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## The Organ Club

*A worldwide society for friends of the organ, founded in 1926*  
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wishes continuing success  
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- ◆ Illustrated *Journal* three times a year, full of varied interest, plus bi-monthly newsletters bearing details of recitals and Club fixtures
- ◆ Visits in London and around the country each month, covering organs of every type; detailed historical notes provided
- ◆ Opportunities to play as well as hear the instruments visited
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*Membership is open to all who find enjoyment  
in the pipe organ, its history and repertoire.*

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[www.orgclub.org](http://www.orgclub.org)



Monday 12th July

Twilight organ recital

**David Goode**

9pm

St Mary's Church, Fotheringhay

Across the Centuries

*Sinfonia from Cantata no. 29* **J S Bach** (1685-1750)  
(arr. Patrick)

This is the opening movement from a Bach *cantata*, originally for organ, strings, trumpets and timpani – a brilliant demonstration of virtuoso fingerwork in the performance of which Bach surely revelled. The piece also exists for violin solo (up a tone) as the opening movement of his 'Partita in E'.

*Fantasia in four parts (Parthenia - 1612)*  
**Orlando Gibbons** (1583-1625)

*Fantasia in C (Musica Britannica No.25)*  
**William Byrd** (1540-1623)

The form of the *fantasia* in Elizabethan England produced some of the period's finest music. It was essentially an instrumental counterpart to the motet consisting of a series of linked passages each based on a theme in imitation. Gibbons's example is lyrical and intimate, Byrd's extrovert and elaborate; both are masterpieces. These pieces will be played on Early English organs (see p28).

*Toccata no. 8 in F*  
(from 1st book of *Toccatas and Partitas*, 1615)

**Girolamo Frescobaldi** (1583-1643)

*Récit de tierce en taille*  
*Basse de trompette (from Livre d'Orgue 1711)*

**Nicolas de Grigny** (1672-1703)

Music from Continental Europe is represented by these two important figures. Frescobaldi was organist of St Peter's in Rome, and his toccatas, mixing contrapuntal sections with free virtuoso passagework, were highly influential on the next generation of northern composers such as Weckmann, Tunder, and eventually Buxtehude.

De Grigny was organist of Rheims Cathedral, and produced only this one collection of organ music in his short life. However, the pieces show a remarkable depth and imagination, and were sufficiently esteemed by Bach that he copied out the composer's *Livre d'Orgue*.

*Andante in F, K616* **W A Mozart** (1756-1791)

At the end of his life Mozart was commissioned to write for the mechanical clock organ, a discipline he found artistically frustrating but which spurred him to create three marvellous works. This *Andante* is the most intimate in scale, and although it is written in an elegant rococo idiom, its exquisitely balanced craftsmanship and touches of the sublime mark it clearly as a product of Mozart's last period.

*Preludio al Vespro di Monteverdi*  
**Michael Tippett** (1905-1999)

