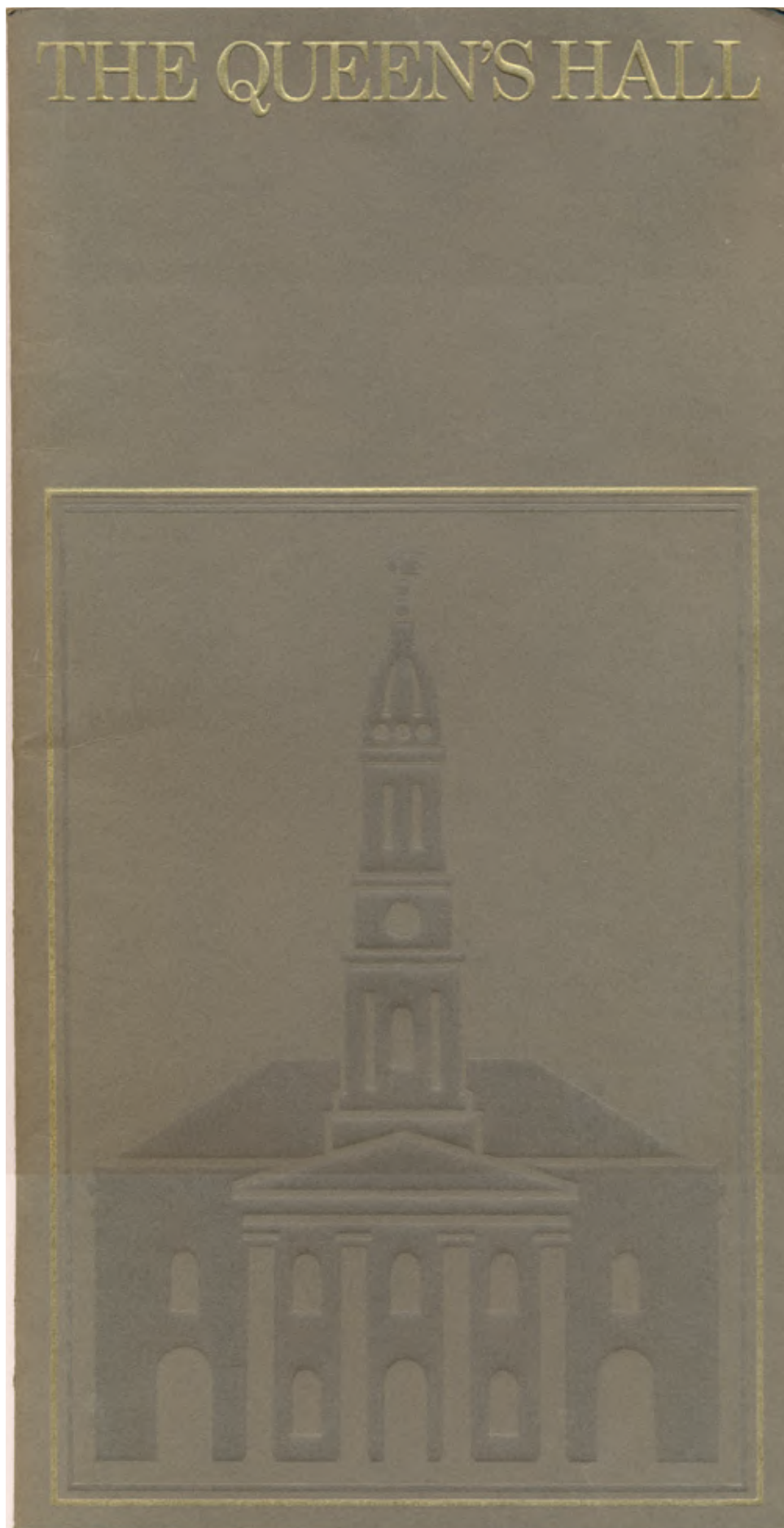


The Queen's Hall Opening Concert Programme
Friday 6 July 1979







**THE QUEEN'S HALL
EDINBURGH**

Opening ceremony
and concert
in the gracious presence
of Her Majesty
The Queen

Friday July 6th 1979

THE STORY OF THE QUEEN'S HALL

This building which has now been transformed into a concert hall was originally a church, built in 1823 as a result of the expansion of Edinburgh towards the South. It was first known as Hope Park Chapel, then Newington Parish Church, but perhaps its most significant change has been from Newington and St. Leonard's Church to The Queen's Hall. This name commemorates the honour bestowed by Her Majesty the Queen in performing the opening ceremony, but also carries on the tradition of one of the most famous concert halls in history.

The church became available in 1976 when the Scottish Philharmonic Society was looking for a rehearsal base for its orchestras, the Scottish Baroque Ensemble and the Scottish Chamber Orchestra, which have had to make do with miscellaneous halls throughout Edinburgh, some of which were very inadequate. The plans became more ambitious when the Society realised that this building, with its ancillary halls, could provide a much needed medium sized public concert hall, not only for its own orchestras and the newly formed Scottish Philharmonic Singers, but also for many other organisations. The problem facing the architects, Robert Hurd and Partners of Edinburgh, was to draw up plans which preserved the main features of this A-listed building, while providing all the facilities needed for the comfort and safety of the audience and performers, at a time when the only finance known was a provisional grant of £35,000 from the Arts Council's Housing the Arts Fund!

An appeal was launched early in 1977, and the response from individuals, particularly in the Edinburgh area, was generous, both in financial terms and in enthusiasm for the project. With this encouragement and £150,000 promised, the Scottish Philharmonic Society approved

plans for a preliminary scheme, which could be modified to improve facilities if the funds became available. The job went out to tender later in 1977, and the main contract was let to Melville, Dundas and Whitson, who started work in February 1978.

During 1978 the funds were augmented with contributions from charitable trusts and business, from local authorities, the Historic Buildings Council and other government bodies, and continuing gifts and covenants from individuals, culminating in a grant from Lothian Regional Council of £200,000 who will enjoy special rights in the use of the hall. This enabled the Society to commission some extra work, particularly in the back stage areas, which resulted in a postponement of completion until June 1979.

