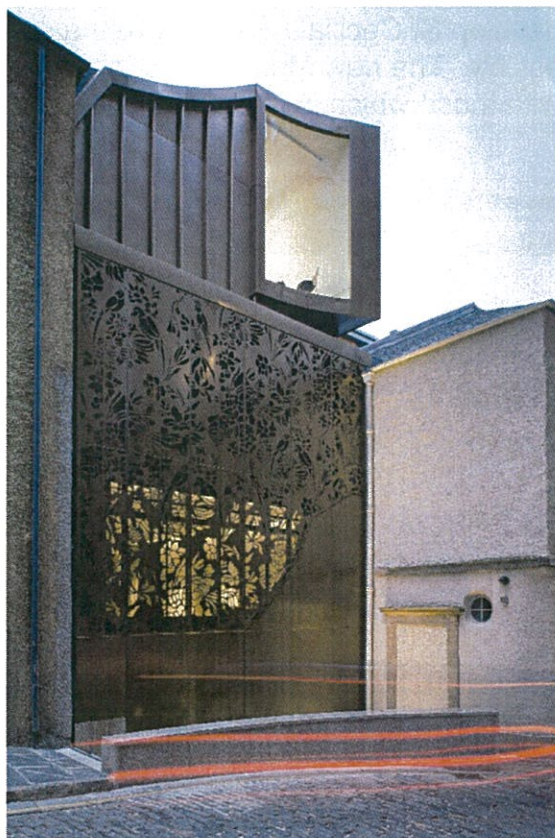


**University of Edinburgh**

**St Cecilia's Hall Concert Room and Music Museum**

**Musical Instrument Collection Recognised Collection Status Review, January 2018**



Photograph by Jim Stephenson

## **Summary**

In the ten years since our Recognition Award, the University of Edinburgh's musical instrument collections have experienced an unprecedented level of change: from a simple change of name to celebration as the flagship museum of the University. Since 2007 when Recognition was awarded, the collection has acquired 354 items, published 13 volumes of the catalogue and lent 75 objects to external exhibitions. Since reopening in May 2017, St Cecilia's Hall Concert Room and Music Museum, home of the Collection, has welcomed over 15,000 visitors and hosted over 100 events. The Internships Programme draws in a continuous stream of individuals while the team of volunteers grows and diversifies. The objectives of the Recognition Scheme have been and remain fundamental to the continuing development of the Collection and the Museum, to the scholarly development of the Collection and collections information, to the care of the Collection, to audience diversification programmes, to the public offer, to our place in the City of Edinburgh and the long-term sustainability of the Collection. As one of the world's most outstanding collections of musical instruments, set in an academic institution which is in the top twenty of the world's universities, the Musical Instrument Collection at the University of Edinburgh and its public offer focussed at St Cecilia's Hall Concert Room and Music Museum are at the forefront of the musical instrument world.



## Recognition Eligibility and Brand Compliance

The Musical Instrument Collection at the University of Edinburgh falls within the eligibility criteria for Recognition. It is a non-national museum which is publicly accessible. St Cecilia's Hall Concert Room and Music Museum was awarded Full Accreditation on 15<sup>th</sup> November 2017. Provisional Status was accorded from 2014 to 2017 during the closure for the major project to redevelop St Cecilia's Hall, where the collection is displayed, conserved and made accessible. The new Museum exhibits items which were formerly at St Cecilia's Hall together with those which were previously on display at the Reid Concert Hall Museum.



The Recognition logo is featured on the front page of St Cecilia's Hall Concert Room and Music Museum, see <http://www.stcecilias.ed.ac.uk/> (screenshot above). It was used on material for our opening events over 2017, and will continue to be used on published Museum publicity material (see Centre for Research Collections leaflet below). The Recognition plaque will be mounted in the entrance foyer alongside those relating to the Heritage Lottery Fund and the official opening of the Museum by HRH the Princess Royal, now that the latter event has taken place. The St Cecilia's Hall team is very active on social media, using and retweeting @NatSignifColls.

**Services**

You can request a full range of services, including digitisation, requests and handling requests, on our website.

**Visitor Information**

The CRC is open to all researchers, including staff, students, visiting academics and members of the public. If you are not a member of the University of Edinburgh, you can request an external member of the University library. Please see our website for details of how to do this.

**Opening Hours**

Monday - Wednesday 10:00 - 17:00  
Thursday - Friday 10:00 - 17:00

**Location**

The CRC is located on the 5th floor of Edinburgh University Main Library.

**Contact us**

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**THE UNIVERSITY OF EDINBURGH**

**Centre for Research Collections**

**CRC**

Centre for Research Collections

**The University of Edinburgh has one of the world's leading collections of cultural heritage in the form of books, archives, artworks and museum objects.**

The Centre for Research Collections provides access to these collections to support research, teaching and engagement.

**Activities**

Our 6 volumes of archives and manuscripts are unique primary sources for understanding the University's history and research. Similar culture and intellectual connections. These diverse collections span the 19th century AD to the present day and include the records of the University library, personal and business papers, material relating to Gaelic and Celtic culture and scientific and medical collections including the Leithen Health Services Archive.

**Rare Books & Manuscripts**

We own the rare 400,000+ open books and manuscripts many found nowhere else. Our special handwritten books are 19th century Gilt Paper, the earliest printed book in Chinese, published in 1482. The collection includes the Library of Enlightenment, including Adam Smith and a particularly strong in manuscript, including Sir Walter Scott, early editions of Shakespeare and modern Scottish authors.

**Art Collection**

The Art Collection contains 12,000 items that reflect the history of the University from the 16th to the 20th century. The collection comprises a wide range of objects, spanning two millennia and a multitude of artistic periods. In 2011, the University merged with Edinburgh College of Art, combining the two institutions' art collections.

**Musical Instrument Collection**

The Musical Instrument Collection contains over 6,000 items, covering the history of musical instruments from around 1800 to the present day. Instruments of all types and traditions can be found, including significant examples of pianos, harpsichords and bagpipes. Over 200 of these objects are on display at St Cecilia's Hall, Concert Room and Music Museum.

**St Cecilia's Hall Concert Room and Music Museum**

St Cecilia's Hall is Scotland's oldest purpose-built concert hall. Originally built by the Edinburgh Musical Society in 1792, the Georgian structure is a well-preserved gem. Located in the heart of Edinburgh's Georgian New Town, it is a Grade II listed building. St Cecilia's Hall Concert Room and Music Museum is now the University's first visitor attraction and a fantastic addition to Edinburgh's offer of museums and event venues. The Concert Room hosts a wide range of concerts and public events, while the Music Museum brings together the building's rich history of the University's musical instrument collection for the first time.

