

# GRAHAM JACKSON PIANO RECITAL

## STAHL THEATRE

### 7.30pm

Sponsored by Berry Surveyors

Sonata in F (K 332)

Mozart 1756 - 1791

*Allegro; Adagio; Allegro assai*

Written between 1781 and 1783, this is a fine example of the Classical piano sonata. The first movement begins with a simple triadic melody, but quickly breaks into darker harmonies. Moments of syncopated right hand chords over a chromatic bass give the development an unsettling effect. A decorative right hand melody over a series of broken chords characterises the adagio and the finale is a truly energetic allegro.

*'Eroica' Variations Opus 35*

Beethoven 1770 - 1827

The range of style in this work, written in 1802, is amazing. One of Beethoven's finest mature variations, the 'Eroica' consists of 15 variations and a large fugue, broken through-out by occasional rhapsodic moments of freedom. The work opens with the bass of the theme played alone then as a duo, trio and finally in four parts. The theme and variations proper follow. They include a strikingly modern 9th variation and a beautiful 14th in E flat minor.

INTERVAL

Sonata in B minor

Liszt 1811 - 1886

A single movement in three continuous sections Liszt's sonata looks backwards to the Classical era and forward to the modern period. Completed in 1853 it bears the fruit of his intention to do for the piano what Paganini had done for the violin. Working his ideas around three themes heard at the beginning, and in reverse at the end, Liszt explores a huge range of techniques. Cascades of double octaves, muscular chords, recitative, gentle triplet accompaniments to lyrical melodies, reminiscent of Schumann to whom the work is dedicated, and a sure-handed academic fugue are among the ways Liszt articulates his ideas and emotions.

Graham Jackson graduated from the Guildhall School of Music and Drama in 1983 then completed the Advanced Solo Course, winning the Concert Recital Diploma. Many prizes won during his Guildhall years enabled him to study at the Liszt Ferenc Academy, Budapest. In 1985 he made his Wigmore Hall debut with a chamber group and last year played his debut solo recital in the Purcell Room. Recently Graham Jackson has played in Portugal and given a concert tour of Jamaica. Much in demand as an accompanist and chamber musician, Graham Jackson teaches piano at Oundle School.

# PETER SWEENEY ORGAN RECITAL

## SCHOOL CHAPEL 9.55pm

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Preludium in E minor (Buxwv 142)

Buxtehude 1637 - 1707

After an initial passage of free-style writing, three fugues follow. The brisk first leads to a chromatic fugue of some stature before a final, contrasting gigue. A work characteristic of both the composer and the period.

Chaconne in D minor

Pachelbel 1653 - 1706

A set of 30 variations over a four bar pedal, heard at the beginning. Above this Pachelbel puts a remarkable range of manual figurations. This piece shows how the German organ composers tended to think in motifs.

Variations on a Dutch Folk Song

Scheidt 1587 - 1654

Four variations on 'Ei, du feiner Reiter', a simple melody heard harmonised at the beginning. First comes a straightforward variation, then a two-part counterpoint, one with the melody in the treble above a running bass, finally a short allegro.

Toccata 1

Georg Muffat 1653 - 1704

Muffat published his 'Apparatus musico-organisticus', 12 large-scale toccatas on each of the church tones, in 1690. No 1 is multi-sectional with a variety of figures and contrasts.

Three Chorale Preludes (BWV 659, 660, 661)

J S Bach 1685 - 1750

Bach's chorale preludes on 'Nun Komm der Heiden Heiland' are among his most mature writing and significant in organ literature. The first is an elaborate setting with a contrapuntal left hand beneath a decorative melody. The second consists of a trio demanding nimble pedal work and the last is more extensive with the cantus firmus in the pedal.

Toccata in C; Adagio and Fugue (BWV 564)

J S Bach

The opening bravura section which includes a lengthy pedal solo, offered Bach an opportunity to show off both the full range of the German pedal organ and his own extraordinary technique. A solo melody over a quasi-continuo accompaniment leads via a section of rich homophony to the spritely, witty fugue.

