The Restoration of the Monarchy (1660) marked the end of the Puritan regime with its repressive attitude to music in churches. New organs were commissioned, ushering in a heyday for such builders as Dallam, Father Smith and Harris. Today's Voluntaries by BLOW and, we think, PURCELL, feature the organ's newly introduced solo voices, cornet and trumpet.

The organ music of HERBERT HOWELLS often overwhelms with its rolling, romantic textures. Yet Howells also wrote a considerable amount which draws upon his passion for the Tudor period. *Fancy* and *Toccata*, both light and pithy, were written for John Dalby to play on a 1778 Samuel Green chamber organ in Aberdeen.

Toccata by PATRICK GOWERS provides an exciting finale of this programme. It was written in 1970 for Simon Preston in memory of Brian Runnett, organist of Norwich Cathedral, who, at the height of his powers, was tragically killed in a motor accident. The work is a tightly constructed virtuoso piece, demanding absolute clarity and yet great power from the instrument; it is a significant addition to the available corpus of spectacular organ toccatas. Enjoy it!



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SATURDAY 16 JULY STAHL THEATRE, OUNDLE at 7.45 pm

Pianos

ANTHONY GOLDSTONE and CAROLINE CLEMMOW

Sponsored by Robert Weighton Architects



A native of Liverpool, *Anthony Goldstone* studied at the Royal Manchester College of Music (which has since honoured him with a Fellowship). His tutors have included Derrick Wyndham and Maria Curcio. His international solo career was launched by a Prize in Munich and a Gulbenkian Fellowship; he has played on six continents and makes regular broadcasts and London appearances.

Caroline Clemmow studied at the Royal Academy of Music, where she won many prizes. Awards from the Munster Trust and the Fleming Charitable Trust furthered her career, which has taken her throughout Europe and behind the Iron Curtain. She is in great demand as a chamber musician.

As a duo, using one or two pianos, these artists have won wide acclaim from both critics and audiences. Besides their many South Bank engagements, last year they performed and broadcast in Athens. They have recently acquired a *pied à terre* in Oundle.

Programme

The Sorcerer's Apprentice
(in the composer's two-piano version)

Paul Dukas (1865-1935)
Sergei Rachmaninov (1873-1943)

Olivier Messiaen (b. 1908)

Fantasy (Tableaux) Op.5

Barcarolle

O Night, O Love Tears

Easter Festival

INTERVAL

Visions de l'Amen (1943)

Amen of the Creation

II Amen of the Stars, and of the Ringed Planet

III Amen of the Agony of Jesus

IV Amen of Desire

V Amen of the Angels and Saints, and of Birdsong

VI Amen of the Judgement

VII Amen of the Consummation

The artists will introduce the works by Dukas and Rachmaninov from the stage,

MESSIAEN saw the word 'Amen' as having four different meanings:

Amen - so be it: the act of creation!

Amen - I submit, I accept that Your Will shall be done!

Amen - the wish, the desire that it may be so: that You give Yourself to me and that I give myself to You!

Amen - it isso: everything is fixed for eternity, consummated in Paradise. He expresses the richness of meaning of the word Amen in seven musical visions. The principal theme of the work appears in the first Vision: long, solemn chords grow from the initial pianissimo depicting darkness, and with the sound of bells the Light is created. The whole movement is a crescendo leading to the creation of Life itself.

The second Vision is a wild, brutal dance: the stars and the planets revolve violently. God calls them and they reply "Amen: we are here". The changes of register and rhythm in this movement evoke the life of the planets and the amazing rainbow which colours the rings around Saturn.