



JESUS COLLEGE MUSIC SOCIETY

&

PICCOLA ACCADEMIA DI MONTISI

present

JUSTIN TAYLOR

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

Saturday 13th February 2016

8.00pm

BY KIND PERMISSION OF THE MASTER AND FELLOWS

A FORQUERAY PORTRAIT

Antoine, Michel, Jean-Baptiste, Nicolas-Gilles... These are a few first names from a great family of French composers, violists, and organists: the Forquerays. At the mere age of twenty, Antoine Forqueray, born in 1672, is already considered to be one of the most accomplished violists of his time; he is appointed to the coveted position of Musician of the King's Chamber. However, with his son Jean-Baptiste, born in 1699, he will maintain a complicated love-hate relationship. Indeed, jealous of his son's talent for the viol, Antoine has him locked up at the tender age of sixteen!

Unmeasured prelude in D minor

Antoine Forqueray (1672–1745) or Jean-Baptiste Forqueray (1699–1782)

First Suite in D minor

Allemande La Laborde

La Forqueray

La Cottin

La Bellmont

La Portugaise

La Couperin

Jean-Baptiste Forqueray

La Superbe ou La Forqueray

François Couperin (1668–1733)



La Forcroy

Josse Boutmy (1697–1779)

Suite for three viols (transcription by Justin Taylor)

Allemande

Courante

Sarabande

Antoine Forqueray

La Forqueray

Jacques Duphly (1715–1789)



Fifth suite in C minor

La Rameau

La Guignon

La Léon, sarabande

La Boisson

La Montigni

La Sylva

Jupiter

Jean-Baptiste Forqueray



JUSTIN TAYLOR

Justin Taylor began studying the harpsichord at the age of eleven in his hometown of Angers, with Françoise Marmin. His passion for the instrument induced him to continue his studies with Olivier Baumont and Blandine Rannou at the CNSM (Conservatoire National Supérieur de Musique) of Paris, to which he was accepted in 2011.

From the onset of his studies, Justin Taylor was asked to participate as the harpsichordist in concerts directed by Vincent Dumestre, Patrick Cohën-Akénine, Jay Bernfeld, and Julien Chauvin. His love for the baroque chamber music repertory led him to create a duo with the violist Salomé Gasselin, and they won second prize in the International Chamber Music Competition in San Ginesio (Italy) in 2014. The two young musicians have given concerts in several cities of France and Europe, including Brugge (the *MA Festival*), Utrecht (the *Early Music Festival*), and Angers (the *Anacréon* baroque concert series). Justin Taylor was selected as the harpsichordist for the OFJ-B (Orchestre Français de Jeunes-Baroque) for the year 2015.

As a soloist, Justin Taylor has played at the Paris Philharmonie (at *Bach's Complete Works Festival*), at the Hôtel de Soubise in Paris (the *Young Talents Festival*), at the *Rendez-Vous de Rochebonne*, as well as at Les Invalides, where he performed C.P.E. Bach's double concerto for harpsichord and pianoforte.

In order to enhance his approach to the harpsichord, he studied piano with Roger Muraro at the CNSM of Paris, and he has also earned the superior degree in musical analysis at the same institution.

In 2015, he earned his Master's degree in harpsichord with highest honours and "unanimous congratulations". The same year, Justin Taylor won First Prize at the Musica Antiqua International Harpsichord Competition in Brugge, where he also received the Audience Prize, the Alpha Prize (for a recording under this prestigious label), and the European Union Baroque Orchestra Developing Trust Prize, which is awarded to the most promising young European baroque musician.



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. Performers in the series have included Stanislav Gres, Korneel Bernolet, Anna-Riikka Santapukki, Jean Christophe Dijoux, Mark Edwards, Tamar Halperin and Jean Rondeau.

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

www.justintaylorharpsichord.com

www.piccolaaccademia.org

www.kennedyharpsichords.com

www.jesus.cam.ac.uk

jcms.jesus.cam.ac.uk

www.jesuscollegechoir.com

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

FORTHCOMING CONCERTS IN JESUS COLLEGE CHAPEL

Saturday 20th February, 8.00pm

Julia Sinclair and Jaliya Senanayake (Soprano and Tenor)

'Ye sacred muses' – Julia and Jaliya, current and former Choral Scholars respectively, give a joint recital of English song from Byrd to Britten. Mark Williams, Director of Music at Jesus College, accompanies.

ADMISSION FREE

Saturday 27th February, 8.00pm

Magdalena

This vocal consort, the junior branch of the Gramophone award-winning Alamire, performs motets and madrigals by de Rore and other Franco-Flemish composers, and is conducted by Charlotte Rowan.

ADMISSION FREE

Saturday 5th March, 8.00pm

Cambridge University Consort of Viols

This group frequently accompanies some of the University's finest choirs and singers, and tonight performs a selection of English Consort Music.

ADMISSION FREE



Thursday 17th March, 7.00pm

J.S. Bach ST JOHN PASSION

sung in German

The Choirs of Jesus College Cambridge & the Saraband Consort

Ed Lyon, Evangelist, Katy Hill, Anna Harvey, Jaliya Senanayake, Michael Mofidian, soloists

Mark Williams, conductor

Tickets: sighted – £20, £10 (students); unsighted – £10, £5 (students)

available from the ADC box office 01223 300085

www.adcticketing.com