The original architect, Robert Brown of Edinburgh, in his design for the church, successfully combined solidity with unexpected lightness and grace, and these are features which are retained in the re-styled auditorium shown in its original state in the photograph below. Both exterior and interior are 'A-listed', and it was felt that it was essential to preserve the horseshoe shape by retaining most of the pews, with some modification for comfort. In the gallery, in spite of altering the rake of some seats, and providing promenade areas, it proved impossible to give all seats a complete view of the stage without severely altering the structure. Flexibility for performances was achieved by removing the central pews and providing moveable seating and an



Above.
Newington and St. Leonard's Church before work began on the conversion to a concert hall.
(Photo by kind permission of The Royal Commission on the Ancient and Historical Monuments of Scotland).

Right.
The conversion work in progress.



extendable stage, to allow for different scale performances, even for some in the round.

The acoustics were tested at an early stage both by experts and by musicians and found to be excellent for a building of this size. In the conversion, the aim has been to alter this natural acoustic as little as possible, with the object of achieving a sound which is warm but clear. Double-glazing was necessary not only to make the hall suitable for recordings, but also to avoid disturbing the neighbours! The other items in the auditorium essential for a modern concert hall were made as unobtrusive as possible—ventilation, heating and lighting, fire escapes, smoke detectors, burglar alarms, public address system, microphone outlets for recordings.

The original windows on the North side have been modified to allow for a complete new extension, providing box office, cloakroom, toilets and kitchen, and giving access from front of house to backstage. The various ancillary halls to the church have undergone transformation: the vestry is now a changing room for performers, the session house was extended to provide rooms for soloists, conductor and management as well as the female changing room, and the former kitchen has become an instrument store. The large hall built in the 1930s is now a bar area, which will also be used for serving light meals to performers and concert-goers, and will provide extra space for rehearsals, for informal concerts and for meetings. The most recent addition is a smaller extension on the South-West side (the only remaining piece of ground available) to provide a multi-purpose room for use as a coffee and wine bar at interval time, and space for occasional exhibitions. An incidental advantage is that by

incorporating a fire escape into this a roof garden has been created for use on occasional sunny days.

The building has been enhanced externally by stone cleaning and general repairs and internally by the installation of a fine English chamber organ, made by William Gray in 1810 for a house in Norfolk and restored by Christopher Dickens.

The conversion of the Georgian church into a concert hall with all the technical requirements of the modern age has involved many changes for the building, but we hope that these are more than justified by the new life that lies ahead.

Below.
Scaffolding round the belfry during stone-cleaning and repair work.



OPENING
CEREMONY
AND CONCERT

THE NATIONAL ANTHEM
arranged for this occasion by Malcolm
Williamson, Master of the Queen's Music for
The Musicians of the Scottish
Philharmonic Society conducted
by the Master of the Queen's Music

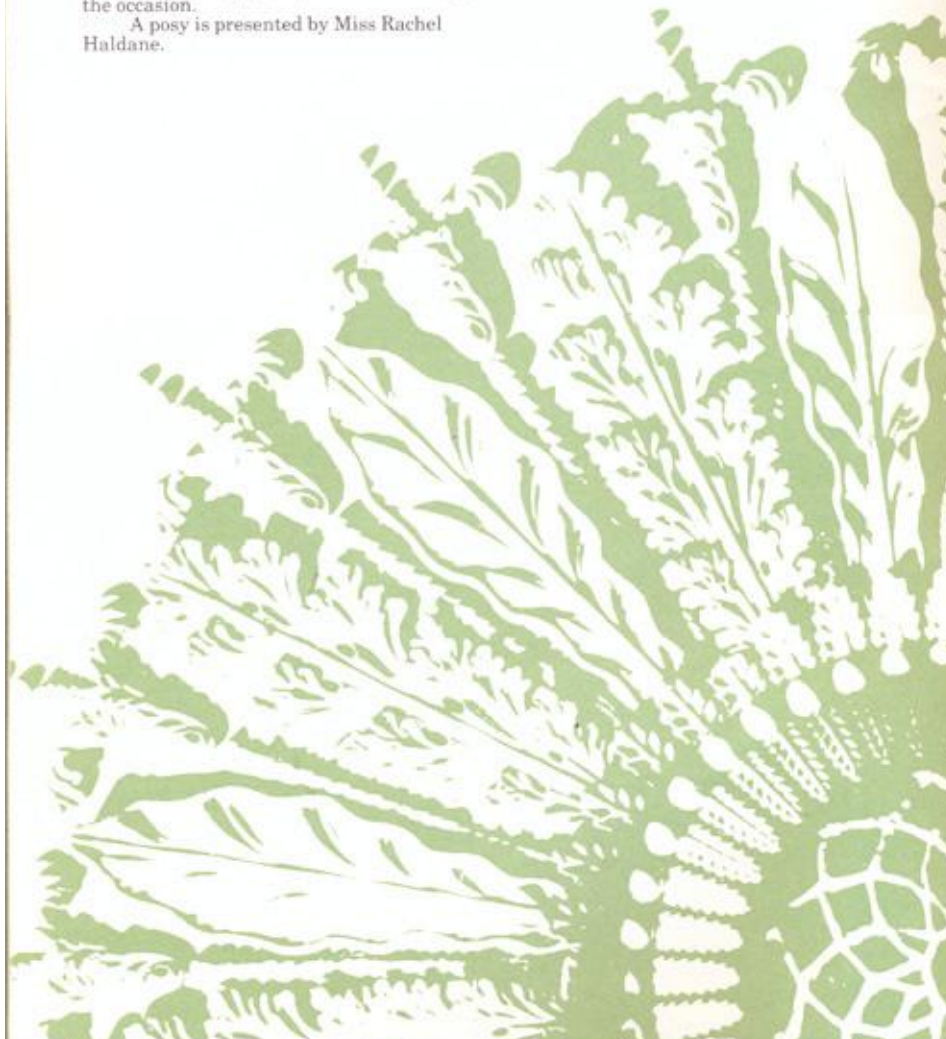
1.
God save our gracious Queen,
Long live our noble Queen,
God save the Queen.
Send Her victorious,
Happy and glorious,
Long to reign over us;
God save the Queen.

2.
O Lord our God, arise,
Scatter Her enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks;
On Thee our hopes we fix;
God save us all.

3.
Thy choicest gifts in store,
On Her be pleased to pour,
Long may She reign,
May She defend our laws,
And ever give us cause
To sing with heart and voice,
God save the Queen.

Her Majesty the Queen arrives at the Queen's Hall at 8.00 p.m. and is welcomed by the Lord Lieutenant of Edinburgh, Mr. Kenneth Borthwick. She proceeds to the stage in the auditorium where She is invited by Mr. Kenneth Newis, Chairman of Scottish Philharmonic Society (Newington) Limited, to open the Queen's Hall by unveiling a plaque commemorating the occasion.

