

Thomas Guthrie began singing as a boy at St John's College, Cambridge before reading Classics at Trinity and winning a scholarship to study at the Royal Northern College of Music. He has received critical acclaim for his performances in opera, recital and oratorio, having appeared regularly at Wigmore Hall and the South Bank and made his Proms debut in the premiere of John Tavener's 'Veil of the Temple'. His opera roles have included Don Giovanni, the Count ('The Marriage of Figaro'), and Papageno ('The Magic Flute'). Thomas leads regular music theatre workshops for London's homeless with Streetwise Opera.

Armonico Consort was founded by Artistic Director Christopher Monks in order to present Baroque and Renaissance music in an accessible, euphoric manner and it has rapidly gained a reputation for presenting lesser known works to a wide audience. It has also established itself as a nurturing ground for young professional

singers who are able to work alongside well-established artists. Encouraging future generations of vocalists and instrumentalists is fundamental to the work of the ensemble which has developed a thriving education outreach programme; to date, over 15,000 children have experienced the thrill of performing live music with the Armonico Consort.

Orchestra of the Baroque was founded to work principally with the Armonico Consort and is now much in demand to work with other choirs too. It draws exclusively from Europe's finest players to form a first-class period instrument orchestra. It has toured extensively with Armonico Consort and has also appeared many times with James Bowman and Emma Kirkby in Europe and throughout the UK.

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Twilight Organ Recital BINE BRYNDORF

9pm St Mary & All Saints' Church,
Fotheringhay

Präludium in D, BuxWV 139

Diderik Buxtehude (1637-1707)

Buxtehude's music is rightly appreciated for its great individuality in the pre-Bach era. Whilst '*stilus fantasticus*' is a term that attaches readily to much of his output, one should never seek to diminish the architectural acumen of this North German virtuoso. 'Präludium in D' covers the range of his uniquely characterful musical gestures: a freely-projected introduction followed by witty fugal writing, harmonically adventurous recitatives and exciting toccata passages

from '*Messe des couvents*'

Francois Couperin (1668-1733)

Sanctus; Elévation, tierce en taille

These three movements introduce us to the sophisticated idioms of the Parisian organ style, in which the idiosyncratic colours of the French baroque organ were heard in alternation with the singing of plainsong verses. The two short Sanctus pieces demonstrate respectively the dignity of the silvery *Plein jeu* combination and the perky timbres of Cornet. Elevation is an emotional outpouring with its lush left hand melody featuring a free improvisatory spirit.

Andante in F major, K 616

W A Mozart (1756-1791)

At the end of his life Mozart was commissioned to write for the mechanical clock organ, an exercise which he found artistically frustrating, if well paid. Of the three marvellous works he wrote for this unlikely contraption, this Andante is the most intimate in scale. Its exquisitely balanced craftsmanship marks it clearly as a product of Mozart's maturity.

Contrasti per organo (1972), Op. 113

Vagn Holmboe (1909-96)

Moderato; Presto; Andante con moto; Allegro fluente; Andante; Moderato

Vagn Holmboe, a Danish composer prolific in many fields spanning orchestral, chamber and choral music, contributed three works to the neo-classical organ repertoire. *Contrasti*, a splendid foil to

tonight's baroque repertoire, begins with a free *preludial* movement (Moderato) and ends with a strict fugue. The intervening sections explore different facets and colours of the organ, whilst the two Andante movements explore the whole compass of the instrument and revel in lyricism.

A Voluntary for ye Duble Organ

Henry Purcell (1659-1695)

The double voluntary exploited the two keyboards ('double organ') of the English instruments built after the Restoration of the Monarchy in 1660. Solos on the Great Trumpet and Cornet stops (resources new to English organs) were accompanied and offset by interludes on the 'Chair' (Choir) manual. Purcell's sole example of this type of piece is cast in two sections, the first improvisatory in style.

Allein Gott in der Höh' sei Ehr', BWV 662

J S Bach (1685-1750)

Adagio, Canto fermo in Soprano

Here is one of the three settings of *Allein Gott* ... found amongst Bach's *Chorales* formerly called 'The Eighteen' (Peter Williams). The melody is derived from the plainsong Gloria for Easter '*lux et origo*'. It unfolds gradually within a gorgeously ornamented arabesque, presented over an adagio texture rich in expressive Lombardic rhythms – suggesting perhaps the bringing of Heaven down to earth.

Präludium in D minor, BuxWV 140

Diderik Buxtehude

Buxtehude's 'Präludium in D minor' delivers a passionate conclusion to tonight's programme. The mood is darker than that of the D major work which opened the recital: virtuoso pedal passages, dramatic flourishes and two fugues, which present the same theme in different rhythmic guises, make this one of the composer's most compelling utterances.

Bine Bryndorf, making her second, most welcome visit to Oundle, is a highly significant figure in the field of virtuoso period performance. She is Professor of Organ at The Royal Danish Academy of Music, and organist of Vartov Church. Her teachers have included Michael Radulescu, Gordon Murray, and Daniel Roth. She has been a prize-winner in several competitions, among them Innsbruck, Brügge and Odense, and is now President of the Jury in Odense International Organ Competition, and a regular juror on the international circuit. Bine is issuing a recording of the complete organ works of Buxtehude.