

FRIDAY 15 JULY

PEMBROKE COLLEGE CHAPEL, CAMBRIDGE
at 1.00 pm

JACQUES VAN OORTMERSSEN Organ

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Jacques van Oortmerssen was born in Rotterdam in 1950 and studied at the Conservatorium there before going to Paris as a pupil of Marie-Claire Alain. In 1977 he won first prize in the National Dutch Improvisation Competition and second prize in the Tournemire Competition at St. Albans. Since 1979 he has been Professor of Organ at the Sweelinck Conservatory in Amsterdam, where his organ class attracts students from all over the world. Jacques van Oortmerssen has made many recordings and is active as a composer, organ consultant and instructor at International courses for the performance of early music. In 1982 he became *Organiste Titulaire* of the *Waalse Kerk* in Amsterdam, succeeding Gustav Leonhardt.

Programme

Fantasia Chromatica

Pièce d'Orgue in G BWV 572

Allein Gott in der Höh' sei Ehr' BWV 662

Sonata in F Wq 70/3

Au jô deu de pubelle Grand dei, ribon ribeine

Prelude & Fugue in G

Improvisation

Jan Sweelinck (1562-1611)

J.S. Bach (1685-1750)

J.S. Bach

C.P.E. Bach

A. Balbastre (b. 1727)

Felix Mendelssohn (1809-47)

In 16th century Calvinist Holland the role of organ music at the services was restricted to voluntaries. There were, however, recitals for the townsfolk and SWEELINCK's programmes at the *Oude Kerk* were renowned. The two most common forms were toccata and fantasia. In the first section of a fantasia the theme is given in its basic shape; in the second it is augmented, and in the third (concluding) section it is diminished. *Fantasia Chromatica* follows this plan except that in the third section the note values are doubly reduced.

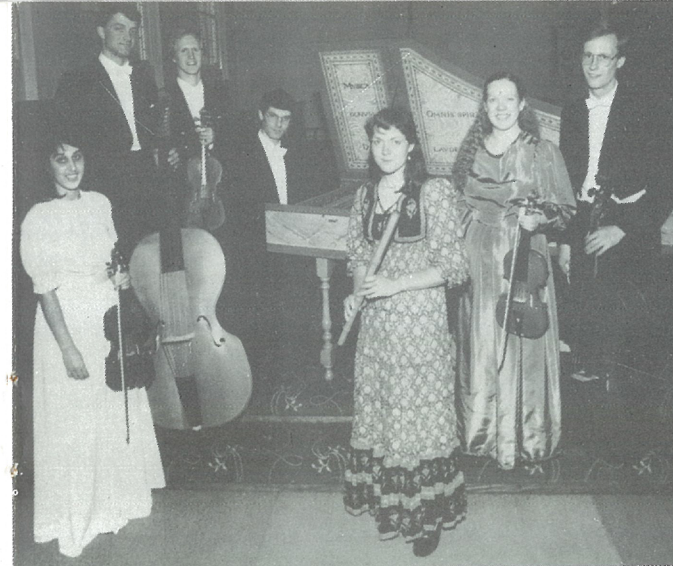
BACH's *Pièce d'Orgue* is an epic work in three contrasted sections. The first is like an Italianate solo violin passage, monodic and crisp. There follows *grave*, in the North German manner, with rich harmonies propelled by passionate suspensions. The third is a toccata over a descending pedal. Perhaps here we have a triptych - Father, Son and Holy Spirit.

Allein Gott in der Höh' sei Ehr' in a version from Bach's *Eighteen Chorale Preludes* presents the familiar Gospel chorale as an elaborate *cantus firmus* in the treble.

Sonata in F by CARL PHILIPP EMANUEL BACH (Johann Sebastian's youngest son) is one of a set of six. It is one of the most original, as it seems more like a concerto than a sonata. The *allegro* deploys different registers of the instrument for contrast. The *largo* is a poignant *cantabile* movement while the *allegretto* brings back the buoyancy of *style galant*.

BALBASTRE was a French organist and composer born in 1727. In 1750 he went to Paris and became acquainted with Rameau with whom he studied composition. He settled in Paris and gained a high profile with his concerts and teaching. His keyboard works are very varied in character; today's arrangements of popular melodies typify his pleasing style.

MENDELSSOHN was an excellent pianist and, although he had departed from the classical tradition in his piano writing, the organ Preludes and Fugues and the organ Sonatas show a reversion to the contrapuntal style of Bach. The Prelude is a lilting 6/8 piece with a simple pedal part comprising mostly tonic and dominant notes. The Fugue, however, is more complex in its chromaticism, with its subject introduced in the pedals.



FRIDAY 15 JULY

FOTHERINGHAY CHURCH
at 7.30 pm

MUSICA DONUM DEI

Michael Sanderson (Tenor),
Wendy Hancock (Baroque Flute,
Recorder, Viola da gamba), Peter
Fender (Baroque Violin), Diane
Terry (Baroque Violin),
Christopher Poffley (Baroque
'Cello), Michael Overbury
(Harpsichord)

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After a busy year of concerts and broadcasts, Musica Donum Dei come to the final concert of the 'Music in Quiet Places' series for 1988 in Fotheringhay. These musicians are deeply committed to authentic performances of the music they play. The tuning and preparation of the expensive instruments, replicas of those played in the Baroque era, is an intricate exercise in itself: the gut strings of the violins and other bowed instruments require more attention in terms of tuning, for example, than modern instruments.

The concert features readings and introductions to the music and the players welcome the opportunity to discuss their music and their instruments with members of the audience.

AN EVENING AT THE COURT OF FREDERICK THE GREAT

Frederick the Great (1712-1786)

Solfeggio for unaccompanied flute

J.A. Hasse (1699-1783)

Un Marte Furibondo (from the Opera *Larinda E'Vanesio*) for Tenor, Violin, Viola and Continuo

C.P.E. Bach (1714-1788)

Sonata in D Wq.83 (1743) allegro un poco-largo-allegro for Flute and Obbligato Harpsichord

J.J. Quantz (1697-1773)

Trio Sonata in C Affettuosa-Alla breve-Larghetto-Vivace for Recorder, Violin and Continuo

INTERVAL

J.A. Hasse

Mea, Tormenta from the oratoria (*S. Petrus et S. Maria Magdalene* (c. 1730))

for Tenor and Continuo

J.S. Bach (1685-1750)

Three-part *Ricercar* from *Musical Offering* (1747) for Solo Harpsichord

J.J. Quantz

Trio Sonata in C minor for Flute, Viola d'amore and Continuo

C.P.E. Bach

Bis hieher er euch gebracht (from *Die Israeliten in der Wüste*) for two violins and Continuo

In 1747, J.S. Bach, who then lived in Leipzig, travelled to Berlin, paying a visit to the Court of King Frederick the Great of Prussia. His son, C.P.E. Bach, had been the chief harpsichordist to the King for seven years, a colleague being Quantz, in the position of flute master. The King happily welcomed Old Bach' whose reputation had preceded him. One of the composer's party tricks was to extemporise spontaneously on a theme, ending the keyboard performance with an elaborate fugue. This he did with the King's own theme on the night of his arrival. Strangely, however, Bach's extraordinary skill as a composer was never recognised during his lifetime, and it was as a keyboard player and organist that he achieved fame.