



JESUS COLLEGE MUSIC SOCIETY

&

PICCOLA ACCADEMIA MONTISI

present

KORNEEL BERNOLET

BELGIUM

**IN THE SECOND OF THREE RECITALS BY
INTERNATIONAL ARTISTS ON THE BRUCE KENNEDY
HARPSICHORD AT JESUS COLLEGE CAMBRIDGE**

Saturday 1st March 2014

8.00pm

BY KIND PERMISSION OF THE MASTER AND FELLOWS

**PICCOLA ACCADEMIA MONTISI
&
JESUS COLLEGE CAMBRIDGE**

The Piccola Accademia di Montisi is located in a medieval village in southern Tuscany. It was founded by Bruce Kennedy as an international centre for the study and practice of the harpsichord. One of the Accademia's most important activities is that of providing students and recent graduates from all over the world with master classes in harpsichord performance given by such leading harpsichordists as Christophe Rousset and Skip Sempé.

Jesus College Cambridge was founded out of the ancient nunnery of St Radegund in 1496 and has a long tradition of music, which has been considerably enhanced by the acquisition of the Hudleston Organ (Orgelbau Kuhn, 2007), the Rawlinson Organ (Tickell Organ Builders, 2010), the Kennedy harpsichord (2012), the new Steinway concert grand piano (2013), and the restored Sutton Organ (1849 original, restored William Drake 2012). The collaboration between the Accademia and Jesus College allows the best of recent Montisi students to perform in Cambridge on the Kennedy harpsichord and share with the students here their knowledge and skills.

THE INSTRUMENT

In the initial discussions about the commissioning of a harpsichord for Jesus College, Mark Williams and I considered details of the Chapel's acoustic, the interests of the donor and, in particular, the requirements of the instrument for accompanying concerts, and acting as a continuo, solo and teaching instrument. I soon reached the conclusion that a double-manual version of an original instrument I had seen some 25 years ago in Hamburg – the 1728 Christian Zell which had then been recently restored – was the instrument needed for these circumstances.

When I made my first “copy” of the instrument in 1986 for the current harpsichordist of the music ensemble Musica Antiqua Köln I attempted to be as faithful to the original as I could – an essential approach when first getting to know another maker's work (sometimes repeating the process several times to be more certain of his ‘acoustic world’). But today, after the experience of thirty years of building more than 160 harpsichords of various historic models, I have started to shape those

diverse ideas into my own vision of what any given musical situation demands. It was clear that Jesus College needed the clarity and speech-like quality of a continuo instrument to accompany the choir and other musical ensembles that perform in the Chapel, while still enjoying the power, depth and diversity of a double-manual harpsichord for concertos and solo performance suitable for various composers. The original Zell was an excellent starting point but its keyboard key lengths were excessively long – not designed for fast ornamentation in the bass as is sometimes required in French music – so they were modified.

The original soundboard produces a very refined sound, better heard at a distance than close to the instrument. To create a more focused sound that could project clearly to all listeners, I have made modifications to the soundboard design, while never altering the original scaling and pluck points of this the northern German “sound ideal” that works so well for Bach’s polyphony. As to its décor, while I chose elements such as the leg design or the gold motifs on the case that are typical of the first half of the 18th century, the colours were specifically chosen to fit the chapel. The soundboard painting features the 1575 version of the College Arms.

BRUCE KENNEDY

The double-manual harpsichord bearing the name of Christian Zell (dated 1728) and now housed in Hamburg's *Museum für Kunst und Gewerbe* is one of the finest surviving examples of harpsichord building from a tradition historically very little understood by scholars. Pioneering writers such as Frank Hubbard (in his celebrated *Three Centuries of Harpsichord Building*, 1965) tended to see German instruments as imperfect in comparison to instruments of the French and Flemish traditions. Wrote Hubbard, “the commanding position of German composers in the history of Baroque music forces us to take German harpsichords seriously. If it were not for this fact we should dismiss them as well made but not well thought out.” Even later writers such as Peter Williams write of the “neutral tone” of instruments contemporary to J.S. Bach, and reserve most of their praise for Germany's organs or clavichords rather than for their harpsichords. Generations of harpsichordists have been trained on a Franco-Flemish sound model by which they judge other instruments, and as a result the various types of German instruments are generally not well-represented in the discography of Baroque music.

With the historically-informed restoration of harpsichords in a finer state than it has ever been, we are in a much better position to judge the German school (or schools) of building. Certainly, the builders of a cosmopolitan port such as Hamburg were making instruments for a wealthy and discerning clientele, and the superb tone quality of the instruments attests to the high regard in which Zell was held by his contemporaries. I have little doubt that Johann Sebastian Bach would have come into contact with instruments if not by Zell himself than at least of this general style (by Fleischer, for instance) on his many visits to Hamburg.

