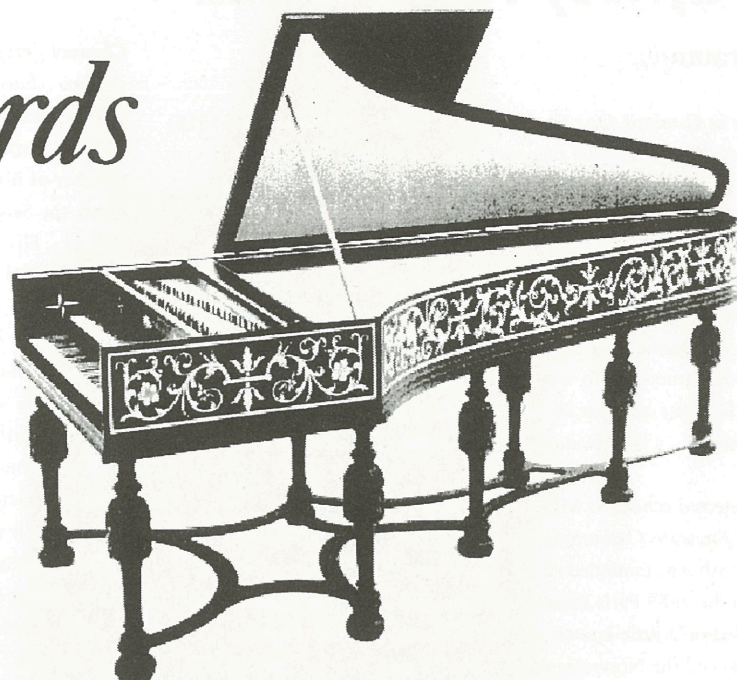


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The Jesus Church, Oundle - 7.30pm

Jon Laukvik - Organ and Harpsichord recital

The Programme

Passacaglia in G minor from Apparatus musico-organisticus

Georg Muffat (1653-1704)

Georg Muffat considered himself German although he was born in France of Scottish ancestry. A pupil of both Lully and Pasquini, he was also a friend of Corelli, and his music reflects both the French and Italian styles of composition.

The date of *Apparatus musico-organistico*, Muffat's only work for organ, is unclear. The composer presented a copy to Emperor Leopold in Augsburg in 1690, however, and in doing so made him the owner of 12 extensive toccatas, a ciacona and an aria with variations, as well as tonight's passacaglia. Today, in a programme which exploits the relaxed view of instrumentation which typified the baroque, Jon Laukvik plays the movement on the harpsichord.

Concerto in D minor after Alessandro Marcello (BWV 974)

J S Bach (1685-1750)

As the son of a wealthy Venetian senator, Marcello composed without financial pressure and usually published his works under a pseudonym. In 1717, however, the Oboe Concerto was printed in Amsterdam under his real name, suggesting that he was the victim of a pirate publisher: the work, well-known both then and now, had considerable earnings potential for the unscrupulous. Although Bach's transcription embellishes the original, it retains the both the angular strength of Marcello's opening and, in the second movement, his dreamy evocation of the Mediterranean. The finale is purposeful, completing a work which tempts us to wish that Marcello had been forced to write more.

*From Sème Suite of the Pièces de viole
mises en pièces de clavecin*

Antoine Forqueray (1671/2-1745)

*La Rameau (Majestueusement); La Guignon (Vivement et détaché);
La Léon (Tendrement); Jupiter (Modérément)*

Although Forqueray was a favourite of Louis XIV, at whose court he worked as a bass viol player from 1689, he seems to have had a difficult personality, separating from his harpsichordist wife in 1710 after prolonged legal wrangling, and condemning his son Jean-Baptiste first to a miserable childhood and then, aged 20, to prison. After Antoine's death Jean-Baptiste published 29 of his father's viol pieces along with transcriptions for harpsichord, but whether these arrangements were made by the composer's wife or son is unknown.

Organ Concerto No. 16 in F (HWV 305a)

G F Handel (1685-1759)

Overture - Allegro - (Air) - Andante - Marche

Handel's habit of reusing his own, and others' compositions gives many of his works a complicated history. This concerto has its origins in both *Partenope* (1730) and the Overture for 2 clarinets and horn, for music from both scores subsequently made its way into the 'new concerto' which was played between the acts of *Judas Maccabeus* at its première in 1747. Better known today as the *Concerto a due Cori no. 3*, the 'new concerto' was further reworked in about 1748 as an organ concerto, and this in turn was followed by a version for solo keyboard.

The Festival Club today 10am to midnight
Bar Hours 12.30pm to 2pm and 9pm to 11.30pm

Wednesday 17 July

Sonata in D au 2 Clavier con Pedal Georg Philipp Telemann (1681-1767)
Grave - Presto - Andante - Scherzando

Telemann was an extraordinarily prolific composer, impressing Handel with his ability to "write a motet in 8 parts as easily as anyone else could write a letter" and reputedly writing over 1,000 cantatas alone. This Sonata first appeared, scored for flute, cello and continuo, as the ninth of the 12 trio sonatas, *Essercizzi musici*, which were published in 1739 and 1740. It seems likely that this arrangement for keyboard was made by another musician, long since forgotten.

From Wohltemperiertes Clavier, Part II

J S Bach

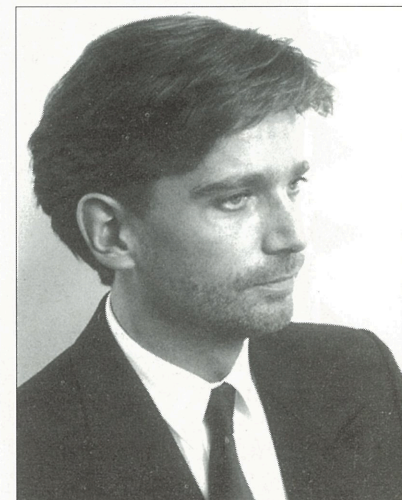
Prelude and Fugue in F (BWV 880)

Prelude and Fugue in G minor (BWV 885)

Bach compiled his second collection of 24 Preludes and Fugues in 1742, twenty years after the first. Although he clearly saw the two sets as partners, he did himself call the second *Wohltemperiertes Clavier*, and seems to have created it from works which he had composed in the interim rather than starting from scratch. They may not, therefore have been intended for the clavier or harpsichord, especially as in other late works such as *The Art of Fugue* Bach was apparently disinterested in the capabilities of particular instruments. Both of today's Preludes have sustained contrapuntal lines so performance on the organ seems the more appropriate choice.

The Performer

Jon Laukvik studied church music and organ in his native Norway, and later in Paris with Marie-Claire Alain. In 1977 he won first prize and the Bach prize at the International Organ Competition at Nuremberg. Well known as an organist, composer and harpsichordist Jon Laukvik records extensively with German broadcasting companies, including recordings of his own compositions; he has also written and edited organ tutors. Jon Laukvik is professor of organ and historical keyboard instruments at the State School of Music and Interpretative Art in Stuttgart.



Harpsichord by Robert Deegan of Lancaster. Members of the audience are welcome to view the instrument after the performance.

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Oundle School Great Hall - 9.30pm

Film

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IL CASTRATO

A compelling film giving a glimpse into the fantasy world of 18th century opera. Meet *Farinelli*, the demi-god castrato singer of Handel's day. The sumptuous musical score re-creates operas of the period and won the Golden Globe for best foreign film. Italian, with sub-titles.

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