



## JANE CHAPMAN HARPSICHORD

Jane Chapman is one of Britain's most innovative harpsichordists, with a repertoire that embraces both baroque and contemporary music. She studied at Dartington College of Arts and the Royal College of Music where she won various prizes, and gained a British Council scholarship to study at the Amsterdam Conservatory with Ton Koopman. She also received an Allmusic Award for her performance of music from different genres. As well as an exponent of the traditional harpsichord repertoire she has premiered solo, electroacoustic and chamber works by contemporary composers such as: Mike Vaughan, Kevin Malone, Simon Emmerson, Stephen Montague, James Dillon, Julio Estrada, Michael Nyman, Django Bates, John Palmer, Richard Emsley, Sally Beamish, Caroline Wilkins, Evelyn Ficarra, Michael Finnissy, Simon Waters, Hilda Paredes, Iain Ballamy, Sohrab Uduman, Daniel Biro, Paul Whitty, Nick Virgo, Rajmil Fischman and Mark Wingfield.

Chapman's recordings reveal both a scholarly and inventive approach to the baroque repertoire. A three CD set of 17th century music from the Bauyn Manuscript, described by The Times as 'stylish and eloquent', was selected in Critics' Choice by Gramophone Magazine. Her other recordings for Collins Classics under the title of 'The Lady's Banquet' - harpsichord and spinet music of the 18th century - have been highly acclaimed and Volume 1 was chosen by BBC Music Magazine in its top fifty recordings for that year. Recordings of contemporary music include electroacoustic works by Mike Vaughan for NMC, John Palmer, Daniel Biro and Evelyn Ficarra for Sargasso, and 'World in Chaos' by Django Bates for Argo.

Jane Chapman has performed regularly at London's South Bank, and her concert 'Soundscapes for the 21st Century' was supported by the Holst and Hinrichsen Foundations. She has also featured at major festivals including the Platform series at the ICA, London, where she collaborated with video artists, and broadcast new works by Django Bates for harpsichord and voice. She has appeared at the York Early Music Festival, Huddersfield Festival of Contemporary Music, Brighton Festival, Dartington Summer School, Meltdown Festival at the South Bank, and most recently took part in a series of concerts at the Harpsichordfest in Manchester. International appearances include Viitasaari Festival, Finland, the Bartok Festival, Hungary, UNAM, Mexico City, and live music for film in Greece. She has broadcast from the Ijsbreker, Amsterdam, Wittener Tage, Germany, baroque and electroacoustic works at the Nutida Musikdaggar, Sweden, and from Zurich. Other broadcasts for BBC Radio 3 have included 'Komboi' by Xenakis, 'Etudes Transcendantes' by Ferneyhough, concerti by Bach and Gorecki at the Bath Festival, a recital from BBC Pebble Mill, and 'Intersection' - a programme devoted to her work in baroque and contemporary music. Future solo programmes include an electroacoustic concert from Bangor Festival.

She has also performed in the UK and internationally with 'Composer's Ensemble', 'Lontano', 'Expose', 'Sinfonia 21', The Smith Quartet, 'rout', 'Continuum', 'MusikFabrik', and has recorded with 'Music Projects London' and 'Cambridge New Music'. She also performs with the harpsichordist Pamela Nash, baroque flautist Eleanor Dawson, and violinist Mieko Kanno, and has given lectures and master classes at many institutions including UNAM Mexico.

As well as performing and recording Chapman contributes to the music press. She has written for The Musical Times, Harpsichord and Fortepiano, and is the guest editor for 2 issues of Contemporary Music Review on the harpsichord. Future projects include a CD of contemporary harpsichord music featuring British composers. Jane is an Honorary Fellow of Dartington College.

Press comments:

'... Jane Chapman plays with brilliance and sensitivity.' (Classic CD )

'... her virtuosity commands attention.' (BBC Music Magazine )

'Has made her mark both in baroque and contemporary music.' (The Independent )

'Such is Jane Chapman's panache and affinity with this repertoire [Bauyn] that one almost feels the composer in person is improvising at the keyboard.' (BBC Music Magazine)

'Played with dizzy virtuosity by the astonishing Jane Chapman.' (Musical Opinion )

'An excellent harpsichordist to watch for.' (Classic CD )

'With Jane Chapman one can count on technique to burn and faithful observance of stylistic conventions.' (The Musical Times)

'The sorceress of the harpsichord.' (Radio Times)

'Jane Chapman makes her harpsichord engage the senses much as Hugh Masekela woos with his trumpet!' [ Brighton Festival]