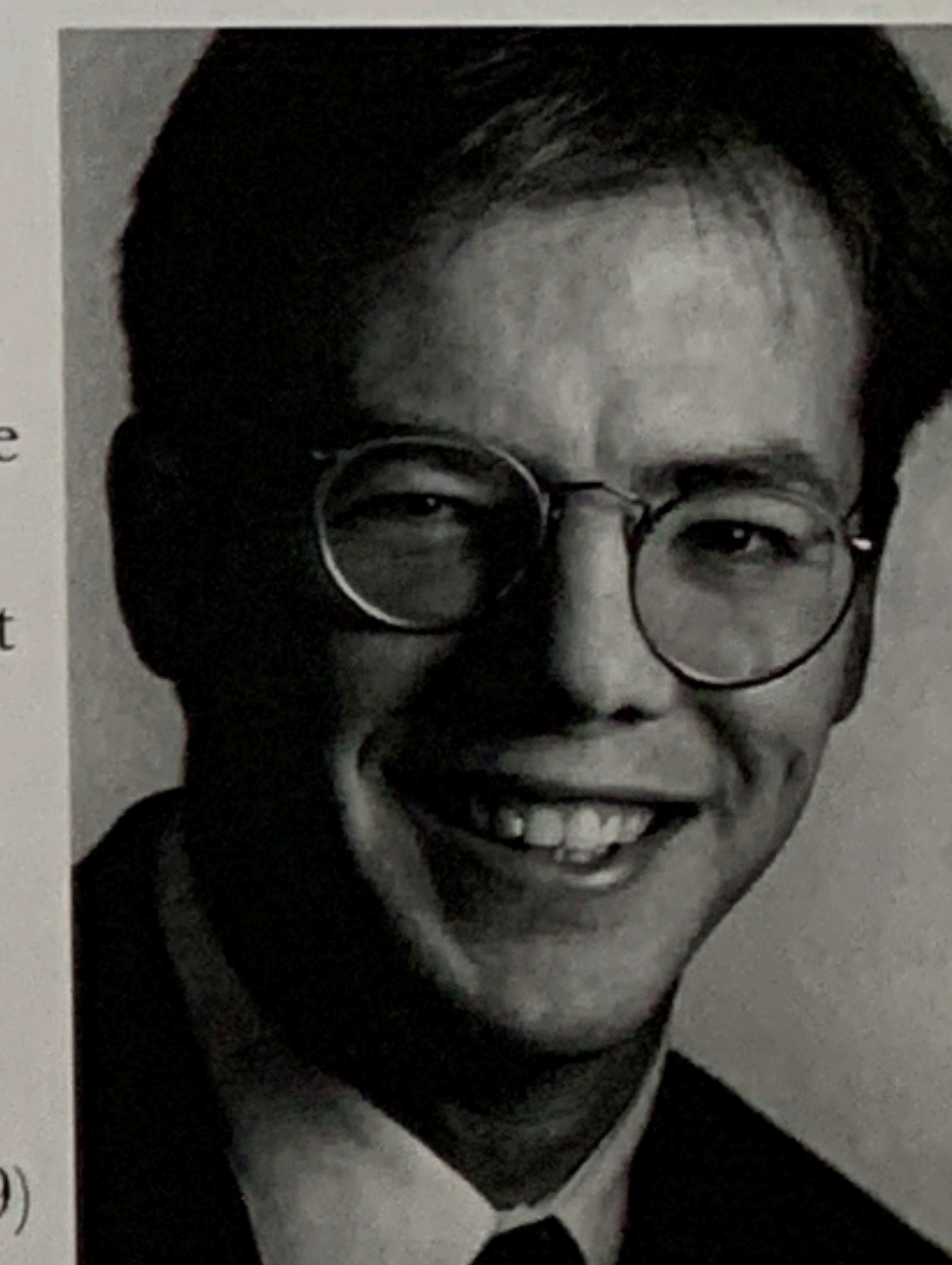
We turn to the twentieth century via Tippett's little paraphrase on Monteverdi, written to precede a performance of the 'Vespers' in 1946 and treating two themes from that work in a lyrical style with echoes of the seventeenth century.

**Three organ voluntaries** **Peter Maxwell Davies** (b.1934)  
*Psalm 124 (after David Peebles)*  
*'O God Abuse' (after John Fethy)*  
*'All Sons of Adam' (after an anonymous 16th century motet)*  
These pieces show the composer's fascination with earlier material and its relation to the present. He overlays old English tunes with 20th century harmony, creating an evocative tension across the centuries. The mood of all three is contemplative and timeless.

Psalm 124, the subject of the first voluntary, talks of the Lord being praised for "our soul is escaped even as a bird out of the snare of the fowler; the snare is broken and we are delivered". One can imagine that Maxwell Davies has seen the free upper part (played on a 4-foot flute and high mutation only) as the flight of the bird, with the trudging, familiar melody as the snare of the fowler from which it is delivered.

The second Voluntary is marked 'after John Fethy', also a 16th century Scottish composer and priest. He wrote both the text and the music of 'O God abuse', a partsong after the style of Josquin's motets on which this piece is based.

'All Sons of Adam' is named after an anonymous 16th century motet. Maxwell Davies's realisations of these tunes bring us firmly into the present in their novel sonorities and figurations, but never so intrusively as to let us forget the power of history.



**Veni Creator Spiritus**  
**Carl Rütti** (b.1949)

This Swiss composer is rapidly gaining an international reputation. Here is a vibrant and engaging toccata, imbued with his exciting harmonic touches.

**David Goode** was a music scholar at Eton College and organ scholar at King's College, Cambridge. From 1996-2001 he was Sub-Organist at Christ Church, Oxford and as such toured in Europe, the US, Brazil and Japan. Having established an international reputation through his prizes at the 1997 St. Alban's and 1998 Calgary Competitions, David embarked on a freelance career in 2001. He appears regularly at the Proms and the Aldeburgh Festival and is best known for his performances of large-scale Romantic works, but is also a noted exponent of contemporary music.

David currently holds the post of Organist-in-Residence at First Congregational Church in Los Angeles, home to the largest church organ in the world.

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