Festival T-shirts are available this year. You'll find them everywhere. Buy one, or two, and support the Week. Price: £4.95

Organist and Director of Music at Christ Church Cathedral, Peter Sweeney is founder and artistic director of the Dublin International Organ Festival. In 1978 he won second prize in the Manchester International Organ Festival and has since given recitals throughout the UK and Europe. Peter Sweeney has given several premiere performances and is frequently heard as soloist and on radio. To celebrate the tercentenary of J S Bach he performed the complete organ works in a series of eighteen recitals with Gerard Gillen in Dublin.



# JON LAUKVIK HARPSICHORD RECITAL

ST RUMBOLD'S CHURCH, STOKE DOYLE 7.30pm

Sponsored by Netherseal Garage

From 'Les Indes Galantes'

Rameau 1683 - 1764

*Ouverture; two Menuets; Gavotte pour les Fleurs; Gavotte vive pour les Fleurs; Air pour Borée et la Rose; Air vif pour Zephire et la Rose; Les Sauvages*

A composer in the elegant, graceful 'style galant' Rameau wrote more than 20 opera-ballets of which Les Indes Galantes was written in 1735. Each act has a self-contained plot which takes place in a different part of the world, gratifying the interest of his time in the exotic.

Fantasia in E flat major

C P E Bach 1714 - 1788

The fantasias show the influence of the 'Sturm und Drang' period in German literature. They demand sudden changes of mood and employ swift modulations, attempting to capture in musical rhythm the intonations of human speech.

Two Ouvertures from 'Pièces de Clavecin'

Balbastre 1727 - 1799

Balbastre's music comes directly from the French Revolution period. The title 'overture' is applied very freely, reflecting again the 'style galant'.

Sonata in E major (Hob XVI/13)

Haydn 1732 - 1809

*Moderato; Menuet-Trio; Finale-Presto*

Haydn's early sonatas were written for either harpsichord or clavichord. Their miniaturistic quality shows the 'style galant' while the melodic simplicity looks forward to the mature Classical period.

Ouverture in B minor (BWV 831)

J S Bach 1685 - 1750

A grand French overture which includes a spiky fugue and a richly ornamented conclusion is followed by six dances, Courante, Gavotte, Passepied, Sarabande, Bourrée and Gigue. The final Echo utilises the different dynamics of a two manual harpsichord in a similar manner to some of Bach's organ works.

The harpsichord played tonight was made by John Horniblow and modelled on the instrument of 1760 by Thomas Hitchcock.

# BACH AT TWILIGHT

## GERT VON BÜLOW and JAMES PARSONS

### YARROW ART GALLERY 9.55pm

Suite No 2 in D minor BWV 1008

*Prelude; Allemande; Courante; Sarabande; Menuet I & II; Gigue*

Suite No 5 in C minor BWV 1011

*Prelude; Allemande; Courante; Sarabande; Gavotte I & II; Gigue*

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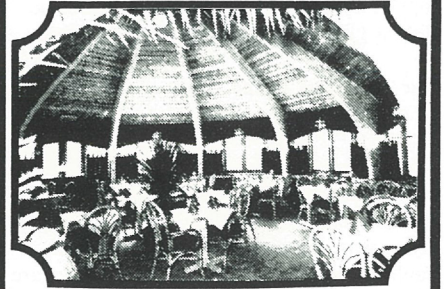


Jon Laukvik

Making his UK debut as a recitalist, Jon Laukvik is a versatile musician. Well-known as an organist, composer as well as harpsichordist he has given concerts in Europe, the USA and Israel in addition to numerous recordings for German Broadcasting. A former student of Marie-Claire Alain in Paris, Jon Laukvik won first prize and the Bach prize at the 1977 International Organ Competition at Nuremberg.

He is a specialist in 'alterspielweiser' (authentic organ performance) and since 1980 has been professor of organ at the Staatliche Hochschule for Music and Interpretative Art in Stuttgart.

# The Crown Inn - Elton



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