

The Hyphen Collective presents:
Charles Burney's Musical Tour

Annette Richards and David Yearsley, organ, harpsichord, fortepiano
Video by Bug Davidson, with additional video by Emma Turner

Concerto a due Organi Spiritoso Allegro	Giovanni Bernardo Zuchinetti (1730-1803)
Sonata in d, per due organi o cembali [Allegro] [Andante] [Allegro]	Bernardo Pasquini (1637-1710)
Sonata in C, per due organi o cembali [Allegro] [Andante] [Allegro]	
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Allegro in G minor, Wq. 70/6 (i)	C. P. E. Bach (1714-1788)
Fuga a 4, a 2 Claviere Fuga a 4, a 2 Claviere, alio modo from <i>The Art of Fugue</i> , BWV 1080	J. S. Bach (1685-1750)
Sonata in G, à due cembali obbligati Allegro Tempo di Menuetto	Johann Christian Bach (1735-1782)
Fourteen Canons, BWV 1087	J. S. Bach
Intermission	
Duet in F major, Wq. 115/2	C. P. E. Bach
Affetuoso in B-flat major	Charles Burney (1726-1814)
Duet in B-flat major, Wq. 115/1	C. P. E. Bach
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Andante larghetto, e staccato from <i>Concerto per l'Organo in G minor, Op. VII no. 5</i>	George Frederick Handel (1685-1759)
Aria: Lascia ch'io pianga, from <i>Rinaldo</i>	G. F. Handel
Sonata in B minor, K. 27	Domenico Scarlatti

(1685-1757)

Concierto II para dos organos
Andante
Allegro

Padre Antonio Soler
(1729-1783)

Dr. Charles Burney was one of the first great music historians. On his musical tours across Europe in the 1770s he met many of the most famous musical personages of his time and on his return to London he spent many evenings with his friends and daughters at a variety of keyboard instruments, recalling and reliving his adventures. This concert imagines one such evening in the Burney household, with music for four hands at a combination of harpsichord, fortepiano and chamber organ, by composers ranging from the Roman Bernardo Pasquini to the Spanish Antonio Soler, from members of the Bach family to Handel and Farinelli, and even to the good doctor himself, whose written commentary we will also hear in the course of the program.

The **Hyphen Collective**, founded by Cornell alumna Alessandra Campana with Bug Davidson, and Amelia Wellers, is a project-based group of performers, artists, and scholars who believe in the creative de-institutionalization of art production. By assembling their diverse professional profiles, they search for marginal intersections and unanticipated contaminations. Their projects focus on audio-visual production as a purposeful conjoining of sound and image – in fact, a gesture of poietic hyphenation.

“Burney’s Musical Tours” was born as such a gesture: a concert is matched with video, live performance with the recorded (words, images). Richards and Yearsley’s program of keyboard music collected by an eminent historian during a grand tour – the sonorous trace of travel, memory, and the past — is layered with images and words that aspire to other journeys and different temporalities. Rather than privileging the logic of narrative consistency and a hierarchy of the visual and the aural, what we found interesting is precisely the friction enacted by these associations.

Artist biographies

Bug Davidson is a motion image artist and film director that lives and works in Austin, Texas. Davidson received a Puffin Foundation grant to complete *Rule of Three*, a solo show at Howard Art Project in Boston. Bug has screened their experimental film work internationally for the last twelve years, and received Polari filmmakers assistance award for the film *Nothing Like Ivanhoe*. Davidson performed in Toronto’s *Copycat Academy*, a masterclass produced by Hannah Hurtzig of Berlin’s Mobile Academy and Luminato Festival. Bug has studied at the School of the Museum of Fine Arts Boston, Tufts University, The School of Visual Arts and The Irish Film Center Dublin. Davidson is currently working on a new show for 2016 titled *Profane Illumination*.

Alessandra Campana, who received her Ph. D. in musicology from Cornell, is Associate Professor of Music at Tufts University. Her research focuses on opera and film sound. She has worked and published on Mozart, Verdi, Puccini, Bellini, Donizetti, focussing on issues of staging, theatricality, and performance. She is the author of *Opera and Modern Spectatorship in Late Nineteenth-Century Italy* (Cambridge University Press, 2015), and is currently writing a book on the aesthetics of sound-image synchronization in film and video, entitled *Aural Anamorphosis and Sound*

Clues. She is part of the editorial team of the *The Opera Quarterly* (OUP) and co-chair of the Opera Seminar at the Mahindra Humanities Centre at Harvard.

Annette Richards

Annette Richards is Professor of Music and University Organist at Cornell University in New York. Laureate of international organ competitions at Dublin and Bruges, she gives concerts frequently in North America and Europe; she is founding editor of *Keyboard Perspectives*, a yearbook dedicated to historical performance and keyboard culture, but her scholarly work extends far beyond the organ and its music. She has a particular interest in the music and aesthetics of mid- to late-18th century Germany, and especially C. P. E. Bach. Her book *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) explores the intersections between musical fantasy and the landscape garden in late eighteenth- and early nineteenth-century music across German-speaking Europe and England. She is also editor of *C. P. E. Bach Studies* (Cambridge, 2006) and rediscovered and reconstructed that composer's extraordinary collection of musical portraits, published by the Packard Humanities Institute in 2012. With David Yearsley, with whom she won first prize at Bruges for organ duo, she has edited the complete organ works of C. P. E. Bach for the new C. P. E. Bach: Complete Works edition. Her current project is a book on the musical gothic, entitled *Music on the Dark Side of 1800*. Her numerous honors include fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica and from the Mellon Foundation and the Alexander von Humboldt Foundation in Berlin. Since 2009 she has been the Executive Director of the Westfield Center for Historical Keyboard Studies.

David Yearsley

David Yearsley was educated at Harvard College and Stanford University, where he received his Ph. D. in music history. He is author of the widely-praised *Bach and the Meanings of Counterpoint* (Cambridge, 2002) and *Bach's Feet: The Organ Pedals in European Culture* (Cambridge, 2012), which received the Ogasapian Book Award from the Organ Historical Society. He is currently working on a monograph entitled *The Musical Lives of Anna Magdalena Bach*, a study of the changing musical contributions and restrictions, performing possibilities and perils, that characterized the musical world of the women of the Bach household in the first half of the 18th century. Among his honors as an organist are all major prizes at the Bruges Early Music Festival. He has been an Alexander von Humboldt Foundation Fellow at the Humboldt University in Berlin, a Wenner-Gren Foundation Fellow at the University of Gothenburg, and recipient of an American Council of Learned Societies Fellowship. David's recordings of seventeenth- and eighteenth-century organ music are available from Loft Recordings and Musica Omnia. An active journalist, he has been music critic for the *Anderson Valley Advertiser* for more than two decades, and can be read weekly in *Counterpunch*. A long-time member of the pioneering synthesizer trio Mother Mallard's Portable Masterpiece Company, he is Professor of Music at Cornell.