

symphony hall
birmingham

International concert season 06/07

20 October 2006

Symphony Organ 5th Birthday Concert
Thomas Trotter & City of Birmingham Symphony Orchestra

7 December 2006

Medieval to Messiaen
with Thomas Trotter

23 February 2007

Toccata!
French Organ Masterpieces
with Daniel Roth

18 April 2007

**Pipes and
Percussion**

with
Clive Driskill-Smith (organ)
& Colin Currie (percussion)

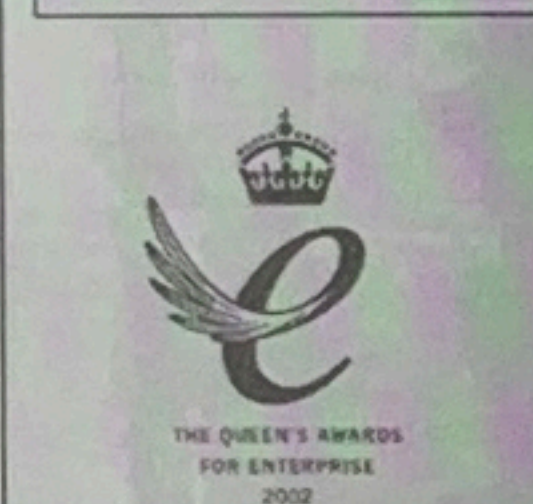
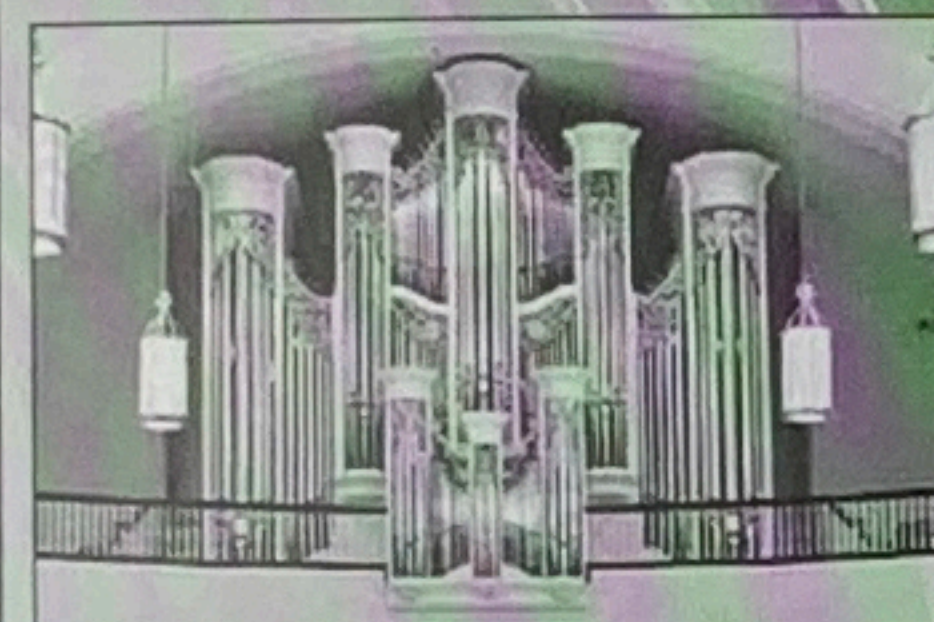
15 June 2007

**Phantom of
the Opera** (1925)
Symphony Organ Silent Movie
with improvised organ
accompaniment from
Nigel Ogden

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Sunday 16th July

Organ Recital ANNE PAGE

5pm Oundle School Chapel

Toccata and Fugue in E, BWV 566

Johann Sebastian Bach (1685-1750)

This virtuosic work deserves to be heard more frequently than is the case. Cast in four principal sections, it basks in the brilliance and colour of E major (a key featured in similar works by Lübeck, Bach's forebear and Krebs, his pupil), even though Bach also produced a version (arguably less vivid) of this same music in C major. Improvisatory flourishes, a pedal solo and two fugues based on rhythmic variants of the same theme, all play their role in this impressive Präludium.

Vita - The life of St Fridolin in musical pictures (2003)

Carl Rütli (b.1949)

Der Pilgerstab (The Pilgrim Staff); Die Traum-vision (The Visionary Dream); An fließenden Wassern (At the flowing water); Der Baum (The Tree); Ursus, der tote Zeuge (Ursus, the dead witness)

Carl Rütli grew up in Zug, Switzerland. As a fine pianist, organist and trombonist, steeped too in the traditions of Gregorian chant, Rütli the composer draws upon many influences in his prolific output, and combines dazzling rhythms, soaring melodies and distinctively lush harmonies. Composed in 2003 for the parish of St Hilarius, Näfels, *Vita* depicts episodes in the life of the Irish-born Saint Fridolin in his mission to continental lands. Musical motifs, such as the repeated striking of the staff on the ground in the first movement, embody the texts which accompany each movement.

Trio Sonata No.3 in D minor, BWV 527

J S Bach

Andante; Adagio e dolce; Vivace

From around 1711, when he discovered Vivaldi's concertos, Bach was captivated by the new forms and elegant mannerisms of Italian instrumental music - bright new music from Italy in marked contrast to the strict Lutheran atmosphere fostered by his employer the Duke of Saxe-Weimar. Each of his six Trio Sonatas,



BWV 525-530 dating from the 1720s represents his adaptation of the new idiom to the organ's particular aesthetic; all are notoriously demanding to play (certainly more so than many of Bach's more impressively 'noisy' works). The three movements of Sonata No 3 provide an intricately lyrical preamble (a slower first movement than found in the other five Sonatas), a *galant* and expressive Adagio ... (music found too in Bach's Triple Concerto 1044) and a scurrying, infectiously rhythmic finale.

Fantasia and Fugue in G minor, BWV 542

J S Bach

The programme concludes with a celebrated tour de force, one of Bach's most widely appreciated organ pieces. He may have written it for an audition in Hamburg when he tried, unsuccessfully, for the organist's post at the Jacobikirche. The Fantasia is a persuasive work of immense strength, exploiting a daring and discordant harmonic language; sections of calmer contrapuntal material contrast with bold assertions in the rhetoric of the North German *stilus fantasticus*, which Bach learned from Buxtehude. The Fugue was based upon a Dutch folksong, popular at the time, and revels in unstoppable fluency and momentum.

Anne Page is known in the UK and abroad as a musician who combines virtuosity with versatility, and her prestigious reputation ranks her amongst the UK's premier recitalists and teachers. Born and educated in Perth, Australia, she moved to Europe to continue advanced studies with Marie-Claire Alain, Peter Hurford and Jacques van Oortmerssen. She made her London debut playing 20th century repertoire at the Royal Festival Hall, and has more recently become associated with the organ music of Carl Rütli.

Anne is also interested in historic instruments, and the revival of the harmonium as a mainstream instrument has become her particular speciality. The organ heritage of this country has taken centre stage in her schedule this year, as she is one of the architects of and participants in the Historic Organ Sound Archive currently being undertaken by the British Institute of Organ Studies. This project is recording for archive and internet access some 42 organs dating from c1700 through to 1913 in East Anglia.