



MATTIAS WAGER

11.30am Oundle School Chapel

*Six movements from the Drottningholm Music
(Music for a Royal Wedding)*

Johan Helmich Roman (1694-1758)

Swedish Baroque composer Johann Helmich Roman wrote his Drottningholm Music for the wedding of Adolphus Fredrik and Princess Lovisa Ulrika, in August 1744. The wedding was held at the Palace of Drottningholm, home of the King of Sweden. The festivities lasted four days, and were accompanied by different selections from the set of twenty-four pieces.

Roman was greatly impressed by Handel when he was in London from 1715-1721 as an orchestral musician under Handel's direction. The influence can be heard in many of the pieces in this selection, in an organ transcription by Swedish organist Bedrich Janacek.

Miroir **Ad Wammes** (b.1953)

Dutch composer Ad Wammes has a background in pop music, as well as a thorough classical training in composition, piano and electronic music. Among other things he composed music for the children's show 'Sesame Street'. 'Miroir' is a fascinating minimalist study in fidgety and witty cross rhythms.

Sonata 5 in C minor, BWV 529 **J S Bach** (1685-1750)
Vivace; Largo; Allegro

From about 1711, when he discovered Vivaldi's concertos, Bach was captivated by the new forms and elegant mannerisms of Italian instrumental music, and although each of the six trio sonatas BWV 525-530 was headed 'Sonata a 2 clav. et Pedal', it is clear that they represent an attempt to transfer the texture of the Italian trio sonata to the organ. They were not intended for church use, contemporary services offering no opportunity for their rendition, and in 1802 Bach's first biographer, J N Forkel, suggested that they may have been intended as study material for Wilhelm Friedemann Bach. Their three-movement form is more typical of the Italian concerto than of the multi-movement trio sonata. Whilst the precise date of composition is unknown, there is some evidence to suggest Bach compiled the set around 1727, when Wilhelm was seventeen years old.

BACH Mass **Erland Hildén** (b.1963)
Kyrie in B; Gloria in A; Sanctus in C; Agnus Dei in H

Erland Hildén is a composer and organist in the famous Örgryte New Church in Göteborg, Sweden. His musical style could be characterised as a kind of minimalism with strong rhythmical traits. The BACH Mass was written in 2000. Each movement has one of the letters in Bach's name as its tonic centre (H being the German-Nordic equivalent of B natural), as well as hints of the whole motif.

Adagio and Fugue in C minor, K 546
(arr. Martin Haselböck) **Wolfgang Amadeus Mozart** (1756-1791)

Late in life Mozart took a great interest in the polyphonic style of Bach, little known at the time. Baron Gottfried van Swieten, a diplomat and amateur musician, arranged musical matinées in his home to introduce 'early music' such as Bach and Handel to Viennese musicians. Under his influence, Mozart perfected his own contrapuntal skills, as shown in this 'Fugue in C minor', a piece originally for strings or harpsichords, here played in an organ version by Martin Haselböck. Mozart demonstrates an astonishing mastery of all the fugal techniques in a very disciplined form.

Improvisation on a given theme

Mattias Wager studied Organ and Church Music at the Royal College of Music in Stockholm. He also studied abroad with Johannes Geffert in Bonn and in Paris with Najj Hakim. His achievements in international competitions include three first prizes: the 1995 Organ Interpretation Competition, St Albans; the Improvisation Competitions in 1991, Strängnäs, Sweden; Grand Prix d'Improvisation 'Pierre Cochereau', 1995 Paris. Mattias was also a student at one of the Oundle summer schools, in 1987.

Mattias teaches organ and improvisation at the Music Colleges in Piteå, Malmö and Gothenburg and is at present with the Royal College of Music in Stockholm. Since 2002 he has been organist at the Hedvig Eleonora church in Stockholm where he is responsible for a wide range of church/organ concert activities. Recently he has composed music for two religious plays, 'Luther – kill-joy or zestful rebel' and 'Birgitta – mother of eight, politician and saint', which have been performed many times throughout Sweden.