**Collective on Display**

The collections are reflected in a diverse programme of exhibitions. These can be seen in the Edinburgh Gallery on the ground floor of the Main Library and the Sir John Lauder Exhibition Hall at the CRC. There is an active programme for external exhibitions. Permanent and temporary exhibitions of items from the Art Collection can be viewed at the Sir John Lauder Exhibition Hall while the University Museum is open to the public on specific days.

The Centre for Research Collections



## The Musical Instrument Collection

The Musical Instrument Collection at the University of Edinburgh ranks among the world's most important collections of musical heritage. All the main types of musical sound-making



device are represented among the 3526 objects in the permanent collection. This constitutes a rich research resource of both breadth and depth, and includes many historically typical models of musical instrument spanning over 500 years together with rare and unique items. In particular, the keyboard instrument section is unrivalled in terms of its prize examples from the main schools of making since the 16<sup>th</sup> century while the clarinet collection is the largest and most important in the world. The instruments are supplemented by an archive of original materials, working papers and a sound archive. The Collection as a whole attracts researchers from far and wide and is an extensively cited resource in international scholarship. The position of the Collection within the University of Edinburgh has many advantages, not least an immediate population of musicians, scientists, cutting-edge researchers and students who realise the purpose of the Collection in diverse ways. The University's position in the capital of Scotland places us well to extend this offer beyond the University, to a wide community of residents and visitors notably through the city's extensive programme of Festivals.

### Collections Development

Since 2007 the collection has acquired 354 items. Of these, 320 were donations or bequests and 34 were purchases. This high proportion of donations is a result of the reputation of the Collection and its Recognition status, as well as the pedagogical use to which the collection is put in terms of academic teaching, research and access for all.

The largest donation during the period 2007-17 was the bequest of a collection of wind instruments from around the world by Professor Roderick Cannon, a retired professor of Chemistry and highly respected authority on bagpipe traditions. Comprising some 115 items, this collection adds significantly to our holdings of traditional instruments from around the world including South America, Africa, Japan and central Europe.

Keyboard instruments include an Italian harpsichord attributed to Pertici (active in Florence from 1665-90, MIMEd 6369), which was bequeathed by James Mogford. This instrument complements the early Italian instruments already held in the Collection since it is by a maker not previously represented, and by whom only a handful of instruments are thought to survive, thus adding to the picture we can construct of harpsichord making on the Italian peninsula in the 16<sup>th</sup> and 17<sup>th</sup> centuries. A second interesting keyboard is a grand piano made in Vienna in the 19<sup>th</sup> century in the style of Graf (MIMEd 5873). This piano fills a gap between the c1805 Viennese piano by Kuhlbörs (MIMEd 4492), British-made pianos and later instruments already in the Collection. It shows how Viennese makers added a variety of effects including special muted sounds and even a pedal-operated drum to attract customers to their instruments. This piano has proved to be important to music students in understanding the development of later drum kits and drumming styles since these pianos contain the first examples of drums played using the feet.

Various gifts of wind instruments include an important member of the oboe family, the Heckelphone (see right, MIMEd 5702). Heckel was an influential maker of bassoons in Biebrich and developed the instrument which bears his name to bridge the gap between the higher oboes and lower bassoons, the best know instruments of the double reed family. Although not widely





adopted, the Heckelphone tells important stories concerning the idea of families of instruments, the influence of important composers such as Richard Wagner on musical instrument makers, and orchestral tone colour in the early 20<sup>th</sup> century.

One particularly significant area of collecting activity rests within the bagpipe collection. In 2008, the Collection was awarded a grant under the 'Collecting Cultures' scheme run by the Heritage Lottery Fund to augment holdings in the area of British bagpipes. The project addressed the scheme's aims to improve curatorial skills, foster research and increase public involvement with museum collections. As a result, great highland pipes, lowland pipes, small pipes, reel pipes and practice chanter, notably from the Edinburgh-based firm of Glen, were acquired, along with a set of ivory pastoral pipes which is of particular significance. A special exhibition called *The Piper's Whim* was mounted at St Cecilia's Hall which enabled the public to view newly acquired items alongside those already in the Collection. This exhibition was also used as a prototype for exploring new ways of displaying instruments at St Cecilia's Hall, and as a result was an important part of preparations for the subsequent major redevelopment.



In 2012, Susan Tomes generously donated 63 items from the collection of her late husband, Frank Tomes, a well-known and highly respected brass instrument maker, repairer scholar and collector. Highlights from this collection were displayed in a special exhibition at the Reid Concert Hall Museum and a catalogue of the whole collection was published. Instruments from the Tomes collection stand as focal points in the display at St Cecilia's Hall including the Jingling Johnny at the heart of the percussion showcase (see left, MIMEd 6110), and a serpent by British maker Francis Pretty (MIMEd 6061).

The gift of a beautifully inlaid 19<sup>th</sup>-century violin case which formerly belonged to the Polish emigre violinist Felix Yaniewicz (1762-1848) who was significant in Edinburgh musical life in the mid-19<sup>th</sup> century, has added to our collection of associated items (MIMEd 6384).

Loans to the Collection also grew to a new total of 2,308 items, again recognising the reputation of the University of Edinburgh in the area of musical instruments. Long-term loan arrangements with the National Museum of Scotland and Glasgow Museums have also recently been renewed. The registration process is managed by the Museums Support Officer to UKRG standards.

All of these additions have further enhanced the importance and quality of an already world-class collection. There have been no disposals from the Collection.

## Collections Care

The Collection is now on display publicly at St Cecilia's Hall, accessible for research and academic teaching purposes from the Centre for Research Collections, Main Library, University of Edinburgh, and at our off-site store in South Gyle. This is a significant development in the level of collections care, accessibility and use we were able to achieve at point of our Recognition award in 2007. Additionally, in 2015 we revised our entire approach to collections-related governance, using the Collections Framework PAS198, to



create an overarching set of policies: Collections Management Policy 2015-2020 (CMP). The CMP, approved by University Court, sets out our approach to collections information management, collections care and conservation, collections access and loans, environmental sustainability and collections development.



Viol by Kämbl, 1736, converted into a viola in the 19<sup>th</sup> or 20<sup>th</sup> century (MIMEd 1056): before and after conservation for display in the new Wolfson Gallery, St Cecilia's Hall

In 2012, items previously stored in the basement of the Reid Concert Hall were moved to an atmospherically controlled store in the Main Library. Standards in collections care for displayed instruments were elevated by the St Cecilia's Hall Project, with a purpose-built air conditioning plant designed to maintain consistent levels of temperature and relative humidity within the instrument galleries. The Conservation Studio is also part of the controlled environment, allowing instruments to be moved there for specialist care. Prior to redevelopment the Collections had no dedicated conservation studio, some of the showcases were overcrowded and the stores did not have desirable levels of atmospheric control. Although these were subject to ongoing maintenance and close observation, allowing preventive measures to be put in place when they were required, they were not bespoke and only reached basic levels in terms of Benchmarks in Collections Care assessments. Now we can be more confident that the Collections are maintained at appropriate levels of RH (50%+/-5%) and that a computerised maintenance system alerts relevant staff should these levels be compromised.



