



Saturday 11 July 2009

7.30pm

St. Cecilia's Hall

ANNEKE SCOTT | period horn
KATHRYN COK | fortepiano

**Ignaz Moscheles and others in
early 19th-century London**



The Syper Summer Concert Series

The University of Edinburgh is a charitable body, registered in Scotland, with registration number SC005336.

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IGNAZ MOSCHELES AND OTHERS IN EARLY 19th-CENTURY LONDON

Duo Op. 63

Ignaz Moscheles (1794-1870)

Introduzione - Rondo

Sonata in F for fortepiano and horn, Op.34

Ferdinand Ries (1784-1838)

Larghetto: Allegro molto – Andante – Rondo Allegro

Sonata in F for fortepiano and horn Op.17

Ludwig van Beethoven (1770-1827)

Allegro moderato – Poco Adagio, quasi Andante – Rondo: Allegro moderato

INTERVAL

Thema Varie pour Cor et piano

Giovanni Puzzi (1792-1876)

Piano Sonata in Eb H.XVI No.52

Joseph Haydn (1732-1809)

Allegro – Adagio – Finale: Presto

Prelude, Thème et Variations

Gioachino Rossini (1792-1868)

In this programme we focus on the life of Ignaz Moscheles and his relationship with other composers, musicians and entrepreneurs in early 19th-century London. Born in Prague, the talented youngster Moscheles was fascinated with the works of Beethoven and was deeply affected by his developing relationship with the eminent composer, especially valuing his role in liaising with the Philharmonic Society in providing funds for the dying man. During his twenties Moscheles undertook the typical life of a virtuoso performer travelling throughout Europe giving recitals; his repertoire had included a performance of the Beethoven Sonata for fortepiano and horn. His travels took him to London where Moscheles returned in 1825, just after his marriage to Charlotte Emden, and here he stayed for the next twenty years building a life for himself and his growing family. Famed as a performer, he continued to compose and developed a reputation as a teacher, teaching at the recently established Royal Academy of Music; he was also a pivotal character in the London music scene and a member of the Philharmonic Society. In particular this recital will highlight the works of foreign composers drawn, at one point or another in their lives, to London, a thriving cultural scene which often valued musicians coming from overseas.

Anneke Scott

Anneke Scott is "rapidly emerging as one of the outstanding younger exponents of the natural horn". Having begun her studies at The Royal Academy of Music, London she was awarded prestigious scholarships to further her study in France and Holland where she concentrated on the various aspects of period horns.

Since her graduation from The Royal Academy of Music in 2000 she has been in demand with ensembles in the UK and continental Europe. Currently she is working as principal horn of John Eliot Gardiner's Orchestre Révolutionnaire et Romantique, and his English Baroque Soloists as well as Harry Christophers' The Orchestra of the Sixteen and The Avison Ensemble. In addition, she has frequently worked as guest principal horn with The Australian Chamber Orchestra, The English Concert, Freiburg Baroque, The Early Opera Company, Concerto Caledonia and The Mahler Chamber Orchestra.

For many years she has had a keen interest in chamber music which led to her becoming a founder member of The Etesian Ensemble. Through this ensemble she met the fortepianist Kathryn Cok with whom she formed a duo specialising in classical and romantic repertoire for horn and fortepiano. Kathryn and Anneke were selected as two of Making Music's Concert Promoters Network Artists for 2008/2009.

An integral element of Anneke Scott's career has been research. During 2005-2006 she undertook research at the University of Birmingham's Centre for Early Music Performance where she currently teaches period horns. In 2005 she received the great privilege of being invited by The Bate Collection,

Oxford to perform in concert on one of their magnificent original Hofmaster horns dating from the mid 18th century and in 2006 was interviewed by BBC TV for the BBC2 series The People's Museum discussing the Hofmaster horns housed at Edinburgh University.

At the other end of the spectrum she has performed with the specialist contemporary music ensemble The London Sinfonietta and can be heard on two albums with The Nigel Waddington Big Band.

In 2007 Anneke was elected an Associate of the Royal Academy of Music, an honour awarded to past students of the Academy who have distinguished themselves in the music profession and made a significant contribution to their field.

Kathryn Cok has made performing on original instruments her specialty, regularly appearing as a soloist and in chamber music groups in important keyboard collections in the UK such as the Cobbe Collection, Finchcock's, Fenton House and the Gemeente Museum, Holland. She is herself the proud owner of an instrument built by Joachim Zwanen in 1793. Kathryn can also regularly be heard in many of Europe's prominent Early Music Festival such as Festival Oude Muziek, NL, and the Tudeley Festival, U.K.

At home in repertoire from Mozart to Schumann, Kathryn is sought after as a lieder accompanist. She is a member of the Etesian ensemble, which performs works for piano and winds by Mozart, Beethoven and their contemporaries, and can regularly be heard in duo recitals with Anneke Scott, horn, and Wouter Verschuren, bassoon. Their world premier recording of sonatas by Nikolaus von Krufft (1779-1818) for bassoon and fortepiano for the Challenge label was recently released.

In keeping with Giovanni Puzzi's preference, Anneke will perform on a M.-A. Raoux instrument in this programme.

The keyboard instrument used in tonight's concert is a Viennese-action fortepiano inscribed "Ioh. Fried. Kuhlborns Orgel und Instrumentenmacher in Breslau No. 69". It is typical in most respects to the product as built in Vienna itself. The compass is five and a third octaves, from FF - a^{'''}, the instrument being double strung from FF - g, and triple strung above that to the top of the compass. It has a knee lever to lift the damper pedals, and possibly originally (or early on) had a moderator stop which is no longer extant. The instrument forms part of the Rodger Mirrey Collection, gifted to the University in 2005, and was restored to playing condition prior to its arrival in Edinburgh.

Dr Darryl Martin, Curator, EUCHMI

This concert is generously supported by Dr George and Dr Joy Syper.
Thanks also to the Friends of St. Cecilia's.