MAHAN ESFAHANI



BÖHM AND BEYOND

Georg Böhm (1661 – 1733)

Praeludium, Fuga und Postludium g-Moll

François Couperin (1668 – 1733)

Sixième Ordre de clavecin

1. Les moissonneurs
2. Les langueurs-tendres
3. Le gazoüillement
4. La Bersan
5. Les baricades mystérieuses
6. Les bergeries
7. La commère
8. Le moucheron

Johann Sebastian Bach (1685 – 1750)

Concerto No.2 G-dur, BWV973
(nach Vivaldi op.7/2, RV299)

1. [Allegro]
2. Largo
3. Allegro

Johann Jacob Froberger (1616 – 1667)

Partita XII C-Dur, FbW612

1. Lamento sopra la dolorosa perdita
della Real Maestà di Ferdinando IV Rè di Romani
2. Gigue
3. Courante
4. Sarabande

Georg Böhm (1661 – 1733)

Ouverture (Partita) D-Dur

1. Ouverture
2. Air
3. Rigaudon & Trio
4. Rondeau
5. Menuet
6. Chaconne

KORNEEL BERNOLET

A harpsichordist and conductor, Korneel Bernolet (b.1989) has been exploring the international music scene since the age of 19.

He has been described by the press to be “an incredibly accomplished performer”, “with unwavering keyboard mastery in performance” and “one of Europe’s top harpsichord specialists” as a recitalist. Sigiswald Kuijken calls him “an extremely fluent player gifted with indefatigable concentration — a natural talent”.

As a harpsichordist, he studied with Paul Clement, Ewald Demeyere (where he received his Masters degree summa cum laude on the original 1747 Dulcken-harpsichord), Gustav Leonhardt, Jesper Bøje Christensen and Christophe Rousset. He performs with ensembles such as Les Talens Lyriques (Christophe Rousset), La Petite Bande (Sigiswald Kuijken), Scherzi Musicali (Nicolas Achten), B'Rock and cantoLX (Frank Agsteribbe) and the Orchestre Philharmonique de Luxembourg. Korneel has been a guest as historical keyboard player in the Benelux countries, France, the United Kingdom, Germany, Italy, Spain and South-Korea.

He has made numerous CD recordings for the labels Accent, Ricercar, Musique de Wallonie, Alpha, Et'cetera, and EMI with some of the most renowned early music ensembles. He has also participated in several radio and television recordings in Belgium and beyond. His début solo CD with *Pièces de clavecin (1759)* by Claude Balbastre for the label Aliud was highly praised in the international press, and was nominated by the Flemish classical broadcast Klara as one of the three best Flemish CD productions of 2013.

At a mere 13 years of age, Korneel gained his first experience as a young conductor and was accepted five years later to the highest level of the international Kurt Thomas Course with Daan Admiraal and Georg Grün. He received his second Masters degree with critical acclaim at the Royal Conservatory in Antwerp, where he studied with Geert Hendrix and Luc Anthonis. He was assistant conductor for Ewald Demeyere, Frank Agsteribbe and Bart Van

Reyn with ensembles such as the Conservatory Orchestra of Antwerp, B'Rock, cantoLX & Orchestre Philharmonique de Luxembourg and Le Concert d'Anvers. In 2014 Korneel is looking forward to assisting Christophe Rousset in La Monnaie/De Munt in Brussels. Opera, dance and concert projects have brought him from Benelux to collaborations in France and Macedonia. He is artistic director of his own Ensemble Apotheosis, a period instrument group that performs chamber music, vocal and orchestral repertoire from the 17th century to the 20th century.

Korneel is professor at the Royal Conservatory of Antwerp, teaching practical harmony and giving baroque coaching for singers. He also teaches harpsichord and basso continuo at Operastudio Flanders and at the music academy in Aalst. His musicianship is characterized by the combination of a refined and expressive technique (both at the harpsichord and while conducting) with the constant quest to an ideal balance between historical information and the contemporary concert practice.



*We are very grateful to Dr Daniel Tidbar for preparing the instrument
for this evening's concert*

Saturday 10th May 2013

8.00pm

ANNA-RIIKKA SANTAPUKKI – HARPSICHORD

KARI OLAMAA – BAROQUE VIOLIN

JOHANNA KILPIJÄRVI – VIOLA DA GAMBA

(FINLAND)

Rameau

Pièces de clavecin en concerts



FORTHCOMING CONCERTS

Saturday 8th March, 8.00pm

Benjamin Morris (Organ) 8.00pm

The Senior Organ Scholar of Jesus College performs an eclectic programme of music by de Grigny, J. S. Bach, Reger and Messiaen.

Admission free

Tuesday 18th March, 7.00pm

The Choirs of Jesus College Cambridge & Britten Sinfonia

J.S. Bach's St Matthew Passion

(sung in German)

Soloists: Katherine Manley (soprano) Madeleine Shaw (contralto)

Andrew Kennedy (tenor) Matthew Brook (bass)

directed by Mark Williams

*Tickets £25, £12 (students) – sighted, £10, £5 (students) – unsighted
available from the ADC box office 01223 300085 www.adcticketing.com*



www.korneel.bernolet.com

www.piccolaaccademia.org

www.kennedyharpsichords.com

www.jesus.cam.ac.uk

jcms.jesus.cam.ac.uk

www.jesuscollegechoir.com