

# PAUL BANCROFT ARCHITECTS

"...as we walked  
through the empty  
rooms I saw that he  
meant, if it were  
financially  
possible, to live there."

(Edward Elgar: the record of a friendship - Rosa Burley)

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## St Rumbold's Church, Stoke Doyle - 9.00pm Quadro Corydon,

### The Programme

#### Foreign Composers in Mr Handel's London

**Cantata V Corydon** Johann Pepusch (1667-1752)  
*Recitative - Aria (Vivace); Recitative - Aria (Allegro)*  
Johann Pepusch arrived in London from Prussia in 1704. Anxious, according to Hawkins, to "put himself under the protection of a government founded on better principles," he worked first as a viola player but soon aspired higher and in 1713 was awarded a DMus at Oxford University. He was later to become music director to Handel's patron, the Duke of Chandos, but had already achieved popular acclaim with the volume of six English Cantatas which he had published in 1710. Described in their preface as "An Experiment of introducing a sort of Composition which had never been naturaliz'd in our Language," the Cantatas were to give many Londoners their first taste of Italian operatic styles, and particularly the *da capo* aria.

**Sonata in D minor for Recorder and Basso Continuo (HWV 367a)** G F Handel (1685-1759)  
*Largo - Vivace; Furioso; Adagio - Alla breve; Andante; A tempo di menuet*  
Handel's arrival in London in 1710 must have dismayed the other musicians who had recently flocked to England. Many were now ignored, and for the next 18 years Handel basked in popular admiration for his Italianate operas. In 1728, however, the success of Pepusch's completely different *Beggar's Opera* forced him to review his position, and he gradually turned to oratorio instead.



With so much emphasis on vocal music, Handel wrote relatively few instrumental works; most are clearly influenced by Corelli, and many are difficult to date. The Sonata in D minor appeared in a B minor version for flute as part of his *Opus 1* in about 1730 but the

chronological relationship between this and the D minor edition is not clear.

**Cantata 17 Du bist verflucht, O Schreckensstimme** Georg Philipp Telemann (1681-1767)  
*Am Sonntage Laetare: Affettuoso; Recitative - Vivace*  
Although Telemann never came to England, his music was brought to London indirectly by Handel, who in *Alcina* and *Deborah* quotes *Harmonische Gottesdienst*, the collection of 72 cantatas which Telemann published in Hamburg in 1725-6 and includes *Du bist verflucht*. The two composers shared an interest in botany and were lifelong friends, so it was "with extreme sorrow" that Handel heard of his compatriot's death in 1750. He had been about to send him a "crate of choice and admirably rare plants" from England, and when he discovered four years later that Telemann was in fact alive and well, despatched a replacement collection "by the first vessel to leave."

Monday 15 July

**Celia has a thousand charms (Orpheus Britannicus)** Henry Purcell (1659-1695)  
*Not all my torments*  
Despite the wealth of new and attractive musical styles which followed Purcell's early death, his music continued to attract English audiences, and at least one of his works was republished every year until 1732. While the origins of *Not all my torments* are unknown, a single autograph copy survives; *Celia has a thousand charms* was written for *The Rival Sisters, or the Violence of Love*, a play which was first performed at the Dorset Garden in 1679. It was then republished posthumously in 1698 as part of the song collection, *Orpheus Britannicus*, whose popularity kept it continually in print for at least 28 years.

**Cantata 28, Deine Toten werden leben** Georg Philipp Telemann  
*Auf Rogate: Allegro; Recitative - Andante*  
Of Telemann's total output of over 1000 cantatas, only 288 were published, appearing in four sets of 72. Those in *Harmonisches Gottesdienst* are mainly for solo voice, a single obbligato instrument - flute, oboe, violin or recorder - and basso continuo, but Telemann's title pages offer the interesting alternative of replacing the voice with another instrument so that they become trio sonatas.

### The Performers

Rannveig Sif Sigurdardottir, mezzo-soprano  
Gabriele Wahl, recorder  
Julie E Maas, baroque cello  
Beatrice Sterna, harpsichord

Quadro Corydon was founded in 1994. The ensemble members (from Iceland, Germany, United States and Italy) met during their studies at The Royal Conservatory of The Hague. Their aim is to bring music, written for their ensemble's instrumentation in the 17th and 18th centuries, to the modern public in a colourful and lively fashion.

Quadro Corydon takes its name from the first piece in tonight's programme, written by Pepusch in 1710.

### St Rumbold's Church

It is believed that the Georgian church presently standing in Stoke Doyle is at least the third to occupy the same site, the earliest of the three dating back to Saxon times. The immediate predecessor to the present building was pulled down completely in 1721, but no time was lost in starting work on a new church in 1722. It has remained substantially unaltered since that time, a period piece of late Renaissance style, rare in Northamptonshire, and a fine example of early 18th century work.

Wine and soft drinks available at the Church from 8pm

Sponsored by **Netherseal Tractors Ltd.**



Harpsichord by Robert Deegan, Lancaster. Members of the audience are welcome to view the instrument at the end of the performance.

The Festival Club today 10am to midnight  
Bar Hours 12.30pm to 2pm and 6.30pm to 11.30pm



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