

## Programme notes

Cima c.1570-c. 1622:

This sonata is amongst the earliest surviving works for a solo treble instrument with continuo, and is an example of the *Stylus Phantasticus* ; it is imitative, and allows for a degree of rhythmic freedom, underlined by the fact that the imitations vary in their spacing, being between three and six bars apart. The piece stretches across from the formal counterpoint of late Renaissance music to the more individually expressive music of the early Baroque.

Van Eyck c.1589-1657:

Van Eyck augmented his carillonneur's income by entertaining visitors to Utrecht's Janskerk with his recorder-playing. In this piece, one of a large collection of themes and variations on popular contemporary melodies, the variations are interlinked; each is more complex than the last, but quotes from its predecessor in its middle section, and the theme becomes progressively more hidden before rising above a froth of embellishment in the last variation.

Linde 1930-current:

Linde is a well-respected recorder player; here he explores twelve-tone serialist from and avant-garde techniques, extending the expressiveness of the recorder. This work is based on the note sequence: A-B $\flat$ -F-E $\flat$ -C-B-G $\sharp$ -F $\sharp$ -C $\sharp$ -D-E-G, found in the first Fantasia. The series is reversed in the first Scherzo and second Fantasia, and transposed and inverted in the second Scherzo and third Fantasia. Fragments of each series are repeated as the movements progress, and use is made of pulsed vibrato, glissandi and flutter-tonguing.

Corelli:

Corelli honed his Opus V Sonatas for twenty years before publication – this edition contains ornamentation from a contemporary source, and both slow movements are fine examples of florid Italian Baroque style, the

second also making extensive use of hemiolas. The first allegro is fugal, the second a simple progression of arpeggiated chords in the form of *moto perpetuo* . The final lively gigue ends with a humorous twist, as harmony and players alike collapse in exhaustion.