



'A new experience in organ listening' is the expectation when the player is Peter Hurford. Known particularly for his masterly interpretation of Bach, Peter Hurford is an ardent believer in the necessity of restoring the organ to the mainstream of contemporary music-making. After taking degrees in music and law at Cambridge he was, for 27 years, Master of the Music at St Albans Cathedral where he founded the St Albans International Organ Festival. Since 1978 he has devoted himself to a busy world-wide recital and recording career. Recognised as a stimulating teacher, Peter Hurford has been a member of many international competition juries and his book 'Making Music on the Organ' is a best seller.

Peter Hurford's unswerving championship of the organ has been increasingly recognised. He is an Honorary Member of the Royal Academy of Music and of the Royal School of Church Music, and was honoured with the OBE in 1984.



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Celebrity Organ Recital

Peter Hurford

Works by J S Bach 1685-1750

Oundle School Chapel Sunday 14 July 4.30pm

Toccata, Adagio and Fugue in C (S564)

Thought to date from Bach's years at Weimar (1708-17), this famous piece has plenty of youthful exuberance. The toccata begins with some glittering manual work followed by a long passage for pedal solo which recalls the comment that Bach was able to play with his feet what some organists could not play with their hands. The expressive adagio, reminiscent of a slow movement for oboe or violin with continuo accompaniment, is followed by a garrulous and spritely fugue in 6/8 time.

Partita: 'Sei gegrüßet, Jesu gütig' (S768)

This series of eleven variations on the chorale 'Sei gegrüßet' is probably an early work. After stating the chorale theme Bach subjects it to a great variety of treatments. Sometimes the theme is prominent, at others it is lost in a welter of counterpoint; it appears in a kind of two-part invention and as a cantus firmus for the pedals. At the end it is presented in a huge five-part re-harmonisation.

The York Waits

Fotheringhay Church Sunday 14 July 7.30pm

'Lord, what a Noyse!' might be an appropriate comment on tonight's programme as the York Waits perform in Fotheringhay Church. The noise, however, is a lively sound that has delighted audiences throughout the realm.

From early times most towns and cities supported a small band of musicians, often paid and liveried by the Mayor and Corporation. The players lent pomp to civic and public occasions, leading processions, entertaining at Mansion House dinners, and in York accompanying the cathedral choir of the Minster.

Before turning to music as a full-time profession the waits had been night watchmen. Although music became a major part of their duties, they continued to 'keep the night watches' in the weeks before Christmas, playing at various locations to mark the hours.

In York during the fifteenth century the waits numbered three, increasing to six in the years following the civil war and ending as a lonely pair prior to their abolition by the Municipal Corporations Reform Act of 1836.

Today's York Waits, founded in 1977, have revived the band as it was in its heyday. Like their predecessors they play upon a 'noyse' of shawms, ancestors of the oboe and the Waits' characteristic instrument until 1600. Among the more than 60 authentic instruments on which they perform are curtals, cornetts, sackbuts, flutes, recorders, bagpipes and lute, all of which were played by the original Waits. Crumhorns, sordunnes, racketts and hurdy-gurdies are featured in many programmes. The Waits: Anthony Barton, cornett; Ian Richardson, bass curtal; James Merryweather and Roger Richardson, alto shawms; Timothy Bayley, sackbut; and William Marshall, sackbut and flute; tonight present 'from White Rose to Red'. This music of Tudor and Yorkist England includes court compositions, music by Henry VIII and popular ayres as well as European music of the time.

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Sonata No. 6 in G (S530)

(Vivace): Lento; Allegro

Although some movements are arrangements of earlier works, Bach's trio sonatas may have been compiled as study pieces for his eldest son Wilhelm Friedemann, accounted one of the greatest organists of his day. This sonata opens with a bold unison theme which appears in a number of different forms and keys throughout the movement. An intricate lento in E minor precedes an energetic and highly contrapuntal finale with a pedal line in almost continuous quavers.

Prelude and Fugue in E flat (S552)

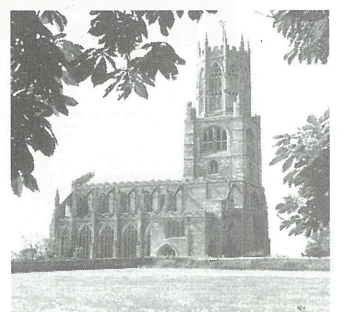
Hermann Keller regards the Prelude and Fugue in E flat as "One of the most brilliant jewels in the reliquary of Bach's art". The two movements were originally separated since they constitute the first and last pieces in Bach's lengthy Clavierübung (1739). The grandness of the prelude, a spacious rondo using three related ideas, is amply matched by the fugue in which the three subjects often prompt comparisons with the Trinity. In the final pages the first and last subjects combine to close the work with memorable significance. Mendelssohn described the work as "particularly acceptable to the English."

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Once part of a magnificent collegiate church, founded in 1411, the present Fotheringhay church was built in the mid-fifteenth century, the original building being pulled down to make way. Today the only visible traces of the first parish church are the marks of a sharply pitched nave roof over the blocked 'chancel' arch and of flatter aisle roofs.

The contract for rebuilding the nave was dated 1434 and the 'new' church is typical of the period, being entirely in the perpendicular style. The stately clear glass windows, the beautiful oak pulpit, now



restored to its original colouring, and the font are much-noted features.

For those who have time there is an excellent display in the south aisle charting the history of the church and its historical associations.