

**symphony hall**  
birmingham

# Symphony Organ Concerts

The International Series Concerts

Fri 26 September 8pm  
Symphony Organ Silent Movie  
**Nosferatu (1922)**

Certificate 12  
with improvised organ accompaniment  
from Nigel Ogden

Mon 17 November 8pm  
**John Scott** (St Paul's Cathedral)

Thur 11 December 8pm  
**Carlo Curley's  
Christmas Concert**

Thur 18 March 8pm  
**Thomas Trotter**  
(Organist in Residence)

Thur 20 May 8pm  
**Olivier Latry**  
(Notre-Dame de Paris)

General Booking  
opens 16 July

**Lunchtime  
OrganConcerts**

Mondays at 1pm  
All seats £5 or less

6 October  
**Thomas Trotter's 500th  
Lunchtime Recital**

3 November  
**Robert Gower  
Whitlock Centenary Recital**

8 Dec  
**Lunchtime Christmas Music & Carols**

**0121 780 3333**

[www.symphonyhall.co.uk/boxoffice](http://www.symphonyhall.co.uk/boxoffice)

## THE ORGAN CLUB

A Worldwide Society for Friends of the Organ,  
founded in 1926 by Henry Willis  
President: Colin Hamling

### The Organ Club wishes continuing success to the Oundle International Festival

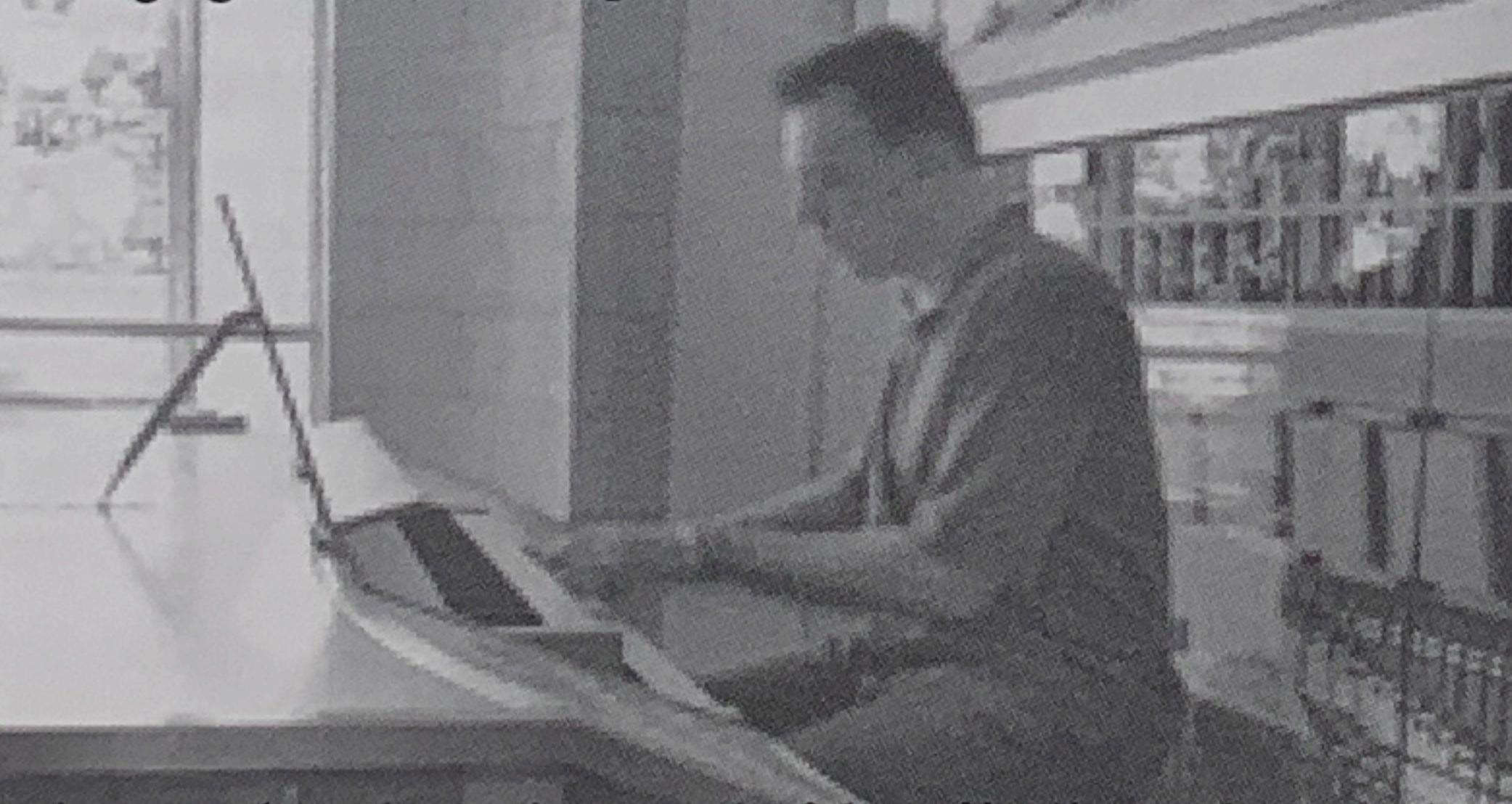
- ♦ Journals and newsletters containing illustrated articles, news, listings and reviews, as well as details of monthly events
- ♦ Monthly visits to organs of interest throughout the UK with detailed historical notes
- ♦ Opportunities to hear and play the instruments visited
- ♦ Annual tour in the UK or abroad
- ♦ Access to The Organ Club Collection in the Library of the Royal Academy of Music

