the keyboard instrument explores with relatively simple elements the affective potential of the harpsichord. After a turbulent first movement we move to the quiet and highly expressive melodic line of the andante whose notation on the score reflects the composer's awareness on the instrument's expressive possibilities. The closing movement departs from an initial statement which is followed by contrasting sections intertwined with variations of the first musical idea. The result is once more a powerful clash of ideas which intensify each other towards the end of the piece.

The opportunity to perform both pieces on the single manual harpsichord by Johann Adolph Hass, (Hamburg, 1764) belonging to the Collection of Historic Keyboard Instruments of the University of Edinburgh allowed the performer and the audience to appreciate them through the sound of a contemporary instrument. Although the music and the instrument belong to distant

geographical regions both pertain to a close cultural reality.

It is hoped that this recital has contributed a little toward an enrichment of our views on the performance practices around the middle of the eighteenth century in the German lands.

Erasmo Estrada

Glasgow, November 2009

Erasmo is currently registered for a PhD in the University of Edinburgh. He is assisted by a scholarship from the National Fund for Culture and the Arts in Mexico, and also by an Edinburgh University studentship.

The Friends of St Cecilia's Hall and Museum have marked their interest and confidence in his research by twice awarding him a bursary to pursue advanced investigations into patterns of keyboard wear on historical instruments in conjunction with studies of contemporary treatises on performance techniques.

As part of this project an experimental clavichord is to be reconstructed which, by means of a specially surfaced keyboard, will rapidly reveal patterns of finger abrasion for comparison with original instruments. These findings will be correlated with the commentaries of baroque theorists and teachers on refinement of touch, and should provide valuable insights for modern interpreters of early keyboard music.

Sixty seconds with ...

Soundboard interviews *Nicola MacRae*

We continue this popular series with an interview with retiring committee member Nicola MacRae

What is your earliest musical memory?

I remember sitting in the music classroom in Primary One and being fascinated by the pictures on the wall of musical instruments. I was particularly taken by the term “family” of instruments and the picture of the oboe family. I imagined a mummy oboe a daddy oboe and a baby oboe.

What instruments did you learn to play and when?

I began piano lessons when I was eight and harpsichord lessons when I was 18. I started to play the organ at 18 when a friend who played the organ in a church in Leith was ill and needed someone to deputise for her.

How did your interest in early music develop?

I’m not too sure as I’ve always liked early music as my parents have a keen interest in music. As a young teenager I was fascinated by the sound of the harpsichord and there were harpsichord LPs that I listened to at



school. I really wanted to play Bach on a harpsichord instead of a piano. I finally got the opportunity at Edinburgh University.

Who was/is your greatest musical influence?

I have been lucky enough to have had several good teachers of music, all of whom have been inspirational and have given insights into music.

Who is your favourite composer?

JS Bach.

Which is your favourite instrument in the collection?

That is a very difficult question! The Goermans Taskin harpsichord. It's beautiful not only as a musical instrument but also as a piece of art.

What has been your most exciting musical experience?

I don't have one in particular but I do enjoy playing rousing hymns for church services.

Which piece of music plays continuously in heaven?

JS Bach Toccata in F major BWV 540.

... and in hell?

Any of Bruckner's symphonies and Widor's Toccata.

What is your epitaph?

"There's a Binns organ there..."

DO YOU WANT TO WRITE FOR SOUNDBOARD?

The Editor welcomes all submissions for articles, reviews, or other short contributions for future issues.

Due to space constrictions, please limit articles to 1000-2000 words, and note that they will be published as soon as space is available.

Reviews and other notices will appear as soon as possible, to allow this please keep text short (100-200 words maximum)!

**SUBMISSION DETAILS ON
BACK PAGE**

YOUR COMMITTEE...

Martin Hilman

(Chairman)

chairman@stceciliastfriends.org.uk

Diane Fraser

(Hon Treasurer)

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Pamela Jackson

(Hon Secretary)

secretary@stceciliastfriends.org.uk

Committee members...

Sheila Barnes, Toni Bunch, Willie Hendry, Dr Anne Leaver, Raymond Parks, Ian Stirling.

SYPERT SUMMMER CONCERTS

Saturday 29 May, 7.30pm

Emma Kirkby soprano

Marcia Hadjimarkos fortepiano

MOZART Dans un bois solitaire, KV 308

MOZART Oiseau, si tous les ans, KV 307

DUSSEK Les Souffrances de la Reine de France,
Op.23

MARIE-ANTOINETTE Amour fuis loin de moi

HAYDN Sonata in E flat major, Hob. XVI 49

and songs by HAYDN and SCHUBERT



Saturday 19 June, 7.30pm

L'ENSEMBLE STRAVAGANZA

Domitille Gilon violin

Thomas Soltani harpsichord

COUPERIN Second Concert Royal

CORELLI Sonata in C major No.3, Op.5

BIBER Sonata in E minor

JS BACH Prelude and Fugue in A minor

BWV 894

JS BACH Sonata No. 3 in E major for violin
and harpsichord BWV 1016



Saturday 10 July, 7.30pm

CAECILIA-CONCERT

Adam Woolf trombone

Kathryn Cok organ/harpsichord

Wouter Verschuren dulcian

with Bruce Dickey cornetto

TREASURY OF A SAINT

An adventurous journey through 17th century

Europe, to include music by composers such as

GIOVANNI MARTINO CESARE, MARCO

ANTONIO FERRO, JOHANN ROSENMULLER,

GIOVANNI ANTONIO BERTOLI,

BARTOLOMEO DE SELMA Y SALAVERDE and
others.



FINAL COPY DATE - Issue 21
1st June 2010

Submissions and suggestions please to:
The Editor, *Soundboard*, c/o St Cecilia's Hall, 220 Cowgate,
Edinburgh, EH1 1NQ
friends@stceciliastfriends.org.uk

Reviews and other short submissions are likely to be published forthwith.
Submissions of longer articles (1000-2000 words) may appear in a later issue.

HOW TO JOIN...

The Friends of St Cecilia's are **always** happy to welcome new members

Please also complete the form on the reverse side of this page.

✂.....

I would like to become a **MEMBER** of the **FRIENDS OF ST CECILIA'S** and enclose £_____

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St. Cecilia's Hall and Museum

Opening Hours and Contacts

St. Cecilia's Hall Museum of Instruments is open to the public every Wednesday and Saturday from 2pm to 5pm throughout the year
Guided Tours run at 2.30pm and 4.
Soundguides are available throughout opening hours

During the period of the Edinburgh International Festival and Festival Fringe the hall is open from 10.30am – 12.30 as well as the normal opening hours.
Admission to the museum is free

 St Cecilia's Hall, 220 Cowgate, Edinburgh, EH1 1NQ

 0131 650 2805 or 0131 650 2813
(Fax: 0131 650 2813)

 (Museum) www.music.ed.ac.uk/euchmi/sch/
(Friends) www.stceciliasfriends.org.uk



(MEMBERSHIP FORM: PART 2)

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