

Lunchtime Organ Recital

Markku Mäkinen

1.05pm

Jesus Church, Oundle

Toccata septima (from *Apparatus musico-organisticus*, 1690) **Georg Muffat** (1653-1704)

Voluntary in D minor for double organ  
Voluntary in G **Henry Purcell** (1659-1695)

Pastorale, Op 18 no 2 (1926 / rev.1939)  
**Taneli Kuusisto** (1905-1988)

Toccata (1977) **Mauri Viitala** (b.1948)

Lux aeterna (1974) **Joonas Kokkonen** (1921-1996)

Pièce d'Orgue BWV 572 **J S Bach** (1685-1750)  
*after the manuscript of J G Walther*

Markku Mäkinen writes: 'I have built my recital on two themes. On the one hand the baroque pieces tell us about the popularity of French and Italian style in other parts of Europe: in Germany and England composers often made a synthesis of these trends, sometimes incorporating local traditions. On the other hand I have chosen a couple of pieces from Finnish organ repertoire. Although there were organs in Finland in the Middle Ages, wars and fires destroyed almost all the instruments and music prior to 1800. So the organ repertoire of my country that we know today is from Romantic and modern times.'

Georg Muffat was a composer and organist of French birth. He considered himself a German, although his ancestors were Scottish and his family had settled in France in the early 17th century. He studied in Paris with Lully for many years and then in Rome with Pasquini.

In 1690 Muffat published a collection for organ, *Apparatus musico-organisticus*, which contains twelve toccatas and three other works. In the toccatas one can find almost all the possible textures of Italian keyboard writing, influences from French orchestral style and so on, as can be heard in *Toccata septima* today.

Henry Purcell, who worked in London as organist of Westminster Abbey, learned the French style early while singing as a choir boy in the Chapel Royal. The triumph of the French style, started in England during the time of the Restoration because of the very French oriented taste of Charles II, became a turning point for the development of English organ culture. From the early 1600s Puritan tendencies had strongly dominated life in England, and in many churches organs had been destroyed. After the Restoration the need for new instruments and music increased. So in the music of Purcell both French and Italian influences can be heard clearly, but against an English background.

Purcell's *Voluntary in D minor* resembles French dialogues based on alternate treble and bass solos. The solo parts are exceptionally virtuosic, with rich ornamentation.

*Voluntary in G Major* consists of two sections. The durrezze and ligature (dissonances and suspensions) style was one of the innovations of early-Baroque keyboard composers in Italy, and it appears in the opening of the piece. The Voluntary ends with a brisk Italian fugato.

In the first of the three Finnish pieces, the French Romantic influence can be strongly heard. Kuusisto has been able to combine the French elements with the purity of the Northern climate, to give an impression of individuality and freshness.

Mauri Viitala worked as a teacher at the Sibelius Academy from 1978 to 1984. This powerful *Toccata* with its orgiastic conclusion has won a place as one of the favourites of the Finnish organ repertoire.



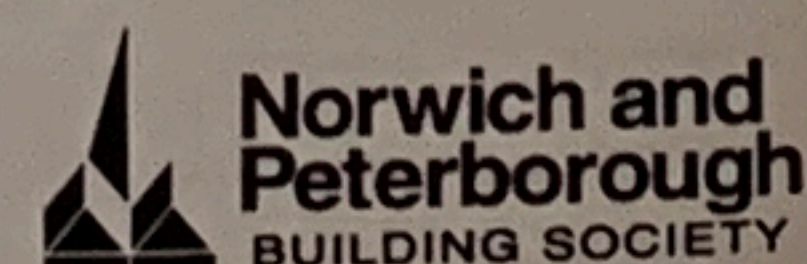
Joonas Kokkonen was a respected theoretician and a Member of the Finnish Academy. His music is characterized by condensed motif processing and symphonic thinking. Kokkonen's best-known organ work is *Lux aeterna*, growing out of a single chord which eventually comes to dominate the work.

Bach's tripartite *Pièce d'Orgue* originates from the years 1703-1708 when Bach worked as an organist in Arnstadt and Mülhausen. It is played today in the version provided by J G Walther's (Bach's cousin's) manuscript which offers an exciting and radically different view of this well-known work. (Details soon to be published in *Organists' Review*.)

**Markku Mäkinen**

Markku Mäkinen graduated in 1999 as Master of Music from the Sibelius Academy in his native Finland. A former student of Jacques van Oortmerssen in Amsterdam, Markku has given organ recitals in Finland, Estonia and the Netherlands, and has performed as a chamber musician and soloist with many orchestras. In 1997 he started a music festival in his home town, Nokia, which focuses on music of the Romantic era on period instruments. He is currently researching some of the organ works of Jehan Alain.

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*Organ specification on page 28.*

Open-air Theatre

Illyria

Alice in Wonderland

7.30pm

(gates open at 5pm)

The Creed Chapel, Ashton

**Adaptation** Sally Meredith  
**Director** Claire Barry  
**Producer** Oliver Gray

**Actors** Stephen Badham  
Jane Barber  
Simon Matthews  
Emmeline Prior  
Jennifer Rigby

**Music Coach** Oliver Gray  
**Designer** Craig Denston  
**Masks/Creatures** Craig Denston

**Illyria**

Illyria Theatre Company celebrates its tenth birthday this year. Last season they gave 223 performances at 150 venues across the UK, USA and Canada: a frenetic lifestyle indeed! They were awarded Pick of the Fringe at the Vancouver Fringe Festival, and Critics' Choice at the Edinburgh Fringe. Actors working with Illyria are drawn from the RSC, Royal National Theatre, the West End and from British and American film industries and television. Although few in number, members of the cast still manage to charm audiences into believing there is a company of thousands as they weave a magical picture of fun and frolics in bringing *Alice in Wonderland* to life. The Mad Hatter, the Cheshire Cat, Tweedledum and Tweedledee will all make an appearance in this updated version of Lewis Carroll's timeless classic.



Film

Shakespeare in Love (15)

10pm

Stahl Theatre



Ornately packaged and sprightly performed Elizabethan costume drama. Set in London, 1593, amidst the theatrical community; Will Shakespeare (Joseph Fiennes) has lost his inspiration, and the prospects for his latest commission *Romeo and Ethel the Pirate's Daughter* look troubled. Enter Viola Lesseps (Gwyneth Paltrow), who captures both the lead role and its author. John Madden's remarkably busy film sports its superficiality with good nature, and the cast deserves much of the credit. Finally, though, it's Tom Stoppard's witty script which proves so satisfying.

- à la carte food
- Real ales
- Lunchtime filled ciabattas
- Themed food evenings
- Stunning location at Ashton
- Outside bars/catering available
- Food served every day

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