

THE UNIVERSITY OF EDINBURGH CONCERT SERIES SPRING · SUMMER 2013

Concerts at The University

Friday 1 March 2013

1.10pm

St Cecilia's Hall

Nathaniel Mander · harpsichord

Programme of works by J.S. BACH,
C.P.E. BACH and MOZART.



THE UNIVERSITY *of* EDINBURGH
Edinburgh College of Art

Tocata in D minor BWV 913

Johann Sebastian Bach (1685-1750)

Sonata in A minor Wq.49 ('Wüttemberg' Sonata No.1)

Carl Philipp Emanuel Bach (1714-1788)

- (i) Moderato
- (ii) Andante
- (iii) Allegro Assai

Variations sur le chanson français, 'Ah, vous dirai-je, Maman' K.265

Wolfgang Amadeus Mozart (1756-1791)

Harpichordist **Nathaniel Mander** nurtures a particular affinity for the 18th-Century French harpichord repertoire and for the music of Bach and Mozart. He is winner of the 10th Broadwood solo harpichord competition and graduated in 2011 with first class honours from the Royal Academy of Music in London. He became interested in the harpichord at a young age, fascinated by the repertoire, finding the instrument infinitely more congenial than the piano. His initial studies were with Richard Lester. In 2009 he moved to London to take a place at the Royal Academy to study with Carole Cerasi who remains a major musical influence, particularly on his approach to the instrument and physical sound.

His time at the Academy also included winning the Early Music Prize three years consecutively as well as the Harold Samuel Bach solo Keyboard Prize. In 2010 he won first prize for the Early Keyboard Ensemble Competition at Fenton House with his group, Ensemble Caravaggio. In 2011 he was also awarded a prize at the first international Competition for Harpichord "G. Gambi" in Pesaro, Italy.

In 2010, Nathaniel gave his debut recital for the British Harpichord Society at Handel House. He went on to make his Wigmore Hall concerto debut in 2012 with a performance of C.P.E Bach's great D minor concerto.

Recent concert work has included performances at Handel House, Mandeville Place, Fenton House, Finchcocks, the Cobbe Collection of Early Keyboards at Hatchlands, the Russell Collection in Edinburgh, Tudeley Festival, International Handel Festival in Göttingen and the Spitalfields Winter Festival.

The **harpichord** used in today's concert was made in the Shudi workshop in London, 1766. At first sight it seems a strange choice to use for a concert of continental music, but this instrument is particularly apt.

Shudi and his competitor Kirckman had something of a monopoly on harpichord making in London from around 1730 to the end of the century. Between them they are responsible for perhaps 80% or more of the surviving harpichords from this period, while other makers in London at that time seemed to be forced to concentrate on spinets. Although Kirckman has left more surviving instruments, it is those by Shudi that seem to have had greater recognition amongst those whose comments have been preserved for posterity. The music-loving King Frederick the Great ordered four Shudi harpichords - the earliest in 1745, one in 1765, and two matching instruments from 1766, the same year as today's instrument was made. Amongst those who would have known these instruments was CPE Bach, who worked for the King for some time. Other original owners include Frederick, Prince of Wales (the son of George II), Anna Strada del Po, Charles Avison, and Joseph Haydn.

Another whose name can be added to that list is Sir William Hamilton, who appears to have been the original owner of the harpichord used today. Well known and respected in his time, Hamilton lived in Naples for some years, including 1770, four years after this instrument was made. In that year Hamilton was visited by Wolfgang Amadeus Mozart and his father Leopold. It was reported that Lady Hamilton was asked to play for Wolfgang during the visit, but was very nervous and didn't play well. We can only hope that Wolfgang reciprocated, presumably to better effect. Another visitor to the house was the celebrated English writer Charles Burney who commented that Hamilton's Shudi was the finest he had heard on his travels.

Although Burney's remark may be understood in the context of him being British, the admiration from those on the continent such as Frederick the Great suggest these instruments were highly prized - something which often surprises modern performers who are more used to the "French" style instrument and action. Indeed, some aspects often seen as problematic to modern players (such as dogleg jacks meaning that the only way a player can have independent registers on the two keyboards involves the use of the lute stop on the upper manual) are found on most non-French harpichords including many German and examples from the Low Countries such as Dulcken and Mahieu.

With its two keyboards this instrument has great registration capabilities. It has four rows of jacks and three sets of strings - the lute and dogleg jacks playing the same strings - plus a machine stop (for quick registration possibilities, coupled with a pedal) and a second pedal operating the Venetian Swell - a series of louvres which, when the pedal is pressed open to alter the volume and timbre of the instrument. The swell can be lifted and attached to the inside of the lid if not wanted.

Dr Darryl Martin, curator, EUCHMI

FORTHCOMING CONCERTS:

Tuesday 5 March (note change to advertised programme)

1.10pm

Reid Concert Hall

Max Baillie · violin

Alexander Baillie · cello

J.S. BACH Two Part Inventions (selections from)

MOZART Sonata in D major K.576

RAVEL Sonata for violin and cello

ADMISSION FREE

Wednesday 6 to Saturday 9 March

7.00pm

Royal Botanic Garden Edinburgh

Conference of the Birds

A re-telling of Farid ud-din Attar's epic poem in music, words and image.

Follow wise owl and his company of birds through the garden and glasshouses of the Royal Botanic Garden Edinburgh.

TICKETS: £12.00 / £6.00 concessions from www.brownpapertickets.co.uk or on the door (cash only). No late admission.

Friday 8 March

1.10pm

Reid Concert Hall

James Johnstone · organ

Works by J.S. BACH, and BUXTEHUDE

and organ chorales by ZACHOW and PACHELBEL

ADMISSION FREE

Friday 8 March

7.30pm

Old Saint Paul's Episcopal Church, Jeffrey Street

Edinburgh University Singers with orchestra

John Kitchen · conductor

HAYDN Te Deum in C

MOZART Requiem

TICKETS: £8.00 / £5.00 concessions

available on the door

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