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Contents: *Concerto in G for Two Mandolins* (first and second movements), *Aria - Avenae rusticae* (Introduzione al Dixit RV636), *Winter* (second movement), *Guitar Concerto RV93* (complete), *Concerto in C for Recorder* RV1/4 (second movement), *Aria - Ostra picta* (Introduzione al Gloria RV642), *Concerto in A for Violin (L'Ottavina) RV763* (second movement), *Concerto in C for Two Trumpets* RV1 (first movement)

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Oundle School Chapel - 8.00 pm

English Voices - Conductor Timothy Brown Organ James Parsons

The Programme

Laudate Dominum

Christopher Brown

(b.1943)

Christopher Brown, brother of tonight's conductor, was immersed in the spirit of cathedral music from an early age. As a composer he studied with Lennox Berkeley. Vocal music in all its forms has been central to his output. His sensitivity to text has always been much applauded. *Laudate Dominum*, a setting of Psalm 150, was written for the 1986 Cheltenham Festival of British Contemporary Music. With its brilliant organ accompaniment and idiomatic choral parts, it captures superbly the various effects of the instruments the psalmist summons in praise of the Almighty.

Cantique de Jean Racine

Gabriel Fauré

(1845-1924)

The programme features two works by Gabriel Fauré, who was born 150 years ago, in 1845. *Cantique*, written in 1865 is a short setting of a text asking God's blessing and protection from evil for a congregation assembled for worship. This much loved choral favourite is the very essence of simplicity.

Organ Solo

Fantaisie in E flat

Camille Saint-Saëns

(1835-1921)

Saint-Saëns was one of the principal figures in the revival of French organ music during the 19th century and did much to lay the foundations for the great repertoire of French organ music. This *Fantaisie* is one of Saint-Saëns's most popular works and is in two sections, the first using three flute choruses on separate manuals. Saint-Saëns writes staccato chords between the manuals, creating a delightful and colourful sonority. The second section is a brilliant *Allegro* in which the full resources of the instrument are brought into play.

Déploration de Johannes Ockeghem Josquin des Près

(c.1440-1521)

Of Franco-Flemish descent, Josquin spent a good deal of his life in Italy, leaving some 18 masses, 100 motets and 70 secular works. He won great acclaim in his lifetime, and so many forgeries were attributed to him posthumously that he was said to have written more after death than in his lifetime. He explored undeveloped techniques, such as the use of word rhythms. A *déploration* was a tribute, by fellow-composers or pupils, to a deceased master, and Josquin may have been Ockeghem's pupil.

Trois Chansons de Charles d'Orléans Claude Debussy

(1862-1918)

Dieu! qu'il la fait bon regarder!
Quant, j'ai ouï le Sabourin
Yves, vous n'êtes qu'un villain

Debussy was one of the foremost Impressionists. These three pieces are four-part settings of texts by the last of the 15th century French courtly poets, Charles d'Orléans. Within Debussy's own style, they show much in common with mediaeval chansons.

Interval of 20 minutes
Drinks on sale in the Festival Club

Sunday 16 July

Requiem

Introit and Kyrie - Offertory - Sanctus - Pie Jesu - Agnus Dei - Libera Me - In Paradisum

Georges Auric has recorded Fauré's comment on Saint-Evremond's observation that "the love of pleasure and the avoidance of pain are the first and most natural impulses observable in mankind". "Art", said Fauré, "has therefore every reason to be voluptuous". The *Requiem*, his only large-scale setting of a religious text, reflects that view to a degree. It has been remarked that here is a requiem without the Last Judgement, for the traditional *Dies Irae* is omitted. Thus this is not a specifically Christian work. Fauré somehow emphasises the human transcendence of suffering, rather than the terrors of prostration before an awesome God.

The Performers

English Voices is a new chamber choir of ex-Oxbridge choral scholars and young professional or semi-professional singers; their first concert was in 1994. Earlier this year the choir sang Fauré's *Requiem* with the London Festival Orchestra in the Queen Elizabeth Hall, this performance to be recorded on CD in July. In December this year the choir will make its first visit to the United States, and a concert tour to France is planned.

A biography of Timothy Brown may be found on page 31.



Sponsored by **MOTIVACTION**

Concert to be recorded by **CLASSIC FM**

This evening's recital is to be recorded by Classic FM. It would be appreciated, therefore, if members of the audience would observe the following:

Please be seated no later than ten minutes before the start of the programme.
Ensure that watches and portable phones are turned off, and that hearing aids will not make a noise.
Programme pages should be turned soundlessly.
Cough sweets available for those likely to need them! Please ask a steward

MotivAction is an award winner under the 'Pairing Scheme' (the National Heritage Arts Sponsorship Scheme) for its support of tonight's concert.



The Festival Club today
10am to 11.30pm
Bar Hours 7pm to 10.30pm