
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Friday 22 February 2019

1.10pm

St Cecilia's Hall

Emma Abbate

Julian Perkins

• fortepiano duet

Programme of works by MOZART, J.C. BACH and WEBER



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata for four hands in B flat major, KV 358

Wolfgang Amadeus Mozart (1756-1791)

Allegro

Adagio

Molto presto

Sonata for four hands in A Major, Op. 18 No. 5

Johann Christian Bach (1735–1782)

Allegretto – Tempo di Menuetto

Six pieces for four hands Op.3

Carl Maria von Weber (1786-1826)

Sonatine: Moderato e con amore

Romanze: Andantino, quasi Adagio

Menuetto: Presto

Andante con variazioni: Andante amoroso

Marcia: Maestoso

Rondo: Allegramente

Julian Perkins and **Emma Abbate** have performed piano duet recitals at many prestigious UK venues, including the Royal Opera House, Covent Garden, Southbank Centre, and St John's Smith Square. They have recently released the second volume of Mozart's complete piano duets on period instruments for Resonus Classics. The album has been highly praised by the BBC Music Magazine, while their first volume was described by Early Music Review as "exemplary". Both discs have featured on BBC Radio 3. Forthcoming engagements include a duet recital in Boston for the Mozart Society of America.

Described as 'an amazingly talented pianist' by Musica, the Neapolitan pianist **Emma Abbate** has performed duo recitals for international festivals and concert societies in Salzburg, Lisbon, Naples, Ischia and Kosciierzyna. She has also performed at many prestigious UK venues such as the Wigmore Hall, Southbank Centre, Royal Opera House, St John's Smith Square, St George's, Bristol, and at the Aldeburgh Festival, in addition to broadcasts on BBC Radio 3.

Emma is releasing a series of recordings devoted to 20th-century Italian vocal chamber music, the latest of which is *Sera d'inverno*: a disc of songs by Ildebrando Pizetti with mezzo-soprano Hanna Hipp for Resonus Classics. She has previously recorded the world-première disc of Shakespeare Sonnets by Mario Castelnuovo-Tedesco with the BBC New Generation Artist Ashley Riches, also for Resonus Classics. A keen advocate of contemporary music, Emma has also released two discs for Toccata Classics devoted to works by Stephen Dodgson: world-première recordings of his cello and piano music with Evva Mizerska, and his piano quintets with the Tippett Quartet. The latter disc was named a Musicweb International Recording Of The Year 2017.

Based in London, Emma is a professor at the Guildhall School of Music & Drama and a staff coach at the Royal Opera House, Covent Garden. Following her graduation from the S. Pietro a Majella Conservatoire in Naples and an Advanced Diploma from the S. Cecilia Conservatoire in Rome, Emma studied in London with Yonty Solomon. She completed her studies with Geoffrey Pratley as a scholar at the Royal Academy of Music, from where she graduated with distinction. She was also awarded an Italian Literature and Culture degree cum laude from the Federico II University in Naples. www.emmaabbate.com

Described as 'exuberantly stylish' by the Sunday Times, **Julian Perkins** is the Artistic Director of Cambridge Handel Opera and Founder Director of Sounds Baroque.

As a player, Julian has performed concertos with the Orchestra of the Age of Enlightenment, Royal Northern Sinfonia and Orchestra of The Sixteen, and has gained a wealth of experience collaborating with many leading period instrument ensembles and modern orchestras. In addition to performing as the solo harpsichordist in productions at The Royal Opera House, Welsh National Opera and Northern Ireland Opera, he has featured on BBC Radio 3's Early Music Show and appeared at numerous venues such as London's Wigmore Hall, New York's Lincoln Center and Sydney Opera House, as well as at the BBC Proms and Edinburgh

International Festival. Solo recitals in the UK have included appearances for international festivals at St Albans, Buxton, Canterbury, Deal, Lammermuir, Northern Aldborough, Oundle, Petworth, Roman River, Ryedale, Swaledale and Two Moors. His acclaimed discography includes chamber, solo and opera recordings for Avie, Chandos, Coro, Opus Arte and Resonus on a wide range of instruments, including the Royal Harpsichord at Kew Palace.

Conducting engagements have included staged opera productions for the Buxton International Festival, Cambridge Handel Opera, Dutch National Opera Academy, Grimeborn Festival, Guildhall School of Music & Drama, Kings Place, New Chamber Opera and New Kent Opera, in addition to many concert performances. With Sounds Baroque, he has directed performances with singers including Rebecca Evans, Dame Emma Kirkby and Ashley Riches.

Julian read music at King's College, Cambridge, before pursuing advanced studies at the Schola Cantorum, Basle and the Royal Academy of Music, London. He is a visiting coach at the Royal Opera House, directs the annual Baroque project with Southbank Sinfonia, and has given masterclasses at the National Opera Studio and several music colleges both in the UK and abroad. www.julianperkins.com

The **piano** being used today was made by the firm of Broadwoods in London in 1793. John Broadwood came originally from Oldhamstocks in the Scottish Borders and moved to London to work with harpsichord maker Burkat Shudi. John married Shudi's daughter Barbara and in time became head of the business. Their sons inherited in due course and became major figures in British musical and political life in the 19th century. Broadwood was a skilled craftsman and was also interested in the theory behind his work. He is recorded as having consulted with Tiberius Cavallo and Dr Edward Whitaker Gray of the British Museum to try to make string tension even across their instruments and also to calculate the optimum striking point along the string for the hammers. The string lengths, known as the 'scalings', in this piano are very precise and mathematical. The bridge is in two sections corresponding to the correct scalings for iron in the treble and brass in the bass. The change in materials occurs between the notes G# and A which is where the two sections of the bridge divide. The point where the hammers hit the strings is approximately 10% of the string length throughout the compass in order to produce a sound as musically pleasing as possible. The piano has two pedals, the left to raise the dampers and the right to shift the action sideways so that the hammers strike one or two instead of the usual three strings.

Jenny Nex, Curator, Musical Instrument Collection, University of Edinburgh