

JESUS COLLEGE MUSIC SOCIETY

&

PICCOLA ACCADEMIA DI MONTISI

present

TAMAR HALPERIN

**IN THE SIXTH RECITAL BY INTERNATIONAL ARTISTS ON
THE BRUCE KENNEDY HARPSICHORD AT
JESUS COLLEGE CAMBRIDGE**

Saturday 23rd May 2015

8.00pm

BY KIND PERMISSION OF THE MASTER AND FELLOWS

**PICCOLA ACCADEMIA DI 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, Pierre Hantai, Bob van Asperen, Ketil Haugsand 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. Recent performers have included Stanislav Gres, Korneel Bernolet, Anna-Riikka Santapukki and Mark Edwards.

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



We are very grateful to Dr Daniel Tidhar for preparing the instrument for this evening’s concert, and to Professor Stephen Heath, Fellow of the College, who donated the instrument.

ANCIENT & MODERN

Prelude in C major BWV 939

Prelude in C major BWV 924

Suite in F minor BWV 823

Prelude

Sarabande

Gigue

Invention in B-flat major BWV 785

Johann Sebastian Bach (1685 – 1750)



“Hommage à Georges Braque (Invention II)” (2006)

Baptiste Romain



Prelude in D minor BWV 926

Menuet in G minor BWV Ahn. 115

Prelude in C minor BWV 999

Fantasia in C minor BWV 906

Johann Sebastian Bach



Passacaglia ungherese (1978)

György Ligeti (1923 – 2006)



Invention in E major BWV 777

Scherzo in A minor BWV 826

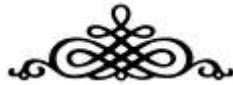
Prelude in A minor BWV 931

Prelude in D major BWV 936

Sonata in D minor BWV 964

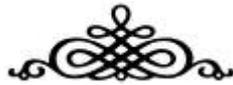
I. Adagio & IV. Allegro

Johann Sebastian Bach



“Ay!” (2006)

Graham Lynch



Invention in G major BWV 781

Prelude and Fugue in G major BWV 902a

Suite BWV 997

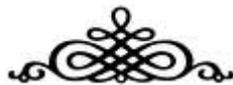
Prelude

Fugue

Sarabande

Gigue

Johann Sebastian Bach



“Baustelle”

(Improvisation on “Tempo di Minuet” in G major BWV 829 by J. S. Bach)

Tamar Halperin



TAMAR HALPERIN

With repertoire that ranges over five centuries, Dr. Tamar Halperin performs worldwide as a soloist and with various chamber groups. She has appeared in venues such as Carnegie Hall and Alice Tully Hall in New York, London's Wigmore Hall, Amsterdam Concertgebouw, Paris Salle Gaveau, Vienna Konzerthaus, Musashino Hall in Tokyo, Sydney Recital Hall, Barcelona's Liceu, and the Konzerthaus, Festspiele, and Berghain Club in Berlin.

Her festival appearances include the Bach Festival, Leipzig; Edinburgh Festival; Schubertiade Vorarlberg; Jazz Baltica; Rheigau Musik Festival; Tivoli; Bergen; Jazzfest Berlin, and Musica Viva Australia, among others.

Tamar Halperin has collaborated with distinguished musicians and ensembles, including Andreas Scholl, Michael Wollny, Avi Avital, Idan Raichel, Theo Bleckmann, Jim McNeely, the New York Philharmonic Orchestra, the English Concert Baroque orchestra, King's College Choir, and the HR jazz big band orchestra. She has conducted from the harpsichord the English Concert, the Podium Festival orchestra, members of the Academy of Ancient Music, and the Cape Town String Exchange ensemble.

Born in Israel, Tamar Halperin received her musical education at the Tel Aviv University, the Schola Cantorum Basiliensis in Switzerland, and at the Juilliard School in New York, where she received a Doctor's degree in 2009, having written her dissertation on J. S. Bach.

While the focus of her activities is Baroque music, Dr. Halperin is also an enthusiastic performer of classical and contemporary music. She has been composing, arranging, and performing popular, jazz, electronic, and new classical music, some of which appears on Act, Neos, Garage labels. Her collaboration with Jazz pianist Michael Wollny led to the award-winning albums "*Wunderkammer*" (2010 Echo prize for "Best Piano Album") and *Wunderkammer XXL* (on ACT label, Winner of 2013 German Critic's Choice for Best Jazz Album, and of Echo prize for "Best Big Band Album" 2014).

Tamar Halperin was an AICF scholarship recipient (1998-2001) and has won numerous awards, including an honorary prize at the Van Vlaanderen Musica Antiqua Brugge competition (2004), the Presser award (2005), REC music award (2006) and the Eisen-Picard performing arts award (2006, 2007).

Together with her husband, singer Andreas Scholl, she recorded “The Wanderer” a Song CD with works by Haydn, Mozart, Schubert, and Brahms, which is available on the Decca label.

Tamar spent most of her childhood training to be a professional tennis player, competing successfully on a national level. She now lives with her husband in a small village in Germany.



www.piccolaaccademia.org

www.kennedyharpsichords.com

www.jesus.cam.ac.uk

jcms.jesus.cam.ac.uk

www.jesuscollegechoir.com

FORTHCOMING CONCERTS

Friday 12th June, 6.30pm

The JCMS May Week Concert

Music by Glinka, Sibelius and Weber

Tickets £4, £2 (concessions), £1 (Jesusans); available on the door,
or two weeks in advance from the Porters' Lodge.

Followed by drinks in the Fellows' Garden.

Daily at 12.00pm

The JCMS May Week recitals

Sunday 14th June

Music for two harpsichords with Daniel Tidhar & Francis Knights

Monday 15th June

Pergolesi's Stabat Mater with Julia Sinclair & Andrew Stratton

Tuesday 16th June

Music for viola and piano by Bach & Bax with Wai Bun Chan & Marion Caldwell

Wednesday 17th June

Music for cello and piano by Rachmaninov & Shostakovich

with Elizabeth Edwards & Peter Ford

Thursday 18th June

Chamber music by J.S. Bach with the Percival Ensemble directed by Bertie Baigent

Friday 19th June

Benjamin Morris, Assistant Organist at Jesus College, performs on the Kuhn Organ

with projection onto a large screen

Saturday 20th June

Piano music by Liszt, Ravel & Scriabin performed by Chris Lloyd

Admission to all May Week recitals is free.

Friday 10th July, 6.00pm

The Choirs of Jesus College Cambridge & The Saraband Consort

directed by Mark Williams

with Ruth Jenkins-Robertsson, Anna Harvey,

Jaliya Senanayake and Michael Mofidian (soloists)

HANDEL Dixit Dominus

HAYDN Nelson Mass

Tickets: Sighted seats in the Nave and transepts – £20, £10 (students);

Unsighted seats in the choir stalls – £8, £4 (students)

available from the ADC box office 01223 300085 www.adcticketing.com