

an old woman. She embraces him, singing her 'Cradle Song' to show her forgiveness for his desertion and wild adventures, whether real or imaginary.

Pelimannit (The Fiddlers) Op.1 Einojunani Rautavaara (b 1928)
Närblöäisten braa speli; Kopsin Jonas; Klockar Samuel Dikström; Pirun Polska; Hyypt

Like Bartók, Rautavaara was fascinated by the possibilities of using folk music as a point of departure in composition. In 'Pelimannit' he uses melodies from his native Ostrobothnia, a region of Finland rich in folk tradition. The five short pieces are free fantasies based on dances written by a Finnish 18th century fiddler, Samuel Rinda-Nickola.

In 'Närblöäisten braa speli' the famous fiddlers from Närbö arrive, in a procession full of colour and rustic pomp. In the next movement 'Kopsin Jonas' plays in the strange midsummer light. Then 'Klockar Samuel Dikström' pays homage to the village organist improvising at a lonely moment of inspiration; he fills his little church with reminiscences of Bach mixed with wedding tunes heard long ago. 'Pirun Polska' portrays a melancholy devil sitting on his rock, listening to the dark, mysterious Finnish forest. Finally, 'Hyypt' is a stamping, jumping dance in which the fiddlers whirl, their broad faces solemn as if in church, but also with a strange excitement lurking in their huge legs and hands...

Symphony in A Op 90 'Italian' Felix Mendelssohn-Bartholdy
Allegro vivace; Andante con moto; Con molto moderato; Salterello: Presto

Mendelssohn went to Italy in 1830 at the age of twenty and fell in love straight away with the atmosphere, the landscape and certain aspects of Italian life, evoked in his 'Italian' Symphony.

The first movement, with its pulsating woodwind chords and leaping rhythms, pictures the sheer intoxicating vitality of Italy. Snatches of tarantella-like music in the development section suggest a popular dance festival, which is to be the whole basis of the finale. The Andante is said to be a pilgrims' march inspired by a religious procession; this interpretation is supported by the almost plainsong style of the opening bars, the semi-ecclesiastical character of the grave main theme, which moves quietly forward over the marching cellos and basses, and the organ-like sonority of the woodwind scoring.

The third movement suggests smiling, sunny skies over a peaceful Italian landscape - as seen by a German, for this movement is essentially German in character, with a faint hint of homesickness. In vivid contrast the exhilarating Finale is a brilliant headlong moto perpetuo, in the rhythm and style of Italy's most wild and whirling dance, the salterello.



Rita Cullis No stranger to Oundle audiences, the Festival is delighted to welcome back Rita Cullis in this special concert to celebrate its 21st anniversary. Rita has sung with all the major UK opera companies, including the Royal Opera House, Welsh National Opera, Glyndebourne and Opera North; she has also appeared with many overseas companies, including San Diego Opera and Hamburg State Opera. She combines her busy opera schedule with many concert engagements. Future performances include 'Bluebeard's Castle' for the Aldeburgh Festival.



John Lubbock began his musical career as a chorister at St George's Chapel, Windsor. He has appeared as guest conductor with many UK leading orchestras, including City of Birmingham Symphony and the Hallé, and international engagements

have taken him to continental Europe, Argentina and Canada. He founded OSJ whilst still a student at the Royal Academy of Music with the aim of building an orchestra that would serve the community and make music accessible to those who might otherwise have had little musical experience.

Orchestra of St John's (OSJ) was founded in 1967 by John Lubbock. The Orchestra aims to present innovative programmes that combine neglected pieces with well-known repertoire, and to give audiences the opportunity to hear something new alongside the more familiar. In 2003 OSJ formed a partnership with the charity Create, which delivers a programme of education and community activities across all artforms.

Sponsors Richard and Jean Winfrey



FESTIVAL EUCHARIST

10.30am St Mary's Church, Fotheringhay

Celebrant and Preacher
The Rt Revd Ian Cundy,
Bishop of Peterborough
Assisted by The Revd Brian Rogers,
Vicar of Fotheringhay

Festival Choir directed by James Lloyd Thomas,
with instrumental ensemble led by Jeremy Sampson.

Music:

Gloria Antonio Vivaldi (1678-1741)
Gloria - Et in terra pax hominibus - Laudamus te - Gratias agimus tibi - Propter magnam gloriam - Domine Deus Domine fili unigenite - Domine deus, agnus dei - Qui tollis peccata mundi - Qui sedes ad dexteram - Quoniam tu solus sanctus - Cum sancto spiritu

Motets: If ye love me; O Nata Lux Thomas Tallis (1505-1585)

Mass for the Parishes David Sanger

Antonio Vivaldi is now considered amongst the most popular of all composers, but this has not always been the case. During his lifetime he did indeed enjoy considerable success, though his stock was higher in France, Holland and England than it was in his native Italy. He died in poverty in Vienna and his music was neglected for many years, until the emergence of the 'early music' groups in the 1960s.

'Gloria' was written for the Ospedale della Pietà, the Venetian girls' orphanage where Vivaldi taught music from 1703. The girls were given a thorough training in choral singing, the more gifted ones also receiving instrumental tuition and extra voice coaching. According to contemporary reports, the concerts that they gave reached an astonishingly high standard, and the entrance fees contributed significantly to the maintenance of the orphanage.

Notes on Vivaldi's 'Gloria' by John Bawden.

Thomas Tallis, whose quincentenary is celebrated this year, served as an organist and in other professional capacities for four English monarchs, including positions at the Royal Chapel. Following appointments in Dover and the City of London he worked at Waltham

Abbey, Essex until its dissolution in 1540. After unemployment and the confusing options facing church musicians formerly attached to the Roman rite, Tallis settled into the King's service, appointed as a Gentleman of the Chapel Royal in 1543.

The bulk of Tallis's output comprises choral music, both in the older Latin motet idiom and the newer English anthem style; both are evident at today's service.

The last two lines of Tallis's epitaph allude to a quiet, pious man: 'As he did live, so also did he die, in mild and quiet sort (O happy man!); To God full oft for mercy did he cry, wherefore he lives, let death do what it can.'

David Sanger, premier British teacher and organ recitalist, is consultant to the Oundle for Organists programme. His 'Mass for the Parishes' has proved immensely successful in churches throughout the country. It is scored for 4-part choir and organ with optional congregational participation. All those attending today's Eucharist are encouraged to participate, reading from the melody lines provided in the Order of Service booklet

YOUNG ORGANISTS' PLATFORM CONCERT

2.30pm Oundle School Chapel

'Oundle for Organists' provides today's aspiring young organists with some of the best teaching experience in the country. Distinguished organists from the US, France, Holland, Sweden and the Czech Republic, as well as the UK, have been teaching students in Cambridge on the Advanced Academy course (last week), and during this Festival week in Oundle on the Exploring New Repertoire and Style and Technique courses. Their tutors have included many of the organ and harpsichord recitalists who have given concerts during the Festival. This afternoon the 'Oundle' students will display their skills as they play some of the demanding repertoire studied during the week.

Next week, from 26th to 30th July, the Prospective Organ Scholars course takes place in Oxford. The students will live the life of an Organ Scholar, and will be performing Evensong in College Chapels on 27th, 28th and 30th July. The public are welcome to attend, and more details can be obtained from the Festival office.

Sponsors Martin and Ann Llowarch