

Guy Bovet's *Tango de setimo tono, a modo de Habanera* is taken from a collection of twelve 'Ecclesiastical Tangos', a set of pieces which has its tongue firmly in its cheek. The composer refers to the 'miraculous appearance of the most famous Mr J S Bach in the central part of the piece', before drawing some unexpected connections between Cuba, the Pope, J S Bach, and a concert agent. The rhythm of the Habanera is present throughout.

Stephen Farr

Stephen Farr is Organist and Master of the Choristers at Guildford Cathedral. Born in London in 1967, he studied with Robert Munns and David Sanger and went on to read Music at Clare College, Cambridge. After a period as Sub-Organist and later a Lecturer in Music at Christ Church Oxford, Stephen was appointed Assistant Master of the Music at Winchester Cathedral. Since his arrival at Guildford, the Cathedral choir has toured in Denmark, recorded three CDs and also appeared on Channel 4 and BBC Radio 3.

Stephen won the RCO Performer of the Year competition in 1988, and numerous other prizes at competitions in Odense, St Alban's and Paisley. He makes frequent appearances on Radio 3 as a soloist and accompanist, including appearances with the Bournemouth Symphony Orchestra the London Mozart Players, the Wallace Collection, Florilegium and the Orchestra of the Age of Enlightenment. He has given recitals in all the major venues in the UK, and has performed extensively overseas. His numerous solo CDs for several major labels include a disc of music by Langlais recorded on the Marcussen organ of Odense Cathedral in Denmark. He is a council member and examiner of the Royal College of Organists.

