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LEGAL AID

NEW FROM OXFORD UNIVERSITY PRESS

PERCY WHITLOCK The Complete Shorter Organ Music

A reissue in one volume of the complete shorter organ music including:
Seven Sketches, Four Extemporisations, Five Short Pieces, Three Reflections, Six Hymn Preludes.
A number of these pieces have been unavailable for several years and appear here in corrected versions, with an introduction by Robert Gower.

£19.95

ed. JOHN GARDNER and SIMON HARRIS A Cappella

A collection of thirty unaccompanied pieces ranging from the 13th to the 19th centuries, ideal for an enterprising choir which is looking for something out of the ordinary to enliven its repertoire. All are newly edited from their sources, there are notes on each piece, and prose translations for non-English texts.

£9.95

For further information and catalogues, please contact Music Department, Oxford University Press, Walton Street, Oxford OX2 6DP. Telephone: 0865 56767.

ANDREW CARTER Benedicte

for SATB chorus, children's choir, and small orchestra.
Effective, accessible, witty, and fun.
The work includes three movements for children's choir which may be performed separately as *Bless the Lord* (£2.95).
This may also be used for performances of the complete work.

£6.50

A Tallis Anthology 17 anthems and motets, selected by John Milsom

The contents has been specially selected to be well within the capacity of church choirs and are suitable for a variety of liturgical contexts. The anthology contains some of Tallis's best-known music, as well as less familiar material.

£7.50

Going for a Song Festival Auction

Goldsmith & Bass Salerooms, South Road,
Oundle Saturday 11 July 10.30am

Going for a song. Or a tune or even an organ. The Festival's first fund-raising, and we hope fun, event is an attic auction. From etchings to patchwork, tents to cycles and jewellery to violins, we have a collection that would be the envy of many a dealer or collector. So why not do a deal, make us an offer and start your own collection. Auctioneer Wally Goldsmith is donating his services so all proceeds go to further the aims of the Festival and Summer School.

SUPPORTED BY THE FRIENDS OF THE FESTIVAL

Mark Bebbington

Piano Recital

Stahl Theatre Saturday 11 July 7.45pm

Deux Arabesques

Debussy (1862-1918)

Tarantelle styrienne

The two Arabesques (1888) and the Tarantelle (1890) are amongst Debussy's earliest works for piano. Although written before he had developed his characteristic means of expression, they are charming, finely crafted works, with reflections of Massenet.

Improvisation No. XV

Poulenc (1899-1963)

(Hommage à Edith Piaf)

In this last of his improvisations, Poulenc pays homage to the Grande Dame of popular French music. Similar in style to Debussy's first Arabesque, it artfully portrays the singular arc of Piaf's voice while, quite remarkably, avoiding any direct quotations from her songs.

Sonata in B minor Opus 58

Chopin (1810-1849)

Allegro maestoso; Scherzo – molto vivace; Largo; Presto non tanto

Although the essence of Chopin lies in his shorter pieces, the passion and freedom of the music in this Sonata do not hide his ability to think in a large, thoroughly worked-out format combining classical poise with romantic feeling. While the characters of the four movements are conventional, the expansive and extended allegro contains enough themes for ten sonatas and is filled with virtuosic figurations. The high-spirited charming scherzo, with a lyrical trio is followed by an exquisite slow movement. In the finale a theme of noble grandeur is interwoven with a glittering second subject that storms to an heroic and exultant conclusion.

INTERVAL

Selections from American Song Book Gershwin (1898-1937)

It is only since his death and mainly in the past 30 years that complete awareness of Gershwin's musical greatness and importance has become universal. The intrinsically vital qualities – spontaneity, freshness and enthusiasm – constantly enchant audiences. Gershwin may have lacked the technical adroitness which comes with a conservatory training, but he possessed something no academy can teach – an infallible musical instinct and a seemingly inexhaustible reservoir of melodies. The Song Book, transcriptions of 18 of his best-known songs including Lady Be Good and The Man I Love, are like short études of Chopinesque quality. Astute and astringent harmonic wit are combined with a dazzling array of rhythmic inflections.

Saturday 11 July



Later the house was owned by John Creed, a colleague of Samuel Pepys, then in 1827 passed to the Smiths, brewers, bankers – the small extension attached to the east gable was a bank – and the owners of much of Oundle.

Cobthorne, residence of the headmaster of Oundle school, was built in 1656 by Major General William Butler, a close associate of Oliver Cromwell. Butler is said to have taken beams and a staircase from the unfinished New Bield at nearby Lyveden. In any case, the house has many hallmarks of an estate of quality; the stone barn has a stone mullion window in the gable. Built only 25 years after the Talbot Hotel, it is completely different in style and was probably considered daringly modern at first.

Fast gaining a reputation as one of the outstanding pianists of his generation, Mark Bebbington made his Wigmore Hall debut recital in 1987 and since then his performances have met with high critical acclaim. Following studies at the Royal College of Music with Kendall Taylor and Phyllis Sellick, Mark Bebbington studied with the French pianist Aldo Ciccolini. A great favourite at the Cambridge Festival, he was recently one of only seven young musicians to receive a Winston Churchill Fellowship.



Love Walked In

Gershwin
arr. Grainger

Percy Grainger's concert paraphrase on one of Gershwin's loveliest songs, is more elaborate than Gershwin's arrangements, but no less successful.

Mephisto Polka

Liszt (1811-1886)

Valse Impromptu

Rigoletto Paraphrase de Concert

Written in 1883, the Mephisto Polka shows many of the characteristics of Liszt's later style. Harmony and tonality are ambiguous and textures reduced to a bare minimum, resulting in intensity of expression. Shaped by a set of variations the Polka has a laconic wit and self-mocking elegance, enhanced by repetitive phrases and unexpected pauses.

The Valse Impromptu is one of Liszt's sunniest and lightest works with a delicate, at times almost fragile, brilliance.

Rigoletto (1857) is an outstanding example of Liszt's idiomatic translations of operatic language into the medium of the piano. Brilliantly recreating the famous quartet of the final act, it is one of the most significant and pianistically stupendous works of this genre.

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