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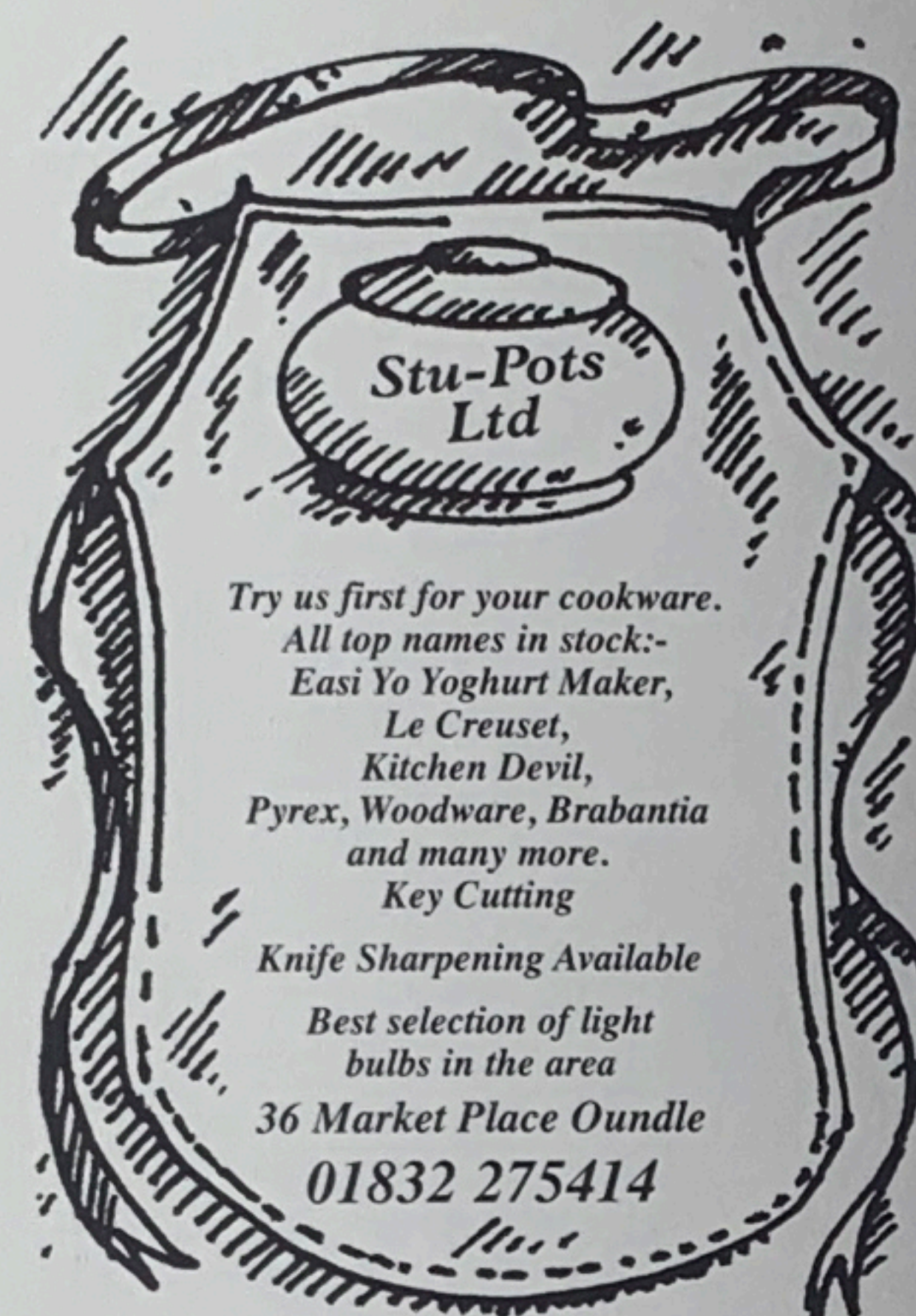
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TUESDAY 15TH JULY

## Organ Recital

**JEFFREY MAKINSON**

**9pm** The Church of the Most Holy Name  
of Jesus, Oundle



*Präludium, Fuga und Ciacona in C, BuxWV 137*

**Diderik Buxtehude (1637-1797)**

Here is one of Buxtehude's most frequently performed and enjoyable pieces. The opening pedal flourish typifies the declamatory style which frames most of Buxtehude's free works. Buxtehude unifies the three main sections of the piece by using similar themes: both the playful fugue subject and the repeating ostinato bass of the Ciacona are derived from the pedal figuration of the Prelude.