for organ specification see page 44

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Pre-concert talk

Sir John Tavener

Patricia Rozario, soprano

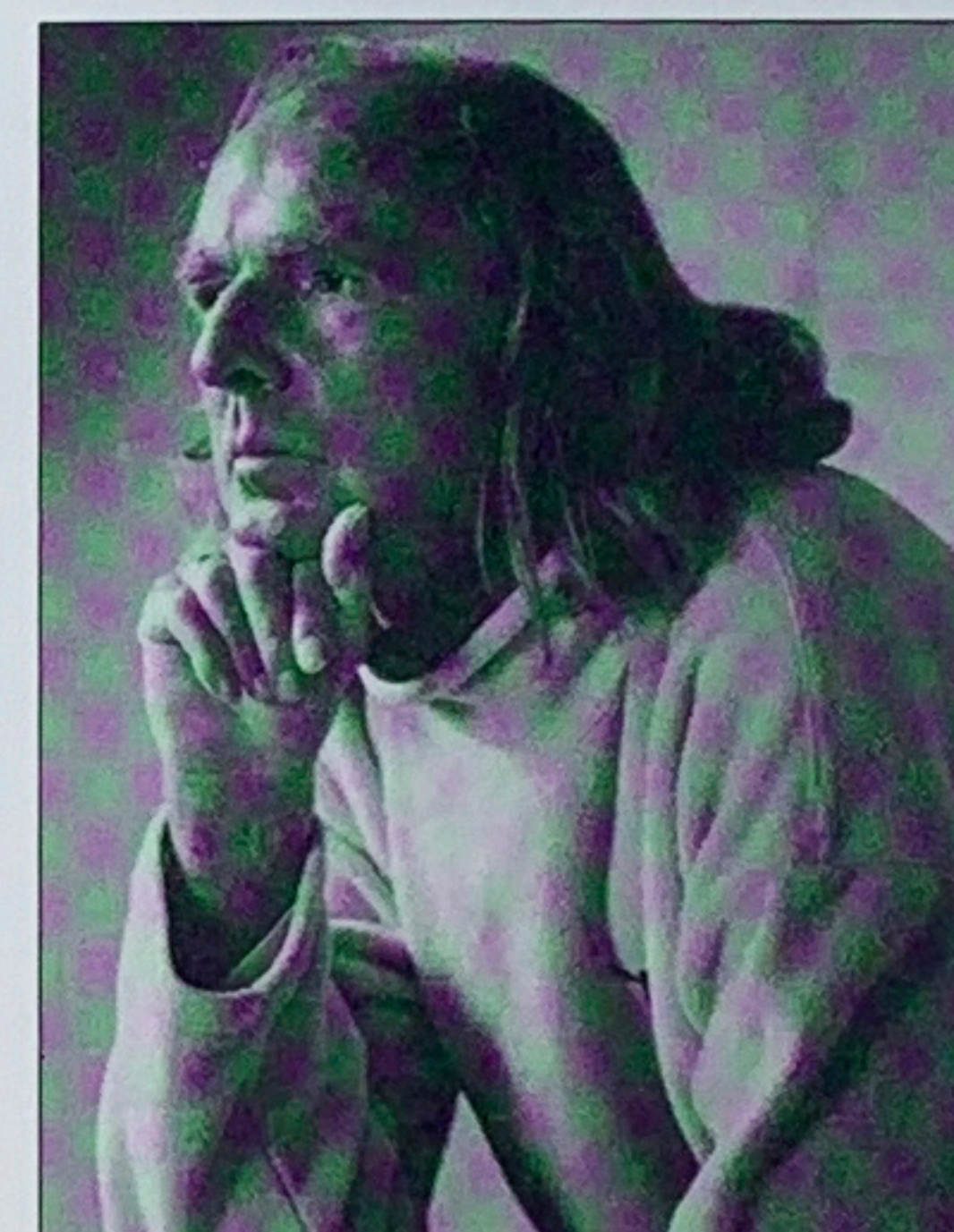
6.45pm

St Peter's Church

Sir John Tavener will talk about his work and give an informal premiere of some of his new songs, performed with Patricia Rozario.

Sir John Tavener

At a time of unprecedented cultural and musical diversity, John Tavener has remained a consistent and powerfully unique voice. Although his avant-garde style of the seventies contrasts with the contemplative beauty of the works for which he is best known, the seeds of the language he would later adopt were already in evidence. His use of children's voices in his first Proms



commission, *In Alium* (1968), and *Celtic Requiem* (1969), demonstrate a fascination with childish innocence which permeates his entire oeuvre. His early compositions, notably *Thérèse* (1973) and *A Gentle Spirit* (1977), showed that spirituality and mysticism were to be primary sources of inspiration.

Throughout the seventies Tavener became increasingly uncomfortable with what he saw as an over-intellectualisation of western classical music. His conversion to the Orthodox Church in 1977 resulted from his growing conviction that eastern traditions retained a primordial essence that the west had lost. From this time his musical language moved towards a self-abnegating ethereal beauty, often reminiscent of the music of the Eastern Orthodox Church. In 1989 Tavener once again entered the limelight, when the Proms premier of *The Protecting Veil* introduced his music to a new audience. The opera *Mary of Egypt*, premiered at the 1992 Aldeburgh Festival, marked the start of his continuing collaboration with soprano Patricia Rozario.

Around the beginning of the new millennium it became clear that John Tavener was beginning to move in a significant new direction, as Orthodox sources began to give way to influences from other cultures. He was led to look for inspiration from alternative sources by his interest in the universalist philosophy of the late Swiss metaphysician Fritjhof Schuon, which embraces all great religious traditions. This change in tradition can be seen

in his more recent works, including *The Veil of the Temple* (2002) and *Hymn of Dawn* (2002), based on Hindu, Sufi, Christian and Jewish texts, as well as on the music of the American Indians.

David McCleery at Chester Music Ltd

See page 15 for a biography of Patricia Rozario.

The Academy of Ancient Music

Paul Goodwin, conductor

Patricia Rozario, soprano

Pauline Nobes, leader

8pm

Oundle School Chapel

Suite from The Fairy Queen

Henry Purcell (1659-1695)

Prelude : Hornpipe : Aire : Rondeau : Jig : A Dance of the followers of night : Dance of the Furies : 'If love's a sweet passion' : Symphony while the swans come forward : Monkey's Dance : Chaconne

Suite from Orlando

G F Handel (1685-1759)

Overture : Gigue : Aria Chi possessore e del mio core : Aria 'Se fedel vuoi ch'io ti creda' : Sinfonia : Aria 'Verdi piante'

Song of the Angel

John Tavener (b.1944)

Interval

Suite from Dido and Aeneas

Purcell

Overture : The Triumphant Dance : Echo Dance of Furies : The Sailors Dance : The Witches Dance : Overture (from Prologue) : Recitative 'Thy hand, Belinda' : Aria 'When I am laid in earth' : Cupid's Dance

Concerto Grosso in F major Op 6 No 2

Handel

Andante larghetto : Allegro : Largo : Allegro ma non troppo

Eternity's Sunrise

John Tavener

This concert juxtaposes the exuberant embellishment of the Baroque with the stark simplicity of Tavener's music.

In the 1690s London theatre-goers flocked to shows that were somewhat similar to today's West End blockbusters. Neither French ballet nor Italian opera were to the public's taste; instead the English liked multi-media experiences where music, dance and other special effects were inserted into spoken plays. Henry Purcell was quick to meet this demand and in 1692 collaborated on *The Fairy Queen*, a show so spectacular that 'the clothes,