

The *Sonata in G major* for descant recorder and harpsichord is one of the sonatas for flute and obbligato harpsichord of which J S BACH'S authorship is absolutely undisputed. It is assumed to belong to Bach's Cöthen period, 1717-23. The Sonata was originally written in A major but has been transposed to G major to make it possible for the descant recorder.

G F TELEMANN was born in Magdeburg, Germany, in 1681 and died in Hamburg in 1767. In 1728 he began publishing a musical periodical, the first of its kind, called *Der getreue Musikmeister*, issued in fortnightly instalments, each with four pages of music partly engraved by Telemann himself. Telemann's contributions, including this *Sonata in F minor*, surveyed nearly all instruments in use. Telemann's recorder compositions show that he himself must have been a master of the instrument.

ASGER LUND CHRISTIANSEN (born in 1927), who is Danish, is best known as a 'cellist. He is professor at the Music Conservatorium in Jutland and a member of the famous Copenhagen String Quartet. He has composed a trio, Op. 12, for the Michala Petri Trio and this *Sonatina, Op 15*, which was completed in 1985 and had its first performance in Tivoli, Copenhagen, the same year.

The English composer MALCOLM ARNOLD (born 1921) started his career as a trumpet player and was for some years 1st Trumpet in the London Philharmonic Orchestra. He now dedicates himself completely to composing, and his works cover a wide field, from symphonic and chamber music to film scores. He will be known to a wide audience for his music for the film *Bridge on the River Kwai*, for which he received a Hollywood Oscar. Malcolm Arnold has recently been appointed CBE.

Fantasy for Solo Recorder was written especially for Michala Petri who gave the first performance on 11 July 1987 in Eye, Suffolk.

This work was commissioned by Wingfields Arts & Music with funds provided by Eastern Arts Association and Wingfields Arts & Music

FREDERICK THE GREAT was King of Prussia from 1740. No other statesman of his time did as much to promote music at court; he enjoyed playing the flute and composed for the instrument in a style closely following that of his teacher, J J Quantz. Frederick's compositions were only intended for private use and were neither published nor publicly performed during his lifetime. This *Sonata in B flat major* one of the 121 he wrote, was originally in G major.

Why not move to the **FESTIVAL CLUB** for drinks before tonight's **TWILIGHT RECITAL** – Bar open from now until 11.00pm.

OUNDLE SCHOOL CHAPEL at 9.55pm

TWILIGHT RECITAL

ANNE PAGE Organ

Sponsored by Price Waterhouse

ANNE PAGE was born and educated in Perth, Western Australia. She graduated with Honours from the University of Western Australia, winning the Convocation Prize for her year. Since moving to England in 1978 she has studied with Gillian Weir and Peter Hurford and spent two years studying with Marie-Claire Alain in Paris, where she was awarded the *Prix d'excellence à l'unanimité* of l'Ecole Nationale de Musique. She has also studied with Jacques van Oortmerssen at the Sweelinck Conservatorium. Anne Page's European studies have been made possible by a scholarship prize won in the Australian National Music Competition in 1979.

Based in Cambridge, Anne Page now works as a freelance recitalist and teacher and deputises for Peter Hurford at the Royal Academy of Music, where she has lectured on early organ music. She is to play at the International Congress of Organists in Cambridge later this month.

Programme

Nikolaus Bruhns

Prelude and Fugue in E minor

John Bull

In Nomine

Anton Heiller

Tanz Toccata

Jehan Alain

Petite Pièce; Trois Danses



Anne Page

Anne Page begins her recital with the *Prelude and Fugue in E minor* by NIKOLAUS BRUHNS (1665-1697). There are two extant Preludes and Fugues by Bruhns and both are extreme examples of the typical North German Prelude and Fugue. Each falls into a larger number of short sections of contrasted tempo and character, unified by the overall virtuoso toccata style reminiscent of Buxtehude.

JOHN BULL was born in about 1563 and began his career as a chorister at the Chapel Royal. He later became organist of Hereford Cathedral and had the rare distinction of holding a doctorate in Music from both Oxford and Cambridge Universities. Bull's keyboard music possesses many colourful images and he delighted in the unexpected. The *In Nomine* was a commonly used title for an exclusively English instrumental composition written throughout the sixteenth and seventeenth centuries, using the Sarum antiphon *Gloria tibi Trinitas* as its cantus firmus.

ANTON HEILLER was born in 1923 in Vienna and won international acclaim as an organ recitalist and composer (he died in Vienna in 1979). Heiller first became noticed as a composer in 1945 when his Toccata for two pianos attracted considerable attention. After this, he decided to devote himself to writing music for the Catholic Church and oratorios for concert use. His style is derived from the School of Hindemith and Johann Nepomuk David, and latterly he progressed through increasing chromaticism to the use of twelve-note technique. *Tanz-Toccata* is, as its name implies, a rhythmic, lively virtuoso work and was written in 1970.

JEHAN ALAIN (1911-1940) is featured in Jacques van Oortmerssen's recital, where more details can be found. *Petite Pièce* is number seven of Volume Three of *L'Oeuvre d'orgue*, which contains almost all of his output for organ. It is marked *Andante sans lenteur* and his sister, Marie-Claire Alain, has dated it as 1932. Some of the figurations, the opening in particular, are the basis of ideas worked out more fully in the *Trois Danses* with which Anne Page finishes her recital.

The idea of the dance always haunted Alain as being the musical expression of life *par excellence*. With its sections subtitled *Joies* (joy), *Deuils* (mourning) and *Luttes* (struggle), *Trois Danses* is certainly a poem of human life in its various aspects: the bounding joy of childhood, the experience of grief in maturity and, in the musical confrontation of the themes (*Joies* and *Deuils*), the struggle for the life-force which helps to overcome grief.

Since these really are dances, the principal idea which governs them is that of rhythm – complex, intricate rhythms which Alain had the greatest difficulty in notating, complaining that traditional notation didn't enable him to write down really what he had in mind.