*Récit de tierce en taille (Gloria)*

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

Nicolas de Grigny's works accentuated the grandeur and subtleties of the French Classical organ - yet his writing was also highly innovative: his subtle use of plainchant melodies and his assured contrapuntal writing are a departure from typical French Classic mannerisms. The title, '*Récit de tierce en taille*', tells the performer that the melody is in the tenor voice (or left hand) and requires a specific solo sound. De Grigny's extensive ornamentation and superior writing make this *Récit* one of the greatest masterpieces in the French Classic organ repertoire.

*Allein Gott in der Höh' sei Ehr, BWV 662 and BWV 664*

**J S Bach (1685-1750)**

Bach wrote three paraphrases on '*Allein Gott ...*'. All show unsurpassed melodic profusion and constant references in the accompaniment to elements of the chorale. In BWV 662, Bach seems to combine in a single masterpiece all the ways of treating and developing a chorale. In the Trio BWV 664 we find mellifluous counterpoint, crafted to perfection, heralding the appearance of the cantus firmus in the pedal on the last page.

*Andante for mechanical organ in F Major, K 616*

**Wolfgang Amadeus Mozart (1756-1791)**

This is the last of three works composed during the final year of Mozart's life for a mechanical organ or musical clock. It was almost certainly commissioned by Count Joseph Deym von Strzitez, an eccentric Viennese aristocrat who owned several clockwork-driven organs. Less solemn than its two companions, it possibly reflects Mozart's increasing irritation with a commission that obviously bored him silly!

*Prélude Liturgique and Scherzo (Douze pièces)*

**Gaston Litaize (1909-1991)**

Litaize, blind from infancy, studied at the Paris Conservatoire, and was also a private pupil of Louis Vierne. He was appointed organist at the Parisian church of St François Xavier in 1946, and composed many organ pieces and sacred choral works. '*Prélude Liturgique*' belongs to a volume of 24 liturgical preludes and is subdued and expressive, whilst the playful Scherzo is virtuosic, relying on the organ's bright and flutery timbres.

*Ricercare*

**Guy Bovet (b.1942)**

Swiss organist Guy Bovet is renowned for his imaginative improvisations; the few works that have been published have enjoyed great success. This serene piece contains a trace of the fugal ricercare of many centuries ago, with a single floating thread of melody gradually joined by other voices, until the texture is full. Its final bars are coloured by a poignant alternation of major and minor chords, and the performer is free to end on either of them, as the mood takes him.

*Toccata and Fugue 'Hommage à Dietrich Buxtehude'*

**Petr Eben (1929-2007)**

Czech composer Eben was one of the most successful contemporary writers for the organ, creating a distinctive musical idiom that is immediately recognisable. '*Hommage à Dietrich Buxtehude*' was commissioned in 1987 in honour of the 350th anniversary of the Baroque master's birth. Inspired by the 'virtuosity and spontaneous invention' of Buxtehude's music, Eben chose to base his work on themes from his two popular pieces: *Präludium in C, BuxWV 137*, this evening's opening work, and *Präludium in G minor, BuxWV 148*, with its characteristic repeated notes in the fugue. Like Buxtehude, Eben adopts a sectional form - but if the structure, transparent textures, and the piquant registration are inspired by old models, the style is very much Eben's own.



**Jeffrey Makinson** is Sub-Organist of Manchester Cathedral, a post which he has held since 1999. Alongside his work at the Cathedral, Jeffrey is Tutor in Organ Studies at the Royal Northern College of Music and Manchester University, and Tutor in Piano at Chetham's School of Music.

*continued overleaf...*