Mouthpieces being prepared for display in one of the Discovery Drawers in the Wolfson Gallery at St Cecilia's Hall



All of the 583 items on display at St Cecilia's Hall have undergone cleaning and conservation. This was undertaken directly by the Conservator, or under his direction by a team of interns and volunteers.



Conservation volunteer cleaning a saxophone

The University Collections Facility, a store shared by different areas of the University's heritage collections, will break ground in February 2018, with a proposed handover date in September 2018. The first collections to benefit from the University's first off-site purpose-built collections store will be the Musical Instrument Collection and the Art Collection. This project is entirely funded by the University and it is recognition of the status of the Musical Instrument Collection in particular that has provided the impetus. It is planned that as new phases of the store are completed, Musical Instruments and Art Collections will be joined by Rare Books, Archives and Anatomy Collections. As well as the dedicated Musical Instrument Conservator, the Collection is now supported by a Preventive Conservator who has responsibilities across all University heritage collections for disaster prevention, integrated pest management, disaster response and recovery planning as well as staff training. Both staff work in a new Conservation Team which includes conservators for works on paper and for specific projects. This innovation is a significant improvement on the conservation provision in place in 2007.

## Collections Knowledge

The University of Edinburgh is one of the leading centres for the academic study of musical instruments anywhere in the world. The Collections are known internationally and staff actively promote the study of musical instruments (organology) through established professional and amateur networks. The development of collections knowledge was a key strand of the overall St Cecilia's Hall Project, ensuring that knowledge is discoverable by, and accessible to, a range of audiences.

One of the most active ways-in to the Collection is through the new website, launched in May 2017. Underpinning the [www.stcecilias.ed.ac.uk](http://www.stcecilias.ed.ac.uk) front-facing 'brochure' type website is a second website, which describes every instrument on display and behind that, a third site that outlines every instrument in the Collection, <https://collections.ed.ac.uk/mimed>. Each interlinked website provides deeper levels of supporting detail including technical information useful for those developing research projects at all levels. The websites draw on a central collections management database (Vernon). This is also utilised by the



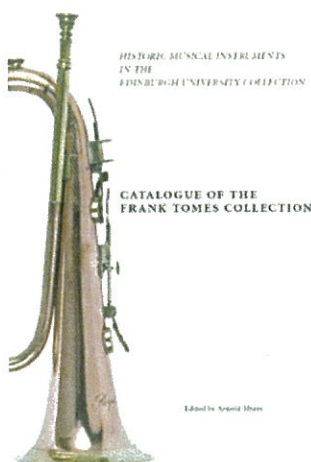
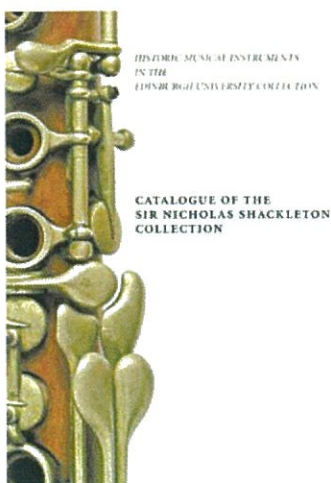
Museums team to manage documentation, digital images, collections information, location control and for loans management.

Linked to all of these is a museum app which can be used either as in interpretative guide in-house, or to explore the Collection remotely. A second app, aimed at younger visitors, is under development. The technical information available is the result of years of collections based research which is ongoing as new objects come in to the collections and as knowledge grows or is re-shaped. Particular research on the world cultures collection in 2016 resulted in improved interpretation in the new galleries as well as more accurate descriptions of instruments not on display in our records and interlinked front-facing database.

Visitors and researchers can explore all of our the holdings via the website and request a consultation in the Teaching Lab at St Cecilia's Hall, the Centre for Research Collections (Main Library), or the University's Collection Facility, where visitors can dismantle, measure, and study the musical instruments. Additionally researchers and musicians can arrange to play the instruments when deemed appropriate, and in accordance with our Playing Policy. When items cannot be relocated to the reading room because of their size, an appointment can be made and a member of curatorial staff can take the user to the item's location.

Since 2007, additional fascicles of the main catalogue relating to 10 areas of the collection have been published (see list below). In addition, the catalogue of *The Piper's Whim* exhibition and bagpipe collection was published in 2013 and catalogues of the Tomes and Shackleton collections in 2012 and 2007 respectively. A technical drawing of a set of reel pipes by Glen has been added to the list of plans already available and a booklet celebrating the work of Professor Sidney Newman, who was instrumental in setting up St Cecilia's Hall in the 1960s, was published in 2007.

- *Catalogue of the Sir Nicholas Shackleton Collection* text by Heike Fricke et al; photography by Raymond Parks, June 2007. 809 pages, 1024 illustrations. ISBN 978 0 907635 58 1
- *Catalogue of the Frank Tomes Collection* text by Arnold Myers et al; photography by Antonia Reeve, April 2012. 52 pages, 40 full colour illustrations. ISBN 978 0 907635 70 3
- *Catalogue of Bagpipes* text by Sarah Deters; photography by Antonia Reeve, July 2013. 112 pages, 66 full colour illustrations. ISBN 978 0 907635 71 0