Membership is open to all who find enjoyment  
in the pipe organ, its history and repertoire.  
Membership Secretary: Steve Dunk,  
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email [steve.dunk@btinternet.com](mailto:steve.dunk@btinternet.com)  
[www.organclub.org](http://www.organclub.org)



### A NEW ORGAN FOR THE CHURCH OF ST MARY MAGDALEN, OXFORD

"The new tracker organ for St Mary Magdalen's has already exceeded our very high expectations. Visually and tonally it has attracted much favourable comment. From my own point of view, the scope for accompaniment of choir and congregation has undergone a transformation. For solo work



its tonal palette is wonderful, affording players the opportunity to perform right across the repertoire. Organ Design has achieved something rare; an instrument that is eclectic, yet tonally unified; diverse without being anonymous. Many congratulations to Matthew Copley and his team at Organ Design". Peter Parshall, Dir. of Music

Tel: 020 8390 5059 Fax: 0208 339 9077  
email: [info@matthew-copley.co.uk](mailto:info@matthew-copley.co.uk)

87a Maple Road, Surbiton, Surrey, KT6 4AW

Monday 14th July

Twilight organ recital

**Jon Laukvik**

9pm

**St Mary's Church, Fotheringhay**

Concerto in Judas Maccabaeus

**G F Handel** (1685-1759)

*Ouverture - Allegro - Organo ad libitum (Air) - Andante - Marche*

Sonata in A minor (H 85; Wq 70/4)

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

*Allegro assai - Adagio - Allegro*

Chorale prelude

**Johann Gottfried Mützel**

*O Traurigkeit, o Herzeleid*

(1728-1788)

Fantasy in F major

Suite

**Jon Laukvik** (b.1952)

*Plein jeu - Fugue - Duo - Récit - Grand jeu*

Toccata (Adagio and Fugue) in C major (BWV 564)

**J S Bach** (1685-1750)

The *Organ Concerto No 16 in F major (HWV 305a)* was written by Handel, probably to be played in connection with his oratorio *Judas Maccabaeus (HWV 63)*. His concerti, scored for small organ and strings and to be played as entrées and interludes, enjoyed great vogue and in some cases proved more popular than the oratorios themselves. The English organs of Handel's day rarely sported pedal divisions, but the keyboard writing, secular and virtuosic in style, cuts a dash. Tonight's version for organ solo, preserved in the Fitzwilliam Museum at Cambridge, was arranged by Handel himself.

Carl Philipp Emanuel, who in his lifetime was more famous than his illustrious father, was Kapellmeister to King Frederick the Great of Prussia. He wrote his *Organ Sonatas* for Princess Amalie of Prussia, the sister of the King - composed for a 'princess who could play no difficulties and no pedal' (note on a manuscript). The brisk 'classical' manner of the outer movements contrasts effectively with the melodramatic *Emfindsamer Stil* (expressive style) that was a hallmark of C P E Bach's musical language.

J G Mützel was one of J S Bach's last pupils in Leipzig and was later active in Riga, Latvia. His style is similar to that of C P E Bach, with its patterned economy coupled with emotional gestures. *O Traurigkeit* ...weaves a melancholy commentary on the text of this Passiontide chorale, whilst the *Fantasy* banters brilliantly with neat classical gestures.

Jon Laukvik's *Suite* blends the conventions of the French

classical organ movements, replete with their traditional registrations, with more than a touch of Jazz and Blues!

The well-known *Toccata with Adagio and Fugue* is one of the few humorous organ pieces from Bach's hand. Starting out as a Northern German toccata with virtuoso lines in manual and pedal, it continues as an Italian concerto in the spirit of Vivaldi. The Adagio movement is also in the Italian style, ending as a sort of *toccata di durezza e ligature*. The theme of the Fugue, a gigue, teases the listener with its ambiguity of metre: is the theme written in 6/8 or 3/4?

**Jon Laukvik**

Jon Laukvik received his earliest music training in his native town of Oslo. He went on to study organ at the University of Music in Cologne with Professor Michael Schneider and harpsichord with Professor Hugo Ruf. He also studied organ with Marie-Claire Alain in Paris.



In 1977 Jon Laukvik was awarded both the First Prize and the Bach Prize in the International Organ Competition in Nuremberg. The same year he was a prize-winner in the International Organ Competition sponsored by the Assembly of the German Protestant Church in Berlin. In 1980 he was appointed professor at the University of Music and Interpretative Art in Stuttgart, and since 2001 has also been professor at the University of Music in Oslo.

Jon Laukvik is author of a highly successful organ tutor *Orgelschule zur historischen Aufführungspraxis* (Historical Performance Practice in Organ Playing). His further book, on the performance of Romantic organ music (*Orgel und Orgelmusik in der Romantik*), was published in December 2000.

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