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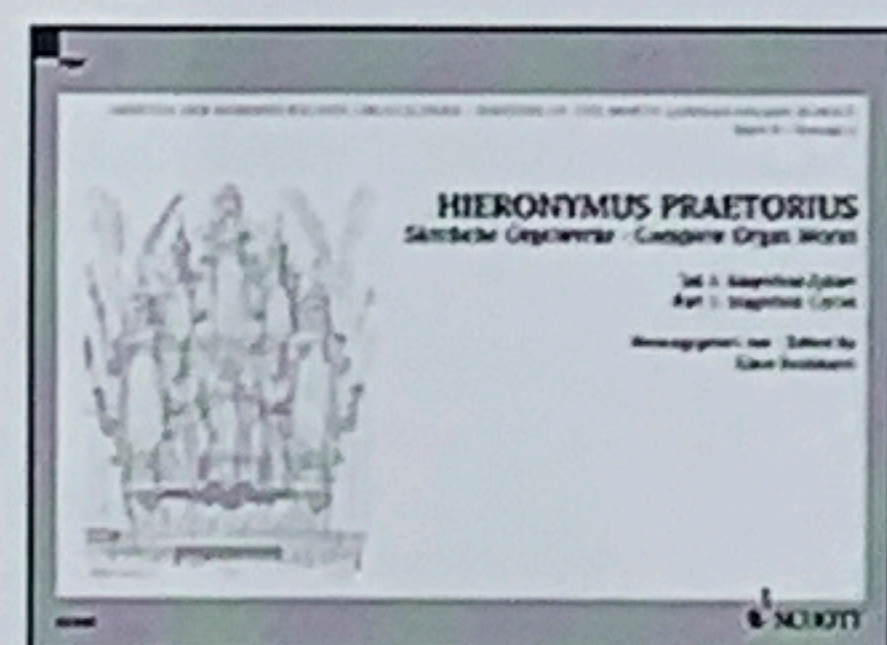
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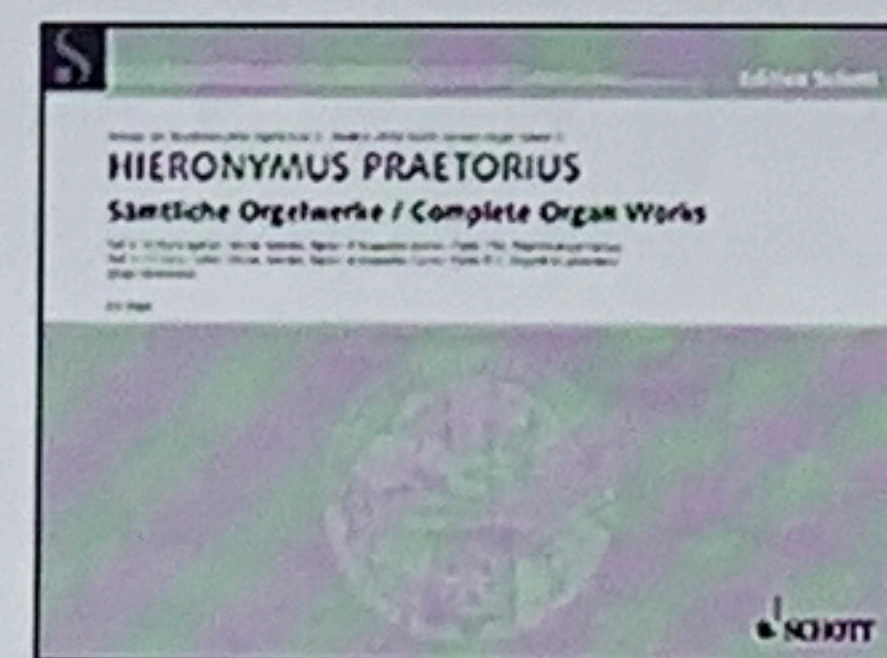
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Sunday 13th July

Organ Recital

Stephen Farr

4.30pm

The Jesus Church, Oundle

Prelude and Fugue in D minor (BWV 539)

J S Bach (1685-1750)

Reliqui Domum meum

Peter Maxwell Davies
(b. 1934)

Mit Fried und Freud' ich fahr dahin

Dietrich Buxtehude (1637-1707)

Gaudeamus in hic loci pace

James Macmillan (b. 1959)

Toccata Septima

Georg Muffat (1653-1704)

Andante

Jehan Alain (1911-1940)

Partita 'in the Old Style' on

William Albright
(b. 1944)

Wer nur den lieben Gott lässt walten

Tango de setimo tono, a modo de Habanera

Guy Bovet (b. 1942)

We know that the *Fugue in D minor (BWV 539ii)* which forms part of the opening work in this afternoon's recital is a transcription for organ of the Fuga from J S Bach's Sonata for Violin (BWV 1001), but beyond that simple fact lie many questions. We cannot know, for example, who transcribed it for organ, or when; whether the prelude is also by Bach; whether it was originally for the organ, and who coupled it with the prelude as it now stands in the sources, or indeed when the two were first associated as a pair. The Prelude, for manuals only, is an unusual movement and seems to allude to French models of the *petit plein jeu* type; the Fugue which follows is a skilful re-interpretation rather than an exact transcription of the violin original.

Peter Maxwell Davies's *Reliqui Domum meum* was composed in 1996; its title refers to the plainsong theme from the order for Compline which forms the basis for the gently dissonant counterpoint of the work. The plainsong theme is heard in quasi-modal harmonisation in the central section of the work.

Buxtehude's *Mit Fried und Freud'* also deals with the subject of departure, but this setting of Luther's versification of the *Nunc Dimittis* shows the composer at his most contrapuntally virtuosic. The second verse presents the same music as the first, but transposed by a fifth and with bass and soprano parts inverted. The third and fourth combine the same basic procedure with an

inversion of the whole texture, rising phrases becoming falling phrases and vice versa. In some sources a *Klaglied* by Buxtehude for voice and viols is appended to the four variations of the work proper; today's performance will include this short additional movement.

James Macmillan's *Gaudeamus in hic loci pace* was given its premiere by Joseph Cullen in 1996. As in the Maxwell Davies piece heard earlier, the initial inspiration is drawn from plainsong, but here the short fragments of the cantus firmus are submerged in a cascade of birdsong and complex polyrhythms. The work closes quietly, subsiding in a distant monody after the central climax.

Georg Muffat studied for six years in Paris, where he numbered Lully among his mentors. His subsequent career took him to Vienna and Salzburg, and he spent a further period in Italy where he was greatly influenced by Corelli. His writings are a crucial source of



information on performance practice, and his works are notable for their blending of stylistic elements from the main national traditions of the Baroque. The *Toccata Septima* played today is from the *Apparatus Musico-Organisticus* of 1690, and is a characteristic mélange of flamboyant passagework and strict fugal writing.

Andante by Alain is a transcription by the composer of a short movement from one of his own piano works, the *Suite Monodique* of 1934. Its fluid melodic line, played in the pedals at 4' pitch, is set against an elusive harmonic backdrop, creating a gently hypnotic effect.

William Albright is a central figure in 20th century American music, as composer and also as performer. His chorale *Partita 'in the Old Style'* is an early work, a wonderfully crafted pseudo-baroque partita. Albright himself writes, 'this set of variations ... was intended to be as much a homage to the beauties of the chorale tune employed as a tribute to the Baroque composers whose style I tried to emulate'. It is perhaps appropriate that it should be published at a time when more and more composers are rejecting the necessity of a 'linear' progression of musical language. As George Rochberg states, 'it no longer matters what 'style' a work is (or was) composed in so long as it is music.'

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