

Organ Studies AT THE RNCM

The Tuition

* The Organ Faculty within the School of Keyboard Studies is centred on the magnificent 3-Manual Hradetsky organ and four smaller organs in Hartley Hall, the RNCM's Hall of Residence.

* Students also have regular access for classes on the Renn organ at St Philip's Church, Salford, and the Cavaillé-Coll organ at Parr Hall, Warrington.

* The senior tutors **Graham Barber** and **Margaret Phillips** are joined by **Matthew Owens** on the staff of the faculty. **Ronald Frost** is Tutor in RCO Paperwork and Keyboard Skills. **David Sanger** is Visiting Tutor.

* Masterclasses form a regular feature of the faculty and have included **Gillian Weir**, **David Briggs**, **Ludger Lohmann** and **Edward Higginbottom**.

* Annual trips to gain first hand experience of organs have included visits to Oxford, Amsterdam and Paris.

The Courses

* As one of Europe's leading conservatoires the RNCM offers a full range of undergraduate, postgraduate and diploma courses.

The Successes

* RNCM-trained organists currently hold scholarships and posts in cathedrals all over the country including Chester, Clifton, Lincoln, Manchester and Tewkesbury

* Recent prizes have included Turpin and Durrant, Harding and Durrant and Dr. F. J. Read Prize in FRCO examination; Limpus, Frederick Schinn and Durrant prizes, Doris Wookey Prize and Dr. F.J. Read for ARCO examination; The Plymouth Organ Competition first prize and silver cup, and first prize in the Sir Anthony Lewis Memorial Prize Competition.

* **For more details about studying at the Royal Northern College of Music contact the Secretary for Admissions, Dept. OR, 124 Oxford Road, Manchester M13 9RD. Tel: 0161-273 6283; Fax: 0161-273 7611**

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REMEMBER - PARKING IS FREE IN OUNDLE

St Peter's Church, Oundle (the Parish Church) - 1.10pm

Quadro Corydon

The Programme

The sunshine of the Italian baroque

This programme of music from the Italian baroque explores the country's well-established reputation for vocal music and its newly emerging instrumental styles, both at home and abroad.

Vivino a un rivoletto

Antonio Caldara (1670-1736)

Recitativo - Aria (Adagio - Andante); Recitativo - Aria (Larghetto)

As a boy Caldara was a chorister at St Mark's Basilica in Venice. By 1708 he was in Rome where, as *maestro di cappella* to Prince Ruspoli, he wrote some 150 cantatas and probably met Handel, the Scarlattis, and Corelli. Seven years later he was appointed Imperial Kapellmeister in Vienna where he stayed for the rest of his life, writing over 100 operas and oratorios which did much to establish Italian styles in Austria.

Toccata 7

Michelangelo Rossi (1601/2-1656)

Born in Genoa, Rossi was well-known in his day both as a virtuoso violinist and as the composer of the opera, *Erminia*. Today he is remembered for his keyboard music which, like that of his teacher, Girolamo Frescobaldi, is usually improvisatory in character. This work, the seventh of ten toccatas which he published in Rome in about 1640, is particularly notable for its extensive use of chromaticism.

Aria di Passagagli: Così mi disprezzate?

Girolamo Frescobaldi (1583-1643)

Frescobaldi spent most of his adult life in Rome where, as the most renowned Italian keyboard player of his day, he is said to have attracted a crowd of 30,000 to hear his first organ recital at St Peter's in 1608. Between 1628 and 1634, however, he worked at the Medici court in Florence, publishing two books of *Arie musicali per cantarsi*, although solo song was no longer in fashion in the city. *Così mi disprezzate* is an attractive work whose repeated bass line, or passacaglia, is typical of early Italian vocal music.

Sonata Decima

G B Fontana (d.1630)

Although instrumental music originated in the need for operatic accompaniments, it was quick to develop its own repertoire and sonatas became increasingly popular. Fontana's set of 18 was published posthumously in 1641 and contains some of the earliest works in the genre, combining the novelty of instrumental writing with a conservative idiom whose use of relatively short sections recalls the dance styles of the Renaissance. All of the works in Fontana's collection include a continuo line, but while six have one solo part, the remainder have two.

Dal povero mio cor Cantata XII

Nicola Porpora (1686-1768)

Recitativo - Aria (Andante moderato); Recitativo - Aria (Allegro)

One of the 18th century's most influential musicians, Porpora was known in his native Naples as an opera composer and singing teacher whose pupils included Farinelli and Caffarelli, the most famous castrati of all. His reputation also spread further afield, and in the 1730s he was brought to London as part of a bid to rival Handel's own opera company. In 1735 Porpora wrote the twelve cantatas for the Prince of Wales which include *Dal povero mio cor*, but he returned to the continent shortly afterwards, teaching the young Joseph Haydn in Vienna before dying in poverty in Naples.

Sonata I in A minor from Six Sonatas for the Violoncello and Basso

Opera Prima

Alexis Magito

Adagio; Allegretto; Grave; Menuetto I, II

To 18th century Londoners, Italian culture was glamorous and alluring. Attendance at the city's Italian opera productions was a sign of social status, and an understanding of the language and its operatic conventions was the peak of sophistication. Musicians with an Italian name had a considerable commercial advantage over their English counterparts.

John Wynne is known today only for publishing a collection of his own songs and a set of six cello sonatas by the otherwise anonymous Alexis Magito. Perhaps Magito was a cellist living near Wynne in Cambridge. Or perhaps "Magito" was Wynne's potentially profitable pseudonym?

Clori mia, Clori bella

Alessandro Scarlatti (1660-1725)

Recitativo - Aria (Lento); Recitativo - Aria

Alessandro Scarlatti rarely left Italy but enjoyed widespread popularity: the opera, *Il Pirro e Demetrio*, ran for over 60 performances in London alone, and copies of his music survive throughout Europe. The composer of some 600 chamber cantatas, Scarlatti at first worked under the influence of his predecessors, Carissimi and Monteverdi, and some contemporaries therefore thought him old fashioned. *Clori mia, Clori bella*, however, is typical of his later work: dated 18th June 1699, it comprises a pair of contrasting arias, each preceded by a recitative.

Details of the performers are to be found on page 11

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

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Spend the day in Oundle

Today there is an opportunity to discover Oundle's hidden charms and learn something of the history of this interesting town. A Northamptonshire Blue Badge Guide will conduct a tour of Oundle on foot, leaving from the Festival Club in Milton Road. Join us for lunch first, (from 12.15pm) followed by the recital in the Parish Church at 1.10pm. The tour of Oundle will start from the Festival Club at 2.30pm; no need to book, just turn up and pay £1 to the Guide.

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