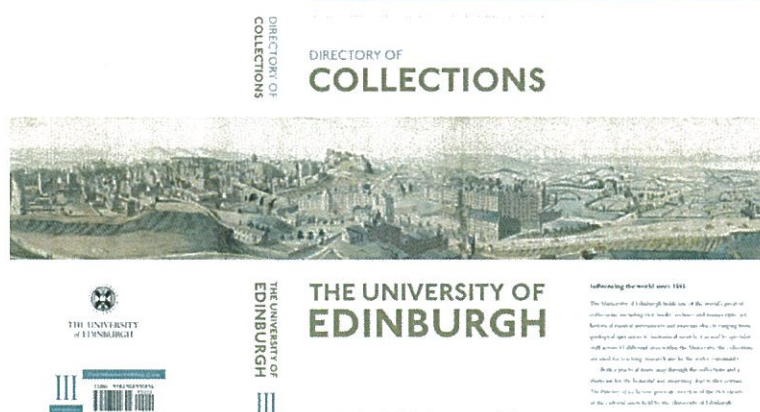




## Catalogue Volume 2: The Descriptions –

- Part D Fascicle i: Recorders and Flageolets, 2nd edition. Published October 2010. 56 pages. ISBN 978 0 907635 64 2
- Part D Fascicle ii: Transverse Flutes, 3rd edition. Published December 2008. 148 pages (2 signatures). ISBN 978 0 907635 60 4
- Part E Fascicle i: Oboes, 2nd edition. Published March 2011. 70 pages. ISBN 978 0 907635 69 7
- Part F Fascicle ii: Saxophones, 2nd edition. Published December 2010. 30 pages. ISBN 978 0 907635 66 6
- Part H Fascicle viii: Post-horns, Cornets and Ballad Horns, 3rd edition. Published July 2010. 92 pages. ISBN 978 0 907635 63 5
- Part H Fascicle ix: Althorns, Tenor Horns and Baritones, 3rd edition. Published November 2010. 60 pages. ISBN 978 0 907635 65 9
- Part H Fascicle x: Euphoniums and Tubas, 3rd edition. Published January 2011. 64 pages. ISBN 978 0 907635 67 3
- Part H Fascicle xi: Trumpets, new edition. Published December 2008. 80 pages. ISBN 978 0 907635 61 1
- Part H Fascicle xii: Trombones, new edition. Published December 2008. 76 pages. ISBN 978 0 907635 62 8
- Part I: Free Reed Instruments and Musical Glasses. Published February 2011. 20 pages. ISBN 978 0 907635 68 0

In 2017, a Directory of Collections highlighting all of the most significant areas of all the University's heritage collections, was published. This includes a substantial section on the Musical Instrument Collection. This volume is available for sale but is also given as gifts in order to promote the collections to visitors to the University and when staff travel elsewhere. It is also available online at: <https://collections.ed.ac.uk/directory>.



The Friends of St Cecilia's Hall and Museum have published two volumes relating to the history of the hall and its original purpose. *The Temple of Harmony: A new architectural history of St Cecilia's Hall, Edinburgh* by Joe Rock, Martin Hillman and Antonia J Bunch was published in 2011 and offers a detailed and factually rich history of the building before the University acquired it in the late 1950s. Martin Hillman's more recent volume from 2017, *Thomas Sanderson's Account of Incidents: The Edinburgh Musical Society 1727–1801 and its impact on the city*, offers a more light-hearted but nevertheless historically informed view of the original owners of St Cecilia's Hall.

The Friends have also supported the release of two additional CDs on which University Organist Dr John Kitchen plays instruments from the collection.

- Instruments from the Mirrey Collection, Delphian Records 2010



- Handel Overtures on the 1755 Kirkman harpsichord from the Russell Collection, Delphian Records 2009

Temporary exhibitions have been mounted, both in the Museums themselves and in the main University Library's exhibition spaces. These include exhibitions focussed on instruments and their uses as well as those with broader themes where instruments are used in wider contexts. Highlights include:

- 2017-18: Shored Against Ruin – fragments from across the University collections
- 2017: Reading Music: items from the book and musical instrument collections
- 2016: Stewart Sound: instruments played during the reign of the Stewart monarchy
- 2015: Something Blue
- 2014: Seeing Red
- 2011: Singing the Reformation: focused on the 16<sup>th</sup>-century Wode Psalter (<http://www.wode.div.ed.ac.uk/index.html>)
- 2009: Sackbutts and Trombones
- 2006-7: City of Edinburgh Band: the Exhibition

## Engagement

Engagement with the Collection has been transformed since Recognition status was awarded ten years ago. In May 2017 St Cecilia's Hall re-opened after a major redevelopment project. The new Concert Room and Music Museum combines both the previous St Cecilia's Hall displays and those at the Reid Concert Hall in one location. The Museum is free and open Tuesday to Saturday from 10am-5pm. Public opening hours have thus increased from 6 hours to 35 hours per week, an increase of nearly 600% while the number of people attending public programmes has increased from c2000 per year to over 8,500 in the first seven months of reopening. Recognition status, and Accredited status, were important factors in securing funding from the Heritage Lottery Fund, which in turn led to other funders supporting our Project. Notably, it was through an award from the Recognition Fund in 2011 that we were able to undertake the preparatory work to support an exciting new Interpretation Strategy for the more public Museum.

- Public Engagement Programme (Activity Plan)

The development and implementation of an Activity Plan was a major part of our work in the development phase of the St Cecilia's Hall Redevelopment Project. As a musical instrument museum we not only have traditional showcase interpretation at our disposal but also the chance to use sound. Guided tours with live demonstrations enhance the visitor experience; tactile displays can bring visitors closer to the items otherwise behind glass; and technology allows the visitors to access additional information. This multi-sensorial experience can bring a completely new level of understanding of the time, place, and context of our museum objects and of our building. Fifty-five new recordings were made of instruments from our Collections over the course of the Redevelopment Project through our partnership with professional musicians from the Scottish Chamber Orchestra and eight students from Edinburgh College. These can be heard through our app, available for in-gallery use and via the St Cecilia's Hall website. The CRC's Digital imaging Unit also created new photographic images which are used in the app, in the galleries, on the wider website, and are available for wider use via <http://images.is.ed.ac.uk/>.



We have also worked hard to reach out to previously unengaged people and to retain our current supporters, particularly through the extensive activities programme which ran throughout the redevelopment phase and has blossomed now the building has reopened. The activities were designed to attract people who had not previously engaged with our building or Collection, to strengthen relationships with our current users, and to build ties with different members of the community.

We delivered twelve programmes of activities. From November 2014 to December 2017, 13,016 people have enjoyed, participated in and benefitted from our Activity Plan. Some of the highlights are:

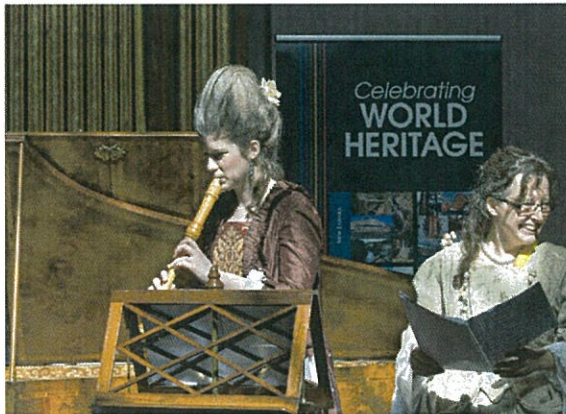
1. **Children & Young Adults Programme:** In collaboration with the Scottish Chamber Orchestra to provide musical activities for children, including musical storytelling and performances for babies and toddlers. We also worked with Canongate Youth to provide outreach visits to the community centre where secondary school musicians were introduced to the historical predecessors of modern instruments during the Friday Music Café sessions.
2. **Access Development Programme:** In order to improve the experience for visually impaired visitors, staff and volunteers have received visual awareness training, while core staff have been trained in providing audio descriptions. In addition, we are working with the Niddry Street Association to engage the local community in cleaning up and raising the profile of Niddry Street.
3. **Temporary Exhibition Programme:** During the redevelopment period, instruments from our Collection were on display in temporary exhibitions both locally and nationally. This included a student-curated exhibition '*Sound Body / Sound Mind*,' which explored the history of mental health treatments.
4. **Learning Programme.** During our closure, 11 outreach visits were provided to schools in Edinburgh, and students visited the Main Library of the University of Edinburgh for hands-on sessions. Since reopening, these programmes continue to expand and include adult education classes and a study day organised with Riddle's Court enjoyed by 25 participants.



Red Note Ensemble at the Dundee Contemporary Arts Gallery  
with Collection instruments, 11<sup>th</sup> August 2017



5. **Volunteer Programme** – Volunteers are critical to the success of our Museum. Volunteers have gained experience in packing instruments for storage; researching instruments and their makers for interpretation; conservation; gallery invigilation; customer service; and delivering events. At the present time, we have some 20 active volunteers contributing over 2,000 hours per year in addition to our Friends organisation.
6. **Performances** – The Sybert Concert Room at St Cecilia's Hall is now alive with music from the past to the present and from around the world. In the past six months, we have had over 40 public concerts which featured musicians from Scotland, Poland, Lithuania, India, Finland, and Norway; music from medieval times to today has been played; and we have explored genres such as traditional, classical, rock and experimental. We also have regular concert series through the year focussed on the collections which we support and run through the Friends of St Cecilia's Hall, the Georgian Concert Society and the Reid School of Music (University of Edinburgh), including the Sybert Summer Concerts. St Cecilia's Hall was also chosen as the central venue for Edinburgh's World Heritage Day in 2017, for which we hosted a Battle of the Bands: Old Town vs New Town.



World Heritage Day, 18<sup>th</sup> April 2017

7. **Masterclasses and workshops** – Beer tasting, murder ballad singing, sitar playing, jewellery making, traditional Scottish song jamming, and swing dancing have all taken place at St Cecilia's Hall since reopening, bringing in a diverse range of audiences who might not otherwise choose to visit.
8. **Festival Events Programmes** – Over the past three years, the St Cecilia's Hall team has organised over 35 events during Museums Galleries Scotland's Festival of Museums. Last year we were a venue for the Festival Fringe (five concerts) and



the Edinburgh International Festival, which had six sell-out concerts, four of which featured collection instruments and which attracted 1198 concertgoers.

9. **Talks and Lectures** – Our talks and lectures cover a wide range of topics including the History of St Cecilia's Hall, the drum kits played by Ringo Starr, ancient Italian brass instruments, the link between communism and piano workers strikes in Depression era New York, and strings made of horsehair used in Scottish harps.
10. **Tours** – Tours are catered to each group that visits St Cecilia's Hall, from specialist tours given by the Curator on the development of the classical orchestra to the basics of how instruments work. In addition to staff-guided tours, a number of our volunteers have also created their own tours.



Visitors enjoying a tour of the Binks Gallery, St Cecilia's Hall, summer 2017

11. **Training Programme** – Developing the skills of staff and volunteers is a priority at the Museum. To date this has included training on public speaking, customer service, the use of gels in conservation, label writing, social media training, audio describing, and wood identification.
12. **Public Awareness Raising** – We continue to work hard to raise our public profile through the new Museum. This includes lobbying for signage from the High Street and the Cowgate, and external Museum signage.

The Edinburgh-wide Doors Open Day continues to draw in high numbers of visitors, with over 1,200 coming in to the newly-opened hall in 2017. In addition, a new venture to celebrate St Cecilia's Day in November was inaugurated, presenting a platform for musicians at any stage and age to perform at St Cecilia's Hall in order to celebrate the range of music making in our city.

- **Specialist Engagement**

Specialist engagement with the Collection prior to the Redevelopment Project was strong due to the quality, range and extent of the Collection and the expertise of staff. This remains strong and researchers are regularly welcomed from around the world to examine and study objects from the collection. Specialist staff frequently visit other academic



institutions and museums, in order to observe and understand the wide range of opportunities offered by musical instruments in different contexts and to develop and lead on best practice in the field. Staff also participate in international conferences to highlight the work undertaken at the University of Edinburgh and to promote research opportunities. As a result, papers, journal articles and book chapters have been published which draw on the resources of the Collection. For a list of selected published research papers, see the appendix. In addition, students present their work on the international stage and are active in promoting the collections and its facilities.

Conferences and events have also been organised by staff and hosted by the University. These include:

- 2017: Galpin Society and American Musical Instrument Society Conference
- 2014: IASH workshop on intellectual property in the 18<sup>th</sup> and 20<sup>th</sup> centuries
- 2008: Keyboard Instrument Symposium
- 2007: Clavichord Weekend
- 2007: Clarinet Colloquium

As well as research access facilitated for individuals as described earlier, special hands-on sessions are arranged for groups learning about the construction or history of instruments, either internal or external to the University. Regular users in this latter category include students from Glasgow Clyde College, The University of Glasgow and the University of Aberdeen. Object Based Learning is delivered in the Musical Instrument Collection as a way of enabling students to develop their observational and analytical skills whilst understanding why certain developments were deemed necessary by instrument makers and why some ideas may have addressed a perceived problem but for a variety of reasons didn't catch on.

The Curator leads on teaching from the Collection, acting as course director on three masters-level courses dedicated to the organology of different groups of musical instruments. She also contributes to research methods classes at both undergraduate and postgraduate levels, and a first year course on 'Musical Instruments, Cultures and Technologies' which this year has attracted 90 students from across the University. In addition, she has been part of the team developing a new course led from Art History on Curating and Collecting Practices, which is running for the first time in 2017-18.

In 2017-18, there are three PhD students base in the collection, researching guitar varnish and surface treatments; 19<sup>th</sup>-century keyed guitars in Britain and Germany; and 17<sup>th</sup>-century keyboard instruments and musical traditions in North Germany. Some 17 students from countries as diverse as Greece, Japan, America and the UK, have completed their doctoral studies in the last 10 years and are pursuing diverse careers all over the world including in musical instrument museum in Japan, Germany and Scotland as well as in academic and musical roles in Scotland, England and America.