A posy is presented by Miss Rachel Haldane.



The Scottish
Philharmonic Singers
Chorusmaster: Ian McCrorie

The Scottish
Chamber Orchestra
Conductor: Roderick Brydon

TE DEUM IN C MAJOR
Josef Haydn

A setting of the song of thanksgiving
written in 1799 for the Empress of Austria.
Te Deum Laudamus (Allegro)
Te Ergo Quaesumus (Adagio)
Eterna Pac Cum Sanctis Tuis (Tempo Primo)

The Scottish
Baroque Ensemble
Director: Leonard Friedman

SONATA NO. 5 IN G
William McGibbon

This Scottish composer (c. 1695-1756)
was also a violinist, who led the Scottish
Musical Society Orchestra in Edinburgh.
Adagio
Allegro
Largo
Allegro

ENGLISH LYRICS
Malcolm Williamson

A selection of four songs from the suite
of settings of verses by English poets.
Go Lovely Rose (Edmund Waller)
Sweet and Low (Alfred Lord Tennyson)
Jenny Kiss'd Me (Leigh Hunt)
A Birthday (Christina Rossetti)

Alexander Garden
Baritone

**BRANDENBURG CONCERTO
NO. 3 IN G**
J. S. Bach

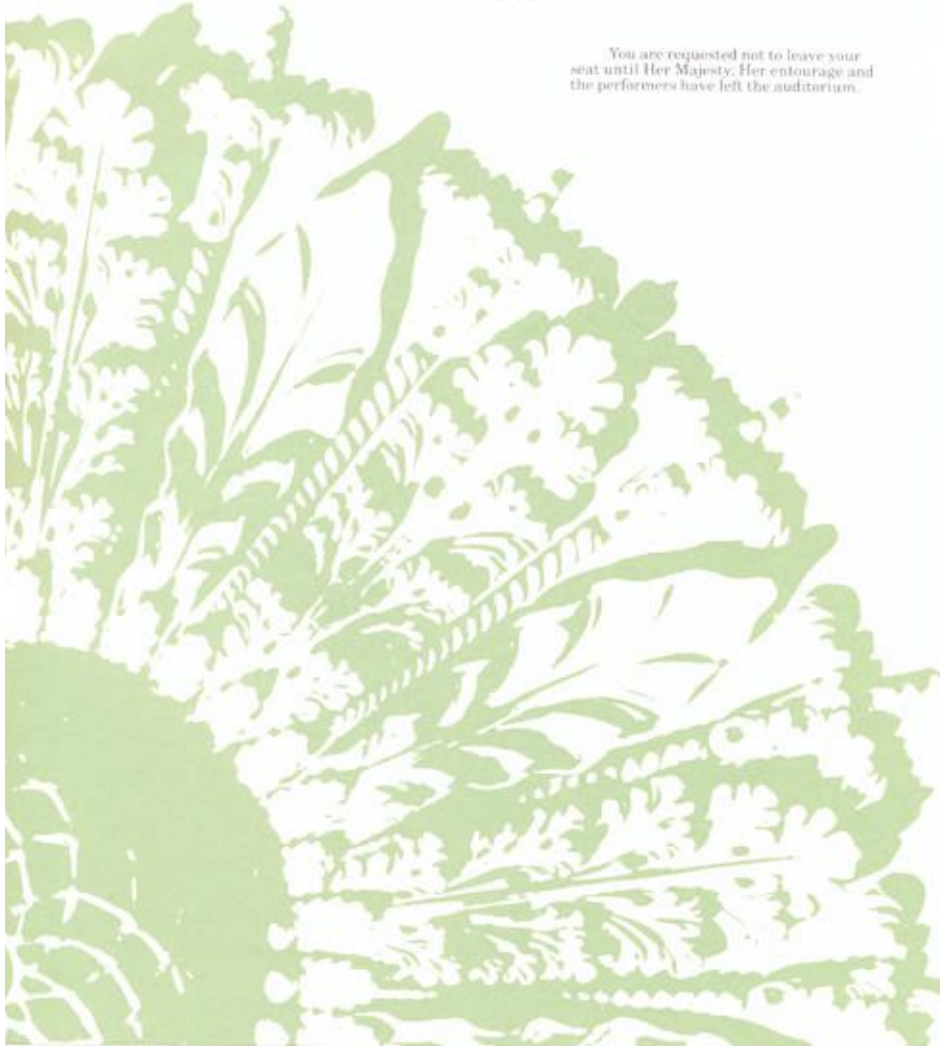
The first movement from Bach's most
popular work for string orchestra
Allegro moderato.

The Scottish
Chamber Orchestra
Conductor: Roderick Brydon

**SYMPHONY NO. 35
IN D MAJOR K385 "HAFFNER"**
Wolfgang Mozart

Mozart's lively symphony written in
only a few weeks, with a final movement he
asked to be played "as fast as possible".
Allegro con spirito
Andante
Menuetto and Trio
Presto

You are requested not to leave your
seat until Her Majesty, Her entourage and
the performers have left the auditorium.



Right.
The Scottish Philharmonic Singers
performing in Greenock Town Hall.



Below.
The Scottish Chamber Orchestra
with Angela Rippon in the
Theatre Royal, Glasgow.



Right.
The Scottish Baroque Ensemble
outside the Alamo on their visit to
Texas during the USA Bicentennial
celebrations.



THE PERFORMERS AND THE ORGANISATION

The musicians who join together to play the National Anthem in honour of Her Majesty the Queen, and to celebrate the opening of the Queen's Hall, are the primary reason for this new Concert Hall's existence. The completion of the hall as their base for concerts, rehearsals and recordings within eleven years of the formation of the Scottish Baroque Ensemble, and only five years from the foundation of the Scottish Chamber Orchestra, is a remarkable achievement, which owes as much to the rapid artistic development of the orchestras as to the work of the various supporting organisations.

The Scottish Baroque Ensemble was the first of these groups to be formed, under the aegis of violinist Leonard Friedman, in 1968. He recognised the potential in Scotland for a small professional group able to play both chamber and orchestral music and economic enough to travel widely. The Scottish Baroque Ensemble Trust was formed under the chairmanship of Lady Polwarth to provide support for the Ensemble, which soon established a name for performances of baroque and contemporary music, and in 1974 the Duke of Edinburgh consented to become Honorary Patron. Scottish Opera soon engaged them for performances of chamber operas, and this led to the formation of a limited company, (the Scottish Baroque Ensemble Ltd.) to take over the management of their expanding activities, with the support of the Scottish Arts Council. Then as now the board of management consisted of a majority of playing members, joining together with 'lay' directors from business and the professions.

