

Amerongen Castle, *Music for Annabetje*.

(Anna Elisabeth Christine van Tuyll van Serooskerken, 1745-1819).

Penelope Cave ~ Harpsichord: Kirkman 1766

The music of both Ricci and J.C. Bach is found in the Amerongen collection; they are the presumed collaborators in the *Méthode ... pour le forte-piano* (Paris, c1788), first devised for a Naples music conservatoire. Giustini's sonata is from *12 Sonate da cimbalo di piano e forte detto volgarmente di martelletti* op.1, 1732, also in the castle's archive in Utrecht.

Ripieno Maestoso, No 97.

Francesco Pasquale **Ricci** (1732-1817)

Suonata III in F, major: *Siciliana* —*Canzone* —
Andante, ma non presto —*Giga Presto*

Ludovico Maria **Giustini** (1685-1743)

Ricci was Annabetje's singing teacher, and his printed chamber music was enjoyed at Amerongen, but her closest friend and cousin, Belle of Zuylen, had wanted to study in Paris with Rameau, whose pedagogic minuet is hand-copied, in the Utrecht archive, from the introduction to his *Pièces de Clavecin* of 1724.

After marriage to Charles Emmanuel de Charrière de Penthaz, Belle composed 9 sonatas for harpsichord.

Arpeggio with Acciatura and Mordent, No. 87.

Francesco Pasquale **Ricci**

Menuet en Rondeau

Jean Philippe **Rameau** (1683-1764)

Sonata Opus 3 no 3, in Eb major: *Largo* —*Allegro*.

Mme de **Charrière** (1740-1805)

Two more hand-copied pieces found in the Amerongen collection comprise a *galant* movement with a passage of crossed hands, and another minuet in the more traditional form, offering a decorated repeat. The Italian composer & virtuoso violinist, Locatelli, settled in Amsterdam in about 1729 where he regularly played for music-lovers like the van Reedes and van Tuylls.

Andante

Anon

Menuet et Double

Pietro Antonio **Locatelli** (1695-1764)

J.C. Bach, the youngest son of Johann Sebastian, went to Italy in 1755 where, like Ricci, he benefitted from the patronage of Count Agostino Litta, and lessons with Padre Martini, but moved permanently to London in 1762, publishing his first book of keyboard sonatas in about 1768.

Sonata VI, Opus V, in C minor:

Johann Christian Bach (1735-1782)

Grave —*Allegro Moderato* —*Allegretto*.

INTERVAL

Two folk instruments are evoked in these 1724 pieces, followed by *La Fanfarinette* from four years later.

Musette en rondeau— **La Tambourin**—

Jean Philippe **Rameau**

La Fanfarinette.

This humorous little piece also originates from Ricci's *Méthode*

Rondo Scherzando, No 84.

Francesco Pasquale **Ricci**

The influence of Domenico Scarlatti is very evident in the second movement of *Sonata V* from J.C. Bach's second 1779 collection of a further set of six sonatas.

Sonata V, Opus XVII, in A major: *Allegro*— *Presto*.

Johann Christian Bach

La Timide is found in the *Cinq Pièces de clavecin*, Rameau's last solo harpsichord collection of 1747. The Gavotte from his third collection of 1728, *Nouvelles Suites de Pièces de Clavecin*, is a vehicle for a set of six variations, probably based on Handel's similar works that were circulating around Paris from the 1720s, a tour de force, which displays Rameau's most imaginative textures in this well-loved work.

La Timide, 1st Rondeau— **2nd Rondeau.**

Jean Philippe **Rameau**

Gavotte et Doubles

Penelope Cave is an international prize-winning harpsichordist, and specialist in the early English piano. Her solo recordings, *From Lisbon to Madrid*, and *Panorama*, with a contribution to the British Harpsichord Society's CD, *Shadow Journey*, in which she plays the title piece, Enno Kasten's *Schattenreise*, have all been well-received.

Penelope Cave was awarded a collaborative doctoral award by the AHRC and the National Trust, at the University of Southampton. Since gaining her PhD in 2014, she became an Attingham Scholar, furthering her study of music in the English Country House, and has continued to work for the National Trust as an advisor. From 2018-20, she was a Visiting Scholar at Wolfson College, Oxford and, presently, the University of Southampton.

She has given papers and performances at conferences including the universities of London, Edinburgh, Cardiff, Oxford, Leeds, and York, the Ringve Museum, Trondheim; *Complesso Monumentale di San Michele*, Lucca; Geelvinck Music Museum, Zutphen for *Genootschap Belle van Zuylen*, and the Paris Conservatoire. With particular interest in Regency domestic music-making, early piano repertory, and keyboard pedagogy, she tutors regular courses for adults, and gives practical workshops. In addition to teaching and performance, in the last five years Cave has contributed three essays, in books published by Routledge, one for Bucknell University Press, and one for Bloomsbury. She is currently working on one for Cambridge University Press, and co-editing a book on the Bach pupil, Krebs.