Over the last few months there has been the opportunity to reflect on curatorial provision for the Musical Instrument Collection and work with the Reid School of Music to better integrate the Collection into undergraduate teaching at the University. The formal teaching programme is undergoing revision as part of wider changes being made within the Reid School of Music and as a result of our own strategy to attract students from across the University. This year, as well as the specialist training in organology provided through courses run by the Curator, lecturers in Art and Design are engaging with musical instruments in various courses. Students taking 'Memory Theatres' will be taking over the building for a week and installing temporary interventions in the galleries and concert



space to encourage visitors to think about the element of theatre from the perspectives of musical instruments and historical performance.

As part of wider changes within the Musicology masters programme, a number of new ideas are being developed to engage students from a range of different disciplines with the Collection. A course which can be taken at either honours or masters level which places instruments in their musical contexts is planned to run from 2018-9, while further courses are under discussion with colleagues in Sociology, Scottish Studies and Art History, planned to be in place for the following year. These new directions will open up the possibility for expanding the number of students actively using the Collection.



Reid School of Music students performing in the Sybert Concert Room, Opening Event 17<sup>th</sup> May 2017

## National and International Reach

The demand for loans from the Collection remains high due in part to the Recognised status of the collection. In some cases, a specific instrument is requested and in others, instruments of a particular type are sought to illustrate or help explain other objects in temporary exhibitions.

### International Exhibitions:

- 2014: four instruments were lent to the major Adolphe Sax bicentenary exhibition in Brussels
- 2013-14: nine instruments were lent to the Berlin Musikinstrumenten-Museum as an important contribution to their exhibition *Valve.Brass.Music*. The exhibition celebrated the 200th anniversary of the invention of the first successful valve for brass instruments by Heinrich Stölzel.

### Within in the UK:

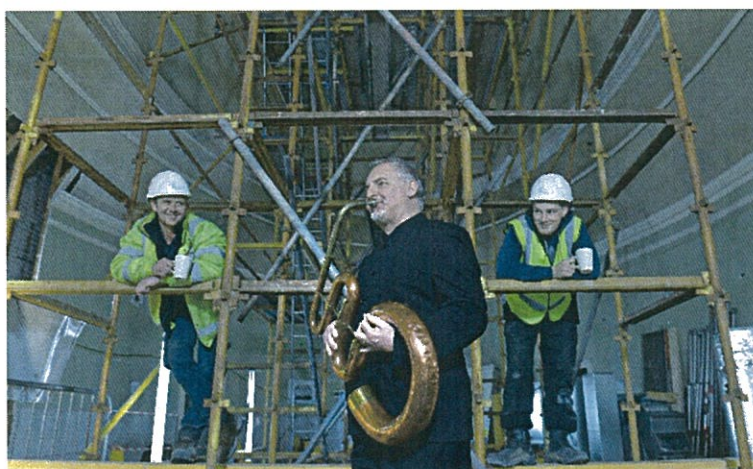
- 2018: two saxophones are on loan to Two Temple Place, London for their exhibition *Rhythm & Reaction: The Age of Jazz in Britain*
- 2017: the conch shell trumpet and Bersag horn were loaned for exhibition at the Talbot Rice Gallery, Edinburgh



- 2017: the ex- James Hogg (the Ettrick Shepherd) fiddle was loaned to the University of Stirling for exhibition
- 2016: the 1620 Buchenberg lute was loaned to the British Library for their exhibition *Shakespeare in Ten Acts*
- 2015: eight instrument were exhibited in Cambridge at the Shackleton Memorial event
- 2011: four instruments lent to the *Singing the Reformation* exhibition in University of Edinburgh Main Library
- 2009: The ex- James Hogg (the Ettrick Shepherd) fiddle was loaned to National Library of Scotland for exhibition
- 2007-8: six brass instruments were lent to Edinburgh City Libraries for exhibition in the Music Library, George IV Bridge
- 2007: a Shackleton clarinet was lent for exhibition to Clare College, Cambridge.
- 2006-present: 18 instruments (35 objects) are on loan to the Horniman Museum in London for their exhibition 'Making the British Sound'. This exhibition has been extended and is still running.

## Recognition Status – Impacts and Benefits

The Recognised status of the Collection was fundamental in obtaining support for the £6.5m redevelopment of St Cecilia's Hall and Museum. Before work began, a number of assessments were undertaken, most notably the Conservation Assessment carried out by Simpson & Brown in 2009, and the Feasibility Study conducted by Page\Park Architects in 2011. Jura Consultants helped us to discover why people were not visiting St Cecilia's Hall, while we consulted with our existing visitors and stakeholders. This supported our own understanding and enabled the development of our other key aims: to make a difference to people, to the local area and to the City of Edinburgh, and to provide new experiences for the community.



Musician Tony George playing a brass serpent (MIMEd 191), watched by contractors at our Topping Out Ceremony, 14<sup>th</sup> April 2016

Through the St Cecilia's Hall Redevelopment Project we aimed to ensure lasting protection and increased access to our musical heritage – two objectives of the Recognition Scheme. Restoration and improvements to the historic building were key to the long-term conservation of and access to both the building and the Collection. Revealing St Cecilia's Hall as one of the Old Town's most important historic places was a key factor in raising the profile of Scotland's oldest concert hall and encouraging people to visit.



To summarise, the project's main objectives were:

- To restore the original historic frontage of the building and create a new signature entrance facing the Royal Mile.
- To expand gallery spaces to enable a complete redisplay and reinterpretation of the Collection. We sought to incorporate new interpretation that would be appealing to a non-specialist audience and to create an app that was accessible to all and enable a layered approach to interpretation.
- To improve the Concert Room and audience experience through the introduction of bespoke tiered seating and staging platforms reminiscent of the 1763 original.
- To diversify and expand our audience.
- To upgrade the building's infrastructure to provide improved access for all and the best possible care for the instruments, thus ensuring their long-term preservation.

The new layout of the building offers visitors a structured visit whilst retaining flexibility should they wish to explore in their own way. 583 objects are now on display, held within four galleries.

The *Binks Gallery* lifts the lid on the variety of keyboard instruments that have been developed over the centuries. Visitors can learn about different types of keyboards in 'Uncommon keyboards', be introduced to the most famous makers of harpsichords in 'Meet the Makers: Craftsmen, entrepreneurs and brands' and discover some of the more unscrupulous instrument makers in 'Copies, Counterfeits and Concoctions'. The decoration of keyboard instruments and their use in society takes centre stage in the *1812 Gallery*. Here visitors can explore how keyboard instruments are status symbols in 'Keeping Up with Fashion,' and, in the 'Grand Houses, Homes and Concert Halls' section, can learn how keyboards have been important as both domestic and concert instruments.