As Scottish Opera's success led to the need for increased orchestral support, the Company agreed in 1973 to provide a larger orchestra of up to 70 players, including some members of the SBE, on an ad hoc basis. The quality of the Scottish Philharmonia, along with the growing success of the SBE on the platform, led to the realisation that there was in Scotland already the makings of a full chamber orchestra.

Again the Scottish Arts Council offered support, since it was keen to increase the provision of music in Scotland particularly outside the main centres, and the Scottish Chamber Orchestra made its debut in January 1974. A few key players, notably the leader John Tunnell, left London to join the orchestra, and Roderick Brydon moved back to his native Scotland to take up the appointment as Principal Conductor and Artistic Director. From the beginning the Scottish Chamber Orchestra was recognised as an orchestra of the highest standard, and it has since confirmed and strengthened that reputation, with performances throughout the length and breadth of Scotland, the itinerary extending from Kirkwall and Thurso in the north to Stranraer in the south and from Stornoway in the Western Isles to Aberdeen. In addition to these and, of course, the orchestra's concert series in Edinburgh, Glasgow and St. Andrews with guest artists such as Sir Peter Pears, Jessye Norman, Paul Tortelier, Victoria de los Angeles and Raymond Leppard, there have been a number of highly successful foreign tours. These include two visits to Eastern Europe and one to the

Aix-en-Provence Festival; this latter in 1978 being so successful that the orchestra has been asked to return in both 1980 and 1981. Concerts in USA and Canada will take place later this month.

The Scottish Baroque Ensemble meanwhile has developed its own individual character with separate personnel. Its unique contribution in Scotland has been concerts in famous country houses, which have also been linked with its gramophone recordings. It is the most travelled ensemble in Scotland; past visits include places as far-flung as Italy, Germany, Norway, Texas, California and Western Canada. Future plans include tours in Belgium, Austria and Yugoslavia, performances at five English Festivals and a third appearance at the Edinburgh Festival.

1976 saw the creation of the Scottish Philharmonic Singers with the Toad Choir of Greenock as nucleus and Ian McCrorie as chorus-master. Although members are drawn from all over the central belt of Scotland and rehearsed mainly in sections in Edinburgh and Greenock, they are moulded together into a highly skilled chorus before each performance. Their repertoire consists mainly of works performed with the Scottish Chamber Orchestra but they are extending their activities into other fields.

The Company changed its name in 1974 to the Scottish Philharmonic Society Limited to indicate its much wider management role, and under the chairmanship of James McGuinness built up the confidence and financial backing needed to support the development of the orchestras. A large measure of courage was required nevertheless for this still youthful organisation to take the next major step, to purchase Newington and St. Leonard's Church in 1976, and to launch an appeal, initially for £300,000.

The success of the public appeal, leading as it did to the enlargement of the scope of the plans for the new building (with a final total of over £600,000 expenditure) led also to management changes. A new company closely linked to the earlier body, as its name The Scottish Philharmonic Society (Newington) Limited implies, was set up under the chairmanship of Kenneth Newis to own and manage the building. Ursula Richardson, formerly in charge of the management of both orchestras, became administrator of this company and a manager was appointed for each orchestra (Michael Macleod for the Scottish Baroque Ensemble and Michael Storrs for the Scottish Chamber Orchestra, the Scottish Philharmonic Singers and the Scottish Philharmonia). Shortly afterwards Martin Haldane took over the Chairmanship of the Scottish Philharmonic Society Limited from James McGuinness, now Chairman of the Scottish Philharmonic Trust. The three bodies still work closely together in their different capacities.

The organisation has developed over the years to meet the changing needs of the orchestras. But it is the quality of the musical performances presented by the Scottish Baroque Ensemble, the Scottish Chamber Orchestra and the Scottish Philharmonic Singers and many other performers which will justify the creation of the Queen's Hall.

THE FUTURE OF THE QUEEN'S HALL

A rehearsal centre for the Scottish Baroque Ensemble and the Scottish Chamber Orchestra and a new concert hall for Edinburgh—this is how the project was described during the Scottish Philharmonic Society's fund-raising campaign, and these two concepts, along with the preservation of a beautiful building, won widespread support.

The Queen's Hall will provide a permanent base for the orchestras, and for the Scottish Philharmonic Singers. Apart from regular concert series in a hall suited to their scale of music-making, they will rehearse here for all their other activities—performances throughout Scotland and foreign tours—and use it for recordings.

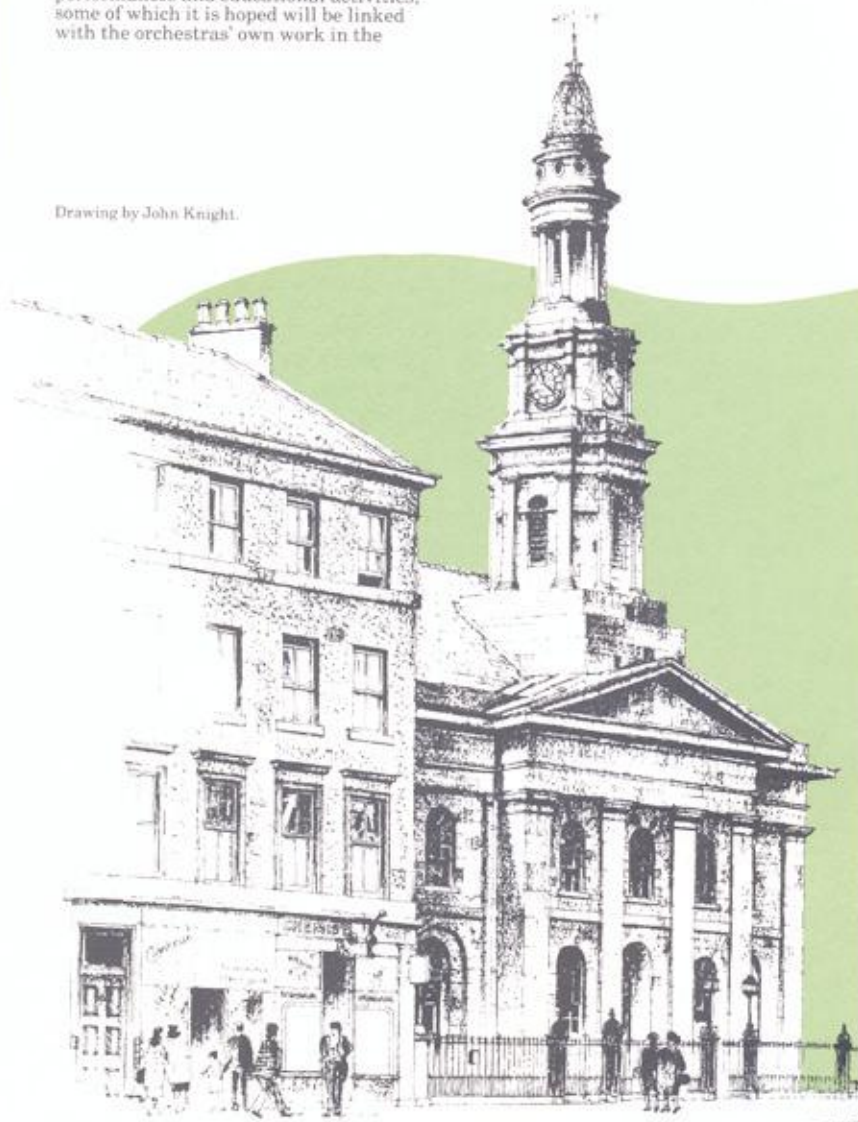
The orchestras, while retaining priority use, are keen that the hall, with its advantages of size and facilities, should be widely available to other organisations. Lothian Regional Council have entered into a special agreement with the Society over use of the premises for a substantial proportion of the time available. This will enable them to encourage amateur performances and educational activities, some of which it is hoped will be linked with the orchestras' own work in the

