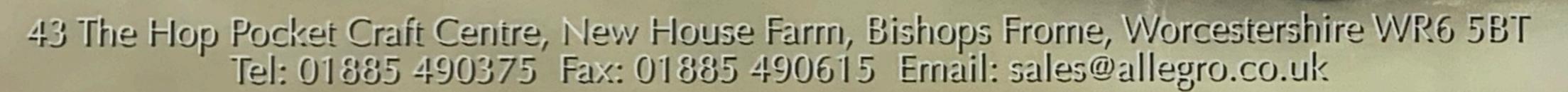
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### SUNDAY 20TH JULY

### **FESTIVAL EUCHARIST**

Preacher

10.30am St Mary and All Saints' Church, Fotheringhay

The Rt Revd John Flack, Honorary Assistant

Bishop of Peterborough and Priest-in-Charge of

Nassington, Woodnewton, Yarwell and Apethorpe

The Revd Brian Rogers, Celebrant Vicar of Fotheringhay

Divers Voyces, directed by Stephen Johnston

Claudio Monteverdi (1567-1643) Missa In Illo Tempore

Monteverdi rose to prominence through his work as a vocalist, viol player and court conductor to Duke Vincenzo I of Gonzaga in Mantua; his opera 'Orfeo', produced there in 1607, marked him as a musical modernist and innovator of the highest significance. Later, in 1613, Monteverdi assumed the coveted position of Maestro di Cappella at St Mark's, Venice.

His work, often regarded as revolutionary, marked the transition from the music of the Renaissance to that of the Baroque. Yet to complement his bold 'avant garde' gestures (such as characterise his 'Vespers' of 1610), Monteverdi was also anxious to demonstrate competence in the old contrapuntal techniques and reassure prospective patrons that he was master of the old as well as the new.

'Missa in Illo Tempore' for six voices, dates from 1610, and adopts an austere style in imitation of Gombert's motet of the same name, with many references to motifs used by the earlier composer. Writing 'parody' or 'imitation' masses, borrowing the entire texture of a pre-existing work, was a common practice in the sixteenth century. Imitating the earlier work so closely was apparently a task of 'great study and fatigue' for the composer.

Motet In Illo Tempore Nicolas Gombert (c.1495-c.1560)

The Franco-Flemish Nicolas Gombert was one of the most famous and influential composers after the death of Josquin des Prés, and best represents the fully-developed, complex polyphonic style of this period in music history. He was employed by the Emperor Charles V in his chapel as singer, composer and music director, and his work was highly admired by contemporary composers. In his compositions Gombert brought the polyphonic style to its highest state of perfection, with pervasive use of imitation, particularly at very close time intervals, of syncopation and crossaccents, and of suspended dissonance. Gombert's music represents some of the most complex counterpoint ever attained

in purely vocal music. The motet was his preferred form and his compositions in this genre were not only the most influential part of his output, but show the greatest diversity of compositional technique. This motet was published in 1554.

> As the then Bishop of Huntingdon, Bishop John was asked in 2003 to represent the Church of England at the Vatican in Rome, finishing his five-year term of office earlier this year. He is now serving as the Vicar in the Nene Valley villages of Nassington, Apethorpe, Woodnewton and Yarwell.

Earlier in his career he followed his training for the priesthood at the College of the Resurrection, Mirfield, with parish appointments in West Yorkshire. He was a Yorkshire League cricketer for 35 years (fast bowler), plays the piano and the organ and speaks fluent Italian.

The 2	5th	Oundle	Interi	national	<b>Festival</b>
wil	ll rı	ın from	10 to	19 July	2009.

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