The *Wolfson Gallery* explores the creation and development of musical instruments and has stringed, woodwind, brass and percussion on display. By learning about the history of these musical instruments, visitors can imagine how music sounded in the past. In the *Laigh Hall* we explore the universality of music and musical instruments. In 'Playing Together' we highlight the joys and challenges of playing instruments in a group and 'Global Sounds' shows that people from all over the world use music and musical instrument in the same ways.

Important additions to the layout of St Cecilia's Hall were the incorporation of our Education Room, the Friends of St Cecilia's Hall Teaching Laboratory and the Dunard Conservation Studio. These areas of the museum allow St Cecilia's Hall to be a more open and interesting space for visitors. In particular, the viewable Conservation Studio shows the 'behind the scenes' of the museum, opening up an often unseen part of museum work.





The Dunard Conservation Studio as seen from the Laigh Hall Education Room

The interior renovations to St Cecilia's Hall made the building fully accessible for the first time. Today a visitor would not know that the ground floor of St Cecilia's Hall is actually at three different levels because of a ramp system that eliminates any obstacles to accessibility. A new lift and the new gallery layouts make visiting our historic building and collections easy for all visitors. The new entrance, which provides a significantly better welcome and orientation space, with its feature door, drawing inspiration from the Coston harpsichord (MIMEd 4320), attracts visitors down from the Royal Mile and makes us much more visible in the local area.



St Cecilia's Hall entrance foyer: internal and external features

Prior to this major project, the Collection received support from the Recognition Fund for other significant projects. In 2011-2, the Drawing to Scale project enabled detailed technical measurements to be made of 72 keyboards by means of a pantograph, minimising the physical contact required with fragile objects. The resulting CAD drawings now form part of our documentation of the Collection which is also available for researchers and instrument makers. In 2010-11, the Recognition Fund also supported the 'Musical Instruments at your Fingertips' project. Although this is now superseded by more recent innovative developments, it provided ICT and web resources which were leading in the field at this time and created greater access to information about musical instruments with a particular emphasis on young people, the general public and special interest groups. In addition, the Collections Information Management Project funded through



Recognition in 2010-11 enabled us to improve our data management processes and to develop a digitally preserved archive through our collections management software.

## **Staffing and Curatorial Provision**

Both organisational and staffing structures have evolved in the ten years since Recognition was awarded. The Musical Instrument Collections continue to be managed within the Museums structure in the Library & University Collections directorate of the Information Services Group. To facilitate delivery of the newly expanded public offer at St Cecilia's Hall and better service the public and curatorial needs of the Collection, the Museums Service was restructured in 2017, under the Head of Museums.

The Curator sits within the Curatorial Team, working with the Curators of the Art Collection and the Anatomy Collection in facilitating access to collections for research, academic engagement, delivering Object Based Learning, answering collections enquires, leading on collections development (acquisitions and disposal), leading on externally funded projects, cataloguing and publishing. The Musical Instrument Curator, who joined the University in September 2013, has 22 years museums experience and holds an MA in Museum and Gallery Management as well as a music degree and a PhD relating to musical instrument makers. The Musical Instrument Curator is also involved in the delivery of the public offer at St Cecilia's Hall, with other members of the Museums Engagement and Collections Access Teams (which together comprise the Museum Services Team).

The Learning and Engagement Curator, appointed in 2011 as Curatorial Fellow, has 12 years in musical instrument museums and a PhD relating to instrument makers as well as teaching qualifications and practical teaching experience. The Musical Instrument Conservator, appointed in 2014, works across the entire Musical Instrument Collection, giving a much broader and deeper level of care than in the previous structure where the keyboard collection was the focus for much of the conservation work (that post holder having retired in 2014).

The Collections Access Team are involved in managing loans out from the Collection as well as overseeing all collections management activity. The Museum Services Team Manager, currently assisted by two front-of-house Museum Assistants, programmes and delivers public events and manages venue hire. The Engagement Team develop and co-ordinate the extensive range of paid internships and volunteer opportunities available at St Cecilia's Hall, as well as temporary exhibitions and wider museum sector engagement. Use of St Cecilia's Hall has exceeded targets set at the outset of project. As a result, we are currently developing additional posts to support the public offer and venue hire activities. A new marketing budget is improving general awareness of the Collection and the building, while the revenue generated by venue hire is directly supporting the public offer and strengthening the long-term sustainability of our Recognised Collection, another key objective of the Scheme.

In September 2017 the Principal Curator left to take up a curatorial position at the National Museum of Denmark.



## National and International Leadership

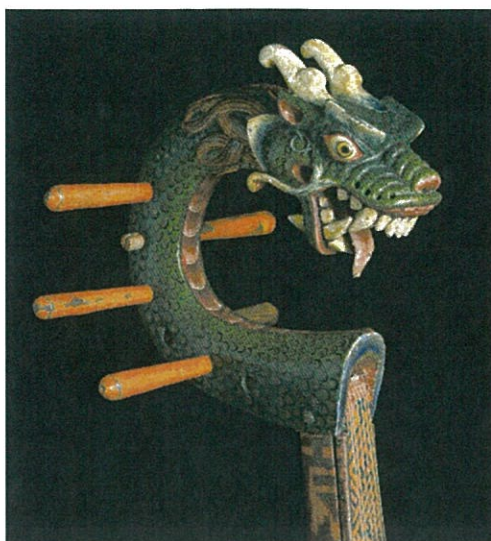
The Museum's specialist staff are recognised as experts in their field and offer papers at international conferences on a range of subjects relating to musical instruments as well as publishing in a range of international journals. The Curator holds positions on advisory boards for other instrument collections including the Benton Fletcher Collection at Fenton House (National Trust, London) and the Carolina Music Museum (USA) and is Secretary of the Musical Instrument Resource Network (MIRN), a subject specialist network which offers help to anyone seeking advice on any aspect of the care of and access to musical instruments. She is also on the editorial board for the journal *Eighteenth-Century Music* and acts as a reader and referee for publishers and journals including Cambridge University Press, *The Royal Musical Association Research Chronicle*, *The Galpin Society Journal* and *Early Music*.

The Curator, Learning & Engagement Curator and Conservator have presented papers at numerous national and international conferences, including those of the Galpin Society for the Study of Musical Instruments, the Royal Musical Association, the American Musical Instrument Society, WoodMusICK, ICOM-CIMCIM, OER (Open Educational Resources) and *La Investigación y Conservación de Instrumentos Musicales en Museos*. Staff also serve on committees and boards of the International Council of Museums musical instrument committee (CIMCIM), the American Musical Instrument Society and the Galpin Society and act as external examiners for doctorates at universities elsewhere in the UK.