educational field. The Scottish Philharmonic Club will also have its headquarters here, and will organise musical and social events for its members.

The Queen's Hall will become a major venue for the Edinburgh International Festival, with twelve concerts planned for 1979, as well as many other 'unofficial' events at all times of the day. The building will no doubt be as full for these as it was in 1829 for a series of sermons given by Edward Irving at 7.00 a.m.! Already the hall has been booked for multifarious events as far as the summer of 1980, ranging from chamber recitals and concerts by visiting orchestras from abroad to Scottish music, jazz and folk. It is hoped that this will be extended with other events such as master-classes and conferences.

Our aim is to make the Queen's Hall a lively centre of musical and cultural activities, which will benefit the neighbourhood, the city and beyond.

Drawing by John Knight.



SCOTTISH BAROQUE ENSEMBLE

Honorary Patron
HRH The Duke of Edinburgh
KG, KT

Honorary Associate Director
The Lady Polwarth
Director
Leonard Friedman

Violins:
Leonard Friedman
Edna Arthur
Muriel Dyer
Richard Friedman
Mabel Glover
Daphne Godson
Brian Hale

Violas:
James Durrant
Cynthia Midgley

Cellos:
Gillian Thomas
Deirdre Cooper

Bass:
Jane Hill
Harpichord:
Michael Chibbett

SCOTTISH CHAMBER ORCHESTRA

Artistic Director
Roderick Brydon
Principal Guest Conductor
Raymond Leppard
Associate Guest Conductor
Tamas Vasary
Leader

John Tunnell
First Violins:
John Tunnell
Dorothy Bor
Jonathan Strange
Beth McKill
Lorna McLaren
Sheila Forbes
Roger Stimson
Clive Thomas

Second Violins:
Denise Sutton
Susan Henderson
Michael Rigg
Janet Bond
Peter Markham
Cathy Ford

Violas:
Carolyn Sparey
Julian Shaw
Mary Breatnach
Brenda Smith

Cellos:
Halldi Halgrimsson
Winifred Beeston
John Todd
Maureen Stringer

Basses:
Michael Wright
Adrian Bornet

Flutes:
David Nicholson
Barbara Newlands

Oboes:
Maurice Checker
Christine Sargent

Clarinets:
Janet Hilton
Lewis Morrison

Bassoons:
Melville Jerome
Peter Moore

Horns:
Christopher Griffiths
Richard Wakeford

Trumpets:
Barry Collarbone
David Richards
Ian Muirhead

Timpani:
Caroline Garden

SCOTTISH PHILHARMONIC SINGERS

Chorus-master
Ian McCrorie

Sopranos:
Fiona Cantlay
Jan Clark
Janice Duthie
Clare Hannavy
Linda Howie
Margaret Inglis
Mary Jack
Liz King
Libby McLean
Isobel Mieras
Jane Park
Jean Reid
Sheila Smyth
Maggie Stockwell
Norma Tasker
Vanessa Tate

Altos:
Vida Browning
Jane Crighton
Marbeth Donaldson
Thea Goodwin
Valerie Johnston
Pat Lines
Jenny Logan
Olive McCrorie
Norma Milne
Heather Reid
Anne Ritchie
Kath Terrie

Tenors:
David Arulanatham
David Duthie
Bill Hamilton
Vic Hodgson
Alastair Hood
Iain Inglis
Stewart McKendrick
Ralph Parkinson
Angus Rae

Basses:
Harry Allan
John Armstrong
Ian Langdale-Brown
Joe Gatherer
Mike Inglis
Elliot McKelvie
Stewart McMillan
Donald Ritchie
Stanley Sinclair

Baritone:
Alexander Garden
Alexander Garden was born in Angus, educated at Fettes College and the University of Edinburgh. His vocal studies have been principally at Snape, the London Guildhall and the Schubert Institut, and he is now studying with Otakar Kraus. He was the winner of this year's Kathleen Ferrier Musical Scholarship.

SCOTTISH PHILHARMONIC SOCIETY LIMITED

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(Chairman)
Adrian Bornet
Roderick Brydon
Leonard Friedman
Brian Hale
Norman Macdonald, WS
Beth McKill
Kenneth Newis, CB CVO
David Nicholson
John Tunnell
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Lila Galloway
Humphrey Holmes
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Kenneth Cameron, QC
J. Martin Haldane, CA
Daphne Kennedy Fraser
Roderick McLeod
The Lady Polwarth
Ursula M. Richardson

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Mary Robertson
Tom Maloney

SPECIAL CONTRIBUTIONS

The creation of the Queen's Hall would not have been possible without the support of the hundreds of people who have given of their resources in time, talents and money. The Companies and Trust who have been responsible for the project, and the musicians who will benefit from it, wish to thank all those who have made the new concert hall a reality.

