

Noye's Fludde

Oundle Parish Church Thursday 16 July 7.30pm

Benjamin Britten (1913-1976)

Arguably the finest 20th century composer of opera, Benjamin Britten was essentially an eclectic musician with a brilliant command of his technique, an immediately recognisable and accessible musical language and a lack of inhibition in his self-expression. The composer of Peter Grimes, Death in Venice and the War Requiem also had a remarkable talent for composing music which continues to give pleasure to amateurs and young performers.

'Noye's Fludde', written in 1957, was based on the medieval Chester Miracle Play. Inspired by the stylized naive language of the text Britten's music is child-like but because of his compositional genius, communicates with great power. Although perhaps only a series of delightful tableaux, the work is always satisfying because it is so well integrated.

The few adult soloists and musicians are well out-numbered by children singing and playing instruments which include recorders, handbells and teapots.

String quartet leader, Jeremy Sampson; Percussion, Helen Bool; Weldon Handbell Ringers; Organ, Nicholas Simpson; Pianists, Jenny Tavener and Sue Thomas; Set, Graham Gent; Producer, Judy Parsons. Children from Polebrook, Warmington, Elton, Glapthorn, Oundle and Thrapston Primary Schools; King John Middle School, Thrapston; Prince William School, Oundle; Oundle Middle School.

IN CELEBRATION OF OXFAM'S 50TH ANNIVERSARY
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The Revd Dr Lloyd Caddick, the Voice of God, is appropriately Vicar of Oundle with Ashton. Before being appointed to that post 15 years ago, he was Chaplain of Oakham School, Rutland. His main theological interests are the philosophy of religion and the liturgy.



Benjamin Britten talks to a squirrel during an early performance of Noye's Fludde.

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20th May 1992

James Parsons Esq.,
Director of Music,
The Music School,
West Street,
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Dear Mr. Parsons,

Thank you for your kind invitation to attend the performance of Noye's Fludde. I would dearly love to be present, but unfortunately I do not feel well enough to do so, also at nearly 91 I do not travel much. I send you my sincere good wishes for a most successful performance and a triumphant Organ Festival.

Yours sincerely,

J. Blades

James Blades, born in Peterborough, is a world famous percussionist. A friend of Britten's he worked with him on the first performance of Noye's Fludde to devise the special percussive effects for the opera.



Conductor James Thomas has been school organist at Oundle School for the past year. He studied at Birmingham School of Music, Trinity College and London University, and his teachers include David Sanger. While assistant director of music at Colfe's School, London, James Thomas also conducted the Lewisham Choral Society. From 1989 to 1991 he was director of music at King's School, Grantham, performing large-scale works with the choirs and orchestras he formed there.



Bass-Baritone John Hancorn, Mr Noye, has a busy career as a concert soloist and opera singer in Britain and abroad. He sang with Peter Pears in performances of the St Matthew Passion; in Monteverdi's Orfeo and Cherubini's Médée; in operas by Verdi, Mozart, Tippett and Britten and with most of Britain's leading orchestras. Recently he has performed Mozart's Requiem in Spain, Honegger's Joan of Arc at the Brighton Festival and Brahms' Requiem in London.



Denise Shane, soprano, Mrs Noye, is a regular member of the Ambrosian Opera Chorus with which she has made many recordings and broadcasts frequently with the Stephen Hill Singers. She has sung in a wide variety of productions, from The Mikado to Schoenberg's Moses und Aaron, in the UK, Europe and the USA. Continuing her studies with Jessica Cash, Denise Shane recently worked with the Schütz Choir of London under Roger Norrington.

The Classic Buskers

Oundle Parish Church Thursday 16 July 9.00pm

"The Buskers are real musicians, which of course they must be to juggle so cleverly with the notes. Brilliant, funny, sensitive and appealing, they know how to make people laugh without being coarse and above all, take an enormous pleasure in what they do."

La Presse, Montreal

Audiences also take enormous pleasure in what the Buskers do, and tonight should be no exception as this highly original duo brings its own brand of musical humour to the Festival.

The Classic Buskers were formed in 1988 to enlarge the already unlikely repertoire of Michael Copley's first duo, the Cambridge Buskers. Since then they have performed throughout Europe, in the USA, Canada and the Far East as well as having their own BBC Radio series.

A large part of the Buskers' programme is from the popular classics but no evening would be complete without one or more, or many more, of the following: Vivaldi's 'Two Seasons', Haydn's 'Ocarina Concerto', opera without words, wild gypsy-violin showpieces with or without the wild gypsy, crumhorn concertos and enthusiastic encores.



As a recorder player, Michael Copley has made solo appearances with the English Chamber Orchestra, the Saint Louis Symphony and the Academy of Ancient Music. His recordings include Bach's Brandenburg Concertos with I Musici and Vivaldi's recorder concertos. Accordionist Ian Moore's early

training as a ballet dancer led inevitably, he maintains, to a place at King's College, Cambridge where he was the only member of the famous choir to excel as a motorbike dispatch rider while studying mathematics. He is a prize-winning organist as well as conductor, choir director and arranger.

The re-ordering of St Peter's Church

Documentary evidence shows that there was an important Saxon church in Oundle and in the recent re-ordering, the present pillars were found to stand on the footings of an earlier building. Today's building dates from the beginning of the thirteenth century, although there are signs that older materials were incorporated. Until just before the Reformation, when the present vestry and upper room were added, the church was altered and added to about once every century.

In the re-ordering of the past year, the plaster, removed by Victorian restorers, was renewed, the pews replaced

with chairs to give flexibility of use and a nave sanctuary created to accommodate the style of worship evolving through the Liturgical Movement. Retaining the chancel in its traditional form makes possible older styles of worship as well and the creation of a number of rooms within the building enables small groups to meet. The result is a lighter, more welcoming church where it is now possible to appreciate the finer detail. This lovely church has been enhanced and is now capable of being fully used to express all things of the spirit, religious or not.

Lloyd Caddick

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July 18 to 24 1993