As a holder of a Recognised Collection, the University maintains a global leadership position, continuing to lead on MIMO, the Musical Instrument Museums Online collaborative database at [www.mimo-international.com](http://www.mimo-international.com). This resource brings together the collections databases of large and small museum collections from around the world, providing a unique single reference point for those seeking out instruments for research or other purposes. The MIMO Central Management Group is chaired by the University of Edinburgh Head of Museums, and project-managed by the Projects & Digitization Manager, also from the University of Edinburgh, supported by members from musical instrument collections in Nuremburg and Brussels. As a spin-off to MIMO, the Curatorial team have also been involved in MINIM-UK, an AHRC-funded project led by the Royal College of Music to enable smaller museums within the UK and those with only a small number of instruments to add their holdings to a combined database. This is accessible through <http://www.minim.ac.uk>. As a result of this project, 124 new museums' content is available through MIMO, added to the 35 museums worldwide that are currently live.

Within University Museums, the Head of Museums has been the University Museums in Scotland representative since 2003, and was last month appointed UMIS Convenor and member of the Museums Galleries Scotland Stakeholder Group.





Head of the Dramyin, Bhutan, early 20<sup>th</sup> century,  
on display in the Education Room, St Cecilia's Hall

## Conclusions

The development, accessibility, content and both academic and public use of the University of Edinburgh Musical Instrument Collection have expanded enormously in the ten years since Recognition was awarded. We have been, and continue to be, enormously supported by our status as a Recognised Collection, through the Recognition Fund, through the Recognition peer group, and by Museums Galleries Scotland. The goals of the St Cecilia's Hall Project and now the new St Cecilia's Hall Concert Room and Music Museum are aligned with the objectives of the Scheme - to raise the profile and highlight the importance of St Cecilia's Hall and the quality and scope of its Musical Instrument Collection, to raise standards in collections care, to ensure sustainability and to transform our public engagement. Through local and national press coverage during our opening weeks, use as a venue for the Edinburgh International Festival and Festival Fringe, our exciting activity programme, and the eye-catching new entrance, St Cecilia's Hall is becoming more recognisable in the City and growing its reputation as a museum and venue. Through our local, national and international partnerships and networks, we make a significant contribution to learning and scholarship and maintain a leadership role in the field of musical instrument collections.

Dr Jenny Nex, Musical Instrument Collections Curator  
Jacky MacBeath, Head of Museums  
31<sup>st</sup> January 2018



Appendix: List of selected research papers which refer to items from the Musical Instrument Collection, University of Edinburgh

2017

- Bonet, N, 'The Development of the Tenora', *The Galpin Society Journal*, pp169-74
- Rice, A, 'Small Clarinets: History, Instruments, & Music', *The Galpin Society Journal*, pp135-68
- Wheeldon, D, 'Makers of the Pianoforte Guittar in London, 1780-1789', *The Galpin Society Journal*, pp97-116

2016

- Howell, J, 'Boosey & Hawkes in Peace and War, 1930-45', *Journal of the American Musical Instrument Society*, pp43-86
- Martin, D, 'A South Netherlandish Quint-pitch Clavichord', *The Galpin Society Journal*, pp23-38
- Myers, A, 'The Concert or Vocal Horn', *The Galpin Society Journal*, pp169-80
- O'Brien, G, 'French Harpsichord Register Regulation Plates', *The Galpin Society Journal*, pp239-44

2015

- Howell, J & Myers, A, 'Hawkes & Son, Instrument Makers', *The Galpin Society Journal*, pp121-49
- Rice, A, 'A Two-key Clarinet Attributed to Johann Scherer II, Butzbach', *The Galpin Society Journal*, pp151-62
- Verdegem, S, 'Fétis, Geraert, Mahillon & the Oboe d'Amore', *The Galpin Society Journal*, pp75-120

2014

- Campbell, M, Chick, J & Myers, A, 'Acoustical Comparisons of Sackbuts', *Historic Brass Society Journal*, pp63-78
- Mitroulia, E, 'A Newly Proposed Scheme for Dating All Numbered Wind Instruments by Adolphe Sax', *Historic Brass Society Journal*, pp13-22

2013

- Tones, F, Klaus, S, & Myers, A, 'Shaw, Köhler and the Disc Valve in Britain', *The Galpin Society Journal*, pp99-116

2012

- Donahue, T, 'Correlating Pitch Levels and String Lengths in Iron-Strung Harpsichords', *Journal of the American Musical Instrument Society*, pp78-101
- Myers, A, 'How Different are Cornets and Trumpets?', *Historic Brass Society Journal*, pp113-28

2011

- Norman, L, 'An Acoustical Approach to the Question of Early Horn Technique', *Historic Brass Society Journal*, pp67-88
- Pouloupoulos, P, 'A Comparison of two surviving Guitars by Zumpe and New Details Concerning the Involvement of Square Piano Makers in the Guittar Trade', *The Galpin Society Journal*, pp49-59



- Vereecke, H W, 'The Trombone of Anton Schnitzer the Elder in Verona: A Survey of its Properties and their Acoustical Significance', *Historic Brass Society Journal*, pp25-42

2010

- Martin, D, 'EUCHMI (4302): A Case Study of Harpsichord Identity', *The Galpin Society Journal*, pp17-47
- Norman, L, Myers, A & Campbell, M, 'Wagner Tubas and Related Instruments: an Acoustical Comparison', *The Galpin Society Journal*, pp143-158
- Šebasta, R & Hoeprich, E, 'Franz Strobach: Bassett Horns and New Biographical Information', *Journal of the American Musical Instrument Society*, pp58-77

2009

- Mitroulia, E, 'The Saxtromba: Fact or Fiction?', *Journal of the American Musical Instrument Society*, pp123-49

2008

- Klaus, S K, 'A Fresh Look at 'Some Ingenious Mechanical Contrivance' – The Rodenbostel/Woodham Slide Trumpet', *Historic Brass Society Journal*, pp37-68
- Mitroulia, E & Myers, A, 'Adolphe Sax: Visionary or Plagiarist?', *Historic Brass Society Journal*, pp93-112
- Mole, P, 'The Bentside Spinets of Stephen Keene & His School', *Journal of the American Musical Instrument Society*, pp5-25

2007

- Mole, P, 'The Hitchcock Spinet Makers: A New Analysis', *The Galpin Society Journal*, pp45-61
- Racquet, M & Martius, K, 'The Schnitzer Family of Nuremberg and a Newly Rediscovered Trombone', *Historic Brass Society Journal*, pp11-24