Robert Hurd & Partners:

Architects

Steenson, Varming, Mulcahy & Partners:

Mechanical, Electrical & Structural

Engineering Consultants

Hugh Creighton, MA, RIBA

Acoustic Consultant

L. A. Rolland & Partners

Quantity Surveyors

Melville, Dundas & Whitson

Main Contractors

The How Group

Mechanical Services

Alistair Birrell

Electrical Services

Christopher Dickens

Organ Restoration

Special thanks are due to

Max Harper-Gow MBE

Chairman of the Business Appeal

John Knight

For drawings of the building

Ann Smith, Town and Country

For advice on refreshment facilities

John Clare

For advice over chamber organ

Those who offered their houses for fundraising events (in particular at Hopetoun House, Cameron House, Mellerstain, Monteviot and Inzievar). The musicians who gave their services on many occasions, (especially James Galway).

Financial assistance at a particularly generous level has been received from:—

Lothian Regional Council

The Arts Council of Great Britain

The City of Edinburgh District Council

The Historic Buildings Council

(Restoration works)

The Scottish Development Agency

(Improving surroundings)

The Scottish Arts Council

(Steinway piano)

Local Museums Purchase Fund

(William Gray organ)

Robertson & Baxter (Distillers) Ltd

Christian Salvesen Ltd

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Scottish & Newcastle Breweries Ltd

The Pilgrim Trust

Lithgow Charitable Trust

Peter Minet Trust

Edith & Isaac Wolfson Trust

Gifts for special purposes have been received from

The Harper Gow Charitable Trust

(Exterior stone cleaning)

The Hope Scott Trust

(Light to be hung in centre of auditorium)

Thomson Petroleum

(Repair to external ironwork)

Ian Cameron of Canada and Donald

Cameron of New Zealand (plaque in memory of Rev. Hugh Cameron, Minister of Newington, 1898-1932)

The following is a list of all those individuals, companies and trusts who have generously contributed to this project.

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Haydn Symphony No. 80
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Peter Frankl, Piano
György Pauk, Violin
Ralph Kirshbaum, Cello
Tuesday July 10—7.45 pm

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Arr. Elliott Airs and Dances of
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Mozart Andante in F
Vivaldi Violin Concerto in D Major,
Op. 3 No. 9
Elgar Serenade for Strings
Leonard Friedman, director/violin
David Lumsden, organ
Inauguration of Chamber Organ
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Friday July 13—7.45 pm

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79/80 Concert Series

Salvatore Accardo, Victoria de los Angeles, Roderick Brydon, Isobel Buchanan, Jean-Claude Casadesus, James Conlon, Gaetano Delogu, Bruno Giuranna, Nicholas Kraemer, Jaime Laredo, Raymond Leppard, Benjamin Luxon, Jerzy Maksymiuk, George Malcolm, Margaret Marshall, Robin Miller, Shlomo Mintz, Aurele Nicolet, David Nicholson, Jessye Norman, Simon Rattle, Alexander Schneider, John Shirley-Quirk, Robert Tear, Paul Tortelier, John Tunnell, Tamas Vasary and Pinchas Zukerman will all be appearing in the 16 concerts of the SCO's 79/80 Edinburgh Subscription Series. Full details are contained in a leaflet available from Publicity, SCO, 48 Great King Street, Edinburgh EH3 6QY/031-557 0710.

Late News! The midweek series of concerts in the Queen's Hall is already sold out but tickets are still available for the weekend series.

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A regular series of concerts will take place on the second Tuesday of each month from October to April. The Ensemble in its

first season at the Queen's Hall revives some of the magnificent Vivaldi concertos from L'Estro Harmonico which they introduced in their first Edinburgh concert series in the former Royal High School. These will be contrasted with romantic works for strings by composers including Dvorak, Tchaikowsky and Barber.

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This club, which supports the work of the orchestras and singers, will be promoting a special series to mark their first season in the new hall. Informal lecture/recitals under the theme 'My Instrument and I' will be given by members of the Scottish Chamber Orchestra and the Scottish Baroque Ensemble in the large North Bar, and David Lumsden will join the series with an evening at the organ. For details of these and other club events contact the Membership Secretary, Daphne Kennedy Fraser, 35 Queens Park Court, Lilyhill Terrace, Edinburgh 8.