Sponsor The Embassy of Sweden

RITA CULLIS, soprano with ORCHESTRA OF ST JOHN'S (OSJ) John Lubbock, Conductor

8pm Oundle School Chapel

Overture: The Hebrides (Fingal's Cave) Op.26
Felix Mendelssohn-Bartholdy (1809-1847)

Mendelssohn made his first visit to Britain in 1829 at the age of nineteen, and travelled to Scotland. He was particularly taken with the Hebrides, where he visited Fingal's Cave on the island of Staffa, a natural phenomenon then not long discovered.

His 'Overture' received its first performance in London on 14 May 1833. The opening phrase is imaginatively extended, suggesting a seascape in its changing moods. The crying of gulls and the echoes of the cave and shafts of sunlight piercing the clouds are poetic ideas sometimes associated with the central development, and there is a startling ending which rises to a stormy climax before dying away in a ripple.

Pelléas and Mélisande Op.46 **Jean Sibelius** (1865-1957)
At the Castle Gate; Mélisande; By a Spring in the Park;
Three Blind Sisters; Pastorale; Mélisande at the Spinning Wheel;
Entr'acte; The Death of Mélisande

Sibelius was born in Hämeenlinna, Finland. At the age of 20 he abandoned law studies to become a pupil of Wegelius at the Conservatory in Helsinki. He had ambitions to be a concert violinist but was never able to reach the highest level, devoting his energies instead to composition.

The half-lit, mystical world of Maeterlinck's play 'Pelléas et Mélisande', with its powerful sense of atmosphere and recurring symbolism, has attracted the attention of several composers, including Debussy, Fauré and Schoenberg.

'At the Castle Gate' is an overture, establishing the brooding atmosphere of the castle of the king of Allemande. 'Mélisande' is the prelude to Scene 2, in which the mysterious heroine is discovered in a forest by the King's grandson, Golaud, who later becomes her husband. 'By a Spring in the Park' sets the scene for their next encounter. 'Three Blind Sisters' is an orchestral

transcription of the song sung by Mélisande from her window in Act III. The 'Pastorale' is an interlude in which Pelléas and Golaud emerge from the gloomy vaults of the castle into the open air. 'Mélisande at the Spinning Wheel' is the prelude to the opening scene of Act III, while the 'Entr'acte' is the prelude to Act IV, although it has less to do with the growing love of Pelléas and Mélisande and the retribution which looms over them, than with Sibelius's 'sheer joy in music-making'. 'The Death of Mélisande' introduces the tragic final scene of the play.

'Dove sono' and 'Porgi amor' from 'The Marriage of Figaro'
Wolfgang Amadeus Mozart (1756-1791)

Consummate character delineation contributes in no small part to the enduring success of 'The Marriage of Figaro'. The Countess Almaviva who sings 'Dove sono' and 'Porgi amor' is a gracious woman of aristocratic bearing and refinement. The lover who had wooed her so ardently, Count Almaviva, has become a philanderer and has left his Countess to pine away. The beautifully restrained cavatina 'Porgi amor, qual che ristoro' ('Love, grant me some comfort') opens the opera's second act and finds the Countess calling upon the god of love to bring relief from her sadness. In 'Dove sono i bei momenti?' ('Where are the beautiful moments?') the Countesses muse on whether there is hope for her strained marriage.

Interval

'Solveig's Song' and 'Solveig's Cradle Song' from 'Peer Gynt'
Edvard Hagerup Grieg (1843-1907)

The two suites Grieg extracted from his incidental music to Henrik Ibsen's 'Peer Gynt' in 1875 have been loved almost since they first appeared. Peer Gynt was a real person who lived in the far north of Norway towards the end of the 18th century. Ibsen's character is a womaniser, leaving a trail of seduced women in his wake, including Ingrid (someone else's bride), the Mountain King's daughter (whom he makes pregnant and is forced to marry) and Anitra, an Arab girl he meets in a fantasy constructed in his own mind. Solveig loves Peer and he returns her love; thus he avoids her at all costs at the beginning of the play so he can continue his philandering. 'Solveig's Song' appears as an interlude near the end of the play. Peer is still on his imaginary journeys but here we see the now middle-aged Solveig in the hut that Peer had built for her all those years ago. Peer and Solveig are finally reunited but Solveig is now