

'French' is the word organ buffs often apply, almost as a synonym, to 'toccata' so tonight's Tucket offers GIGOUT's and, the most famous of all, that from WIDOR's 5th *Symphonie*. Widor himself remarked that 'to play the organ properly one should have a vision of Eternity'; the seraphic *Adagio* that properly precedes the Toccata illustrates this perfectly.



FESTIVAL CLUB AND STAHL THEATRE BAR



Throughout the Week there are two points at which you may take refreshment - food and drink:

The **Festival Club** is the central hive of activity for the students and you are invited to join them there whenever you choose. OUNDLE MUSIC will be running a stall for music, books and records at the Club.

The **Stahl Theatre** is a small, modern, comfortable and welcoming venue, ideal for concerts.

Opening times for both of these are listed below:

Festival Club

Sunday 10 July Open for afternoon tea before and after recital in Chapel, from 4pm until 6.30 pm. Bar from 8pm to 10.30 pm.

For the remainder of the Week, the Club will be open each day from 10 am until 4 pm for student refreshments. Tea, coffee, etc, will be served to the public during this time, as requested. The Festival Club and Bar will be open each day 12 noon to 2 pm and in the evenings as follows:

Monday 11 July	8pm to 11 pm
Tuesday 12 July	Pre concert from 6.45 pm and interval to 11 pm.
Thursday 14 July	8 pm to 11 pm.
Friday 15 July	8 pm to 11 pm.
Saturday 16 July	Festival Club open all day . (Bar: 12 to 2 pm and 9 - 11 pm). Morning coffee, snacks, lunches, afternoon teas, etc, on sale before and between concerts, etc.
Sunday 17 July	Festival Club open from noon. Bar and snacks until 2.30 pm.

You are welcome to come to the **RECEPTION** after the Platform Concert, tickets on sale at the door - £2 per head.

Stahl Theatre Bar

Saturday 16 July	Pre-concert from 6.45 pm and interval
Sunday 17 July	Pre-Demonstration from 11 am After events at the Stahl, members of the audience should repair to the Festival Club for further refreshment!



SUNDAY 10 JULY

YARROW GALLERY, OUNDLE
at 9.00 pm

NIGEL DIXON Counter Tenor
JAMES PARSONS Harpsichord
CONSORT OF VOICES



Nigel Dixon

Organ solos played by **JACQUES VAN OORTMERSSEN**
with Emma Little (soprano) Dominic Hughes (counter tenor)
Stephen Johnston (tenor) Owen Leech (bass)

Sponsored by Netherseal Garage

As a past member of the highly renowned vocal ensemble *The Scholars*, Nigel Dixon is no stranger to concert promoters and audiences worldwide. Leaving *The Scholars* in 1986 to further his solo career, he has rapidly established himself internationally and was one of the first British artists to be invited to perform at the recently restored *Schauspielhaus* in East Berlin. He is Director of Vocal Studies at Oundle School.

TWILIGHT RECITAL

Programme

William Byrd (1543 - 1623)

Though Amaryllys dance
Lullaby, my sweet little baby
This sweet and merry month

Thomas Morley (1558 - 1603)

Though Philomela lost her love
April is in my mistress' face
I go before my darling
It was a lover and his lass
Singing we and chant it

John Blow (1649 - 1708)

Ah heav'n! what is't I hear!
The Self Banished
Galloping Joan

Henry Purcell

We the spirits of the air
Thrice happy lovers
Sound the trumpet
Celemene, pray tell me
When the cock begins to crow
Three catches:
Once, twice, thrice I Julia try'd
Tom the Taylor
Sir Walter, enjoying his damsel one night
Now the maids and the men



1588 is significant musically as the year Byrd produced his *Psalmes, Sonets and Songs*, a publication which initiated what is often described as *The Golden Age* of the English Madrigal. Both the first two items of the programme come from this collection; indeed, the latter became so popular that the whole book soon became known as *Byrd's Lullabys*. In truth, Byrd's secular writing was stylistically backward-looking for the time; it was his illustrious pupil, Morley, who first composed madrigals in the suave 'artificial' manner of the Italians, then so much in vogue.

The secular music of Purcell and his teacher Blow, both flourishing in 1688, speaks of very different times. This is the robust music of the theatres, coffee houses and taverns; music which is often sublime, at other times amorously suggestive, or even downright bawdy! But whatever the genre, Purcell's genius for vocal music is always irrepressible.