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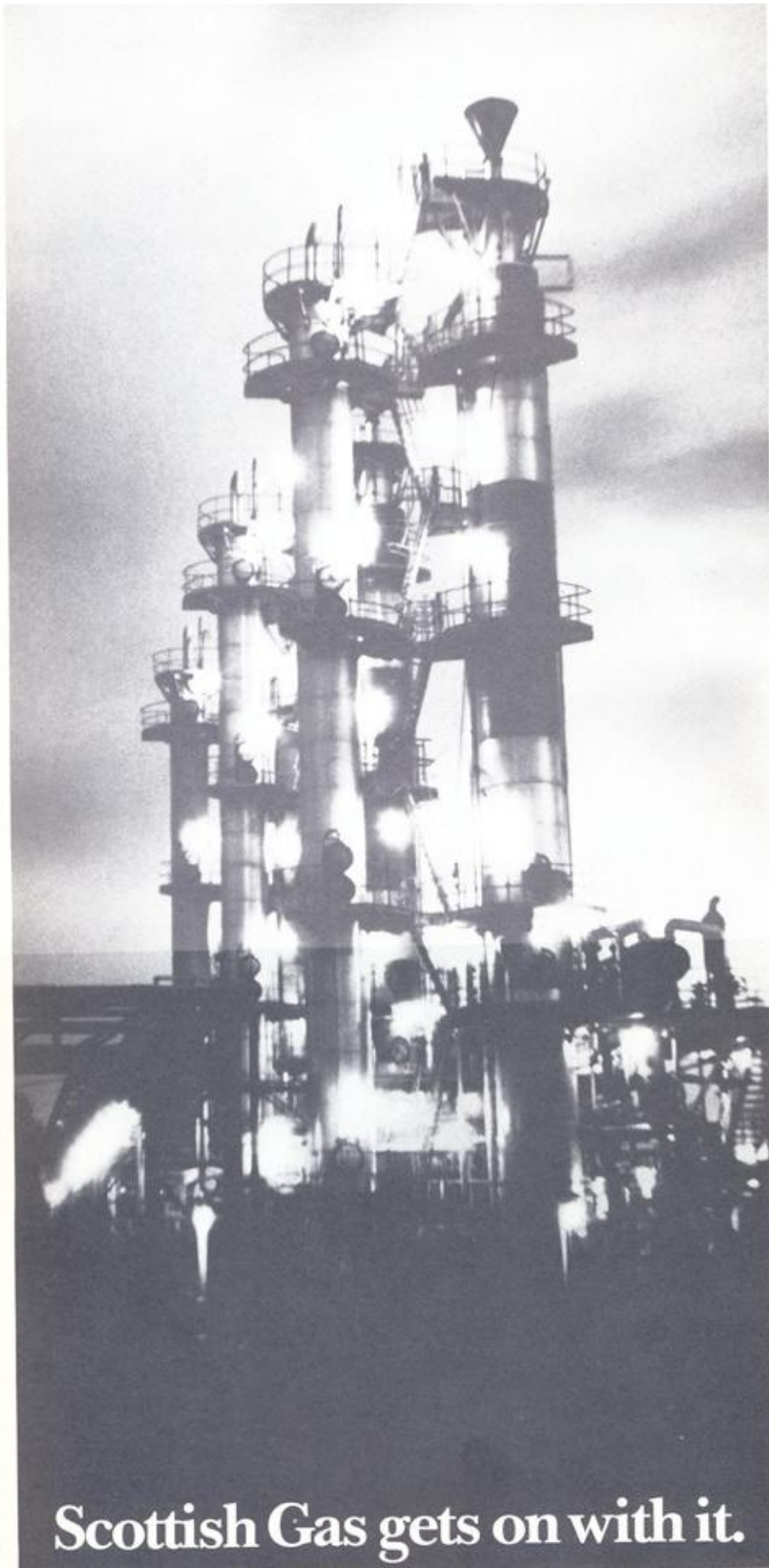
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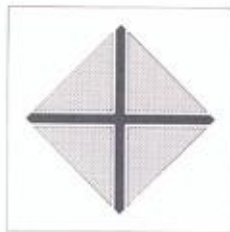
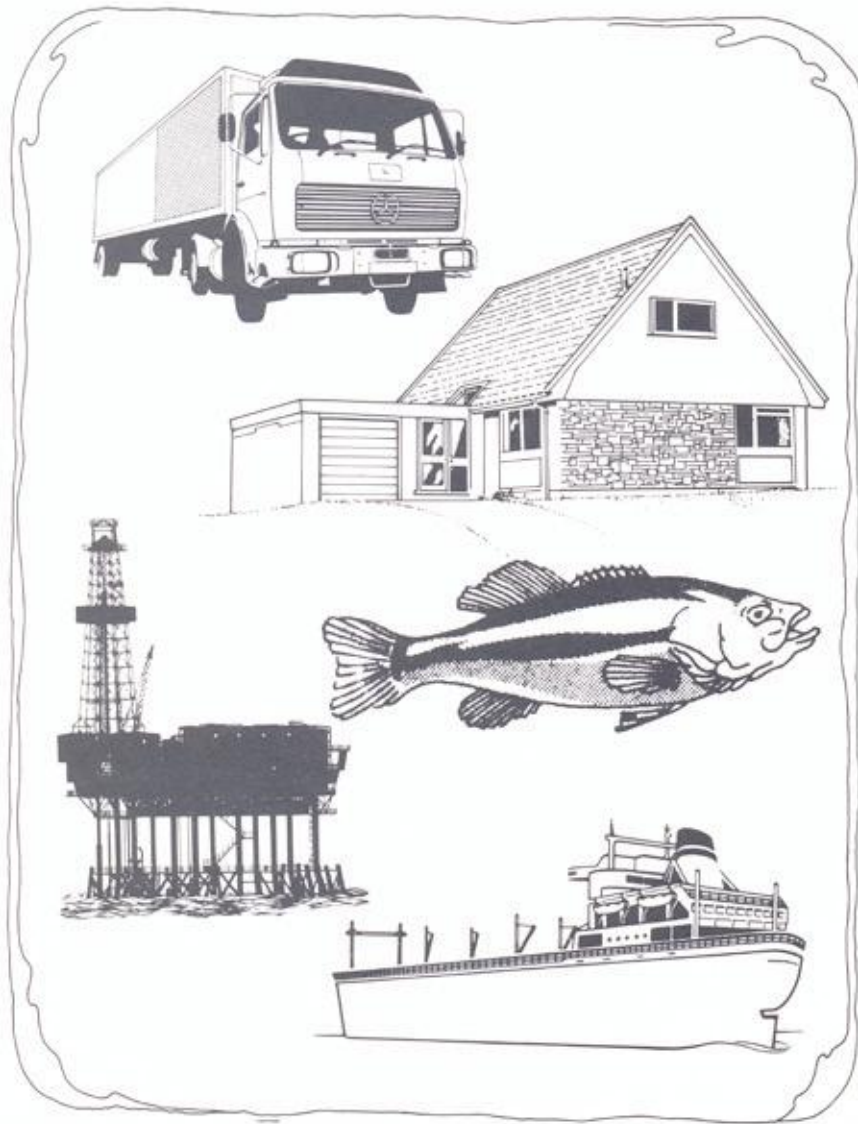
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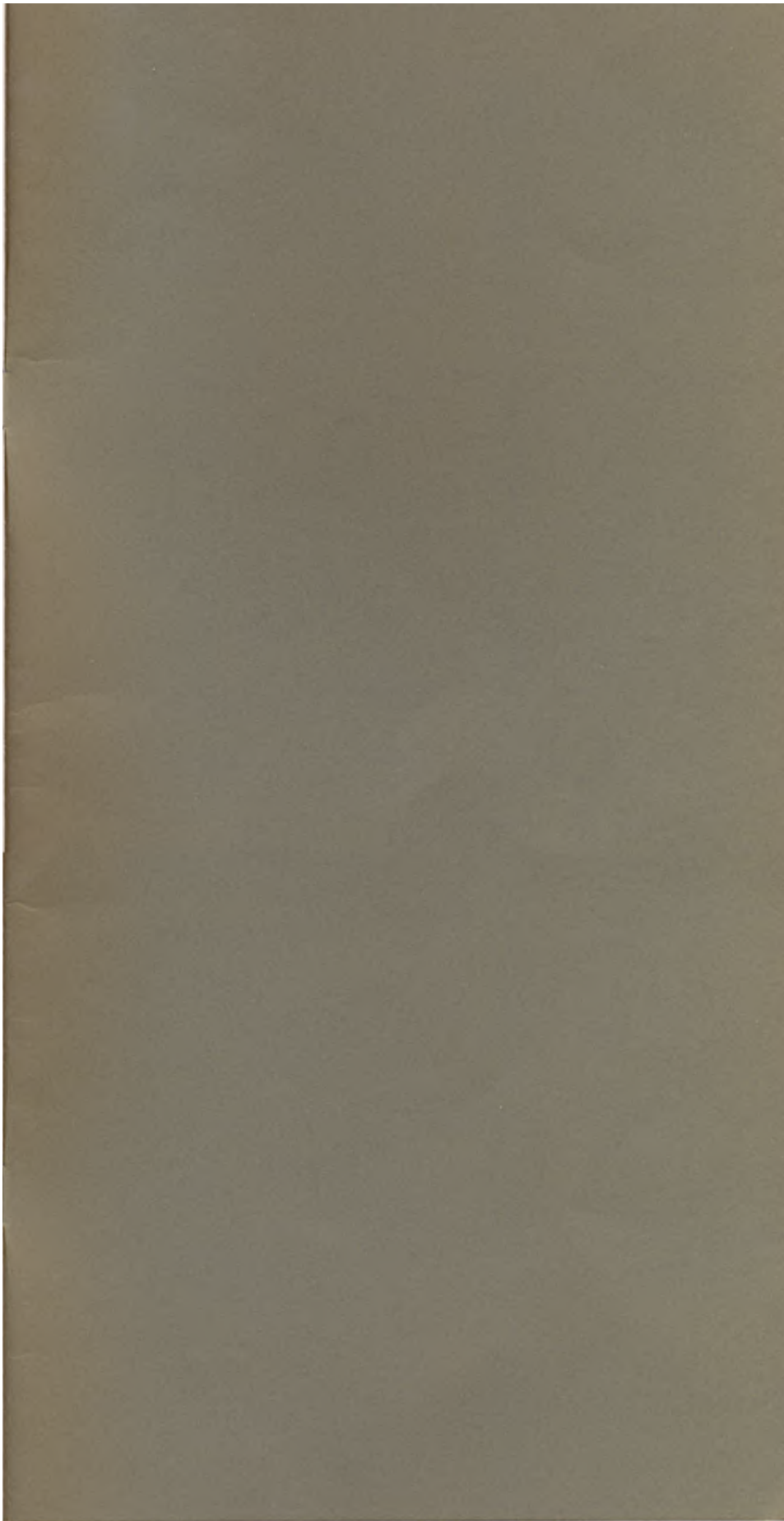
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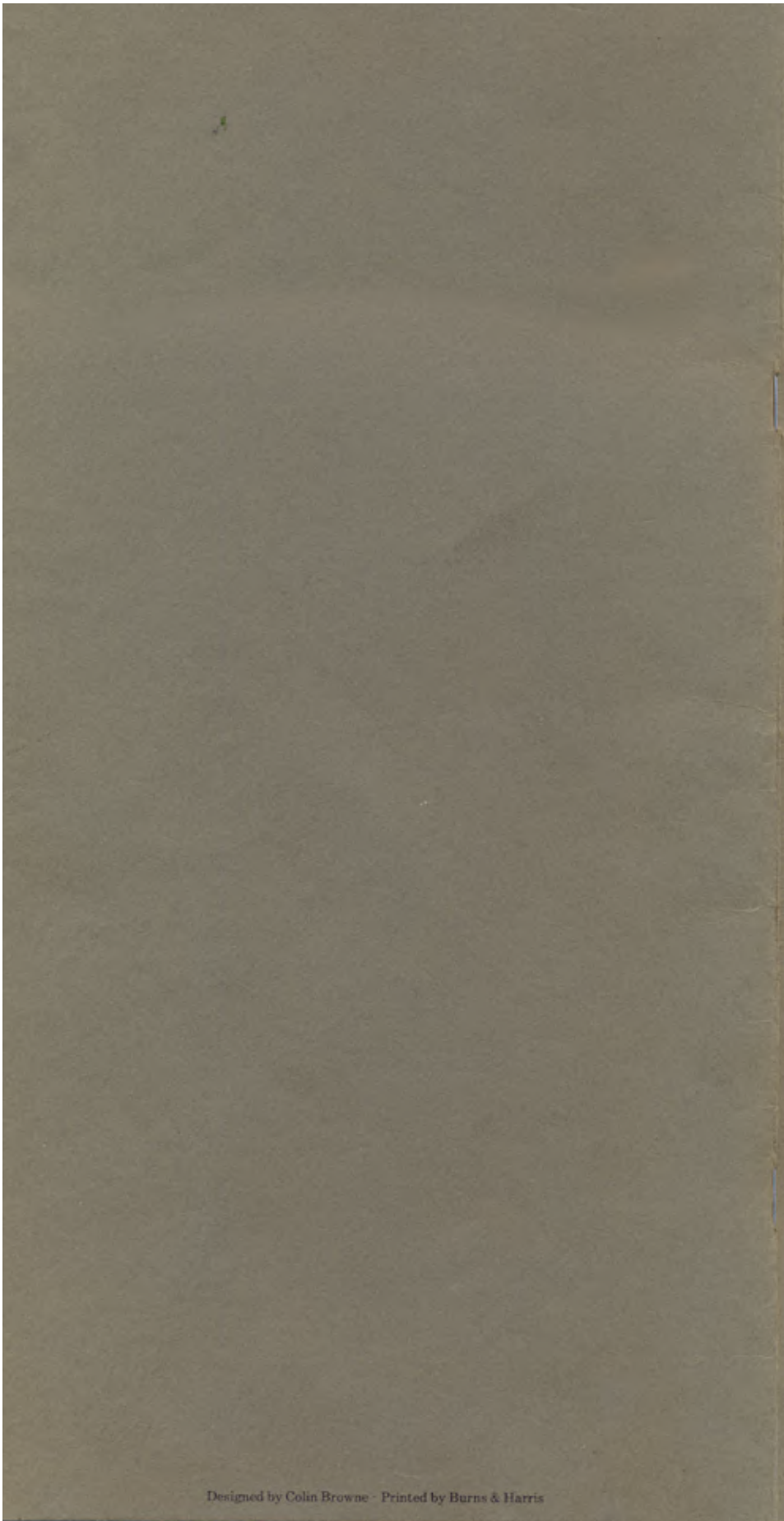
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