

MARTIN GOETZE AND DOMINIC GWYNN

MAKERS AND RESTORERS OF CLASSICAL ENGLISH CHURCH, CHEST AND CHAMBER ORGANS

In 1579 the refugee Antwerper Lodovicus Theewes made a claviorgan for Sir Anthony Roper, a recusant Catholic courtier, grandson of Sir Thomas More and friend of Tallis and Byrd. The remains are in the Victorian & Albert Museum, the only physical clue we have for the music-making of Queen Elizabeth's Court. In the language of the time this might have been described as "an Instrumente with a double Virginall and a double regall with iij stoppes of pipes of woode ... with a foote of wainscot and the Bellowes lyinge in the same". The harpsichord is the oldest surviving from northern Europe. In 2005 Malcolm Rose made a reconstruction of it for Dr Joseph Kung. The organ is a unique survivor of a type which must have been common in the courts of 16th century Europe. We made a reconstruction of the organ for Joseph Kung in 2008. It has an 8ft regal (with wooden resonators and paper boots), 4ft 2ft and 1ft open wood stops (made of oak in the Flemish style, copied from the only surviving pipe), a 1/4ft cimbal (repeating an octave every octave), birdsong and tremulant. The harpsichord keys C to c³ and the organ C D to c³, divided at b²/c¹. The organ is played from the harpsichord keys. The organ and harpsichord can be played on their own, or together as a mixed consort for a single player. The photograph shows the organ seen from above, without the harpsichord on top. The lower section contains the two bellows and an electro-mechanical bellows lifting system.

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Friday March 26th, 2010

Drama & Group Speaking ~ Young Performer
Vivienne Redford

Saturday March 27th, 2010

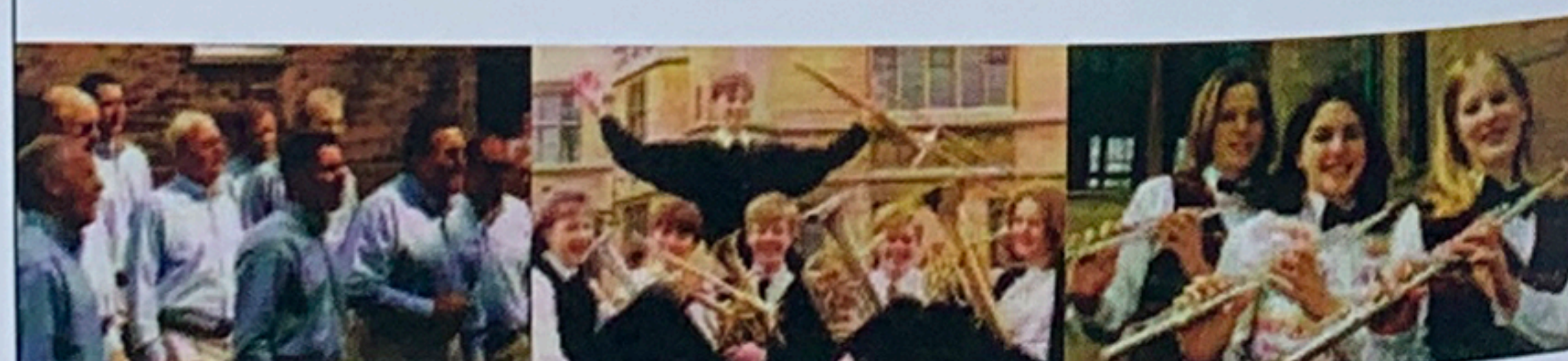
Senior Choral & Vocal ~ David Patrick
Piano ~ Raphael Terroni

Monday March 30th & Tuesday March 30th, 2010

Junior Music, Speech & Drama

Young Musician of the Year Competition

Malcolm Green ~ Norma Redfearn
Vivienne Redford ~ Keith Smith



MONDAY 13TH JULY

Oundle
FOR ORGANISTS

Organ Recital ANN ELISE SMOOT

1.15pm Oundle School Chapel



Fête

Jean Langlais (1907-91)

Langlais first studied the organ with André Marchal and then with Marcel Dupré at the Paris Conservatoire, where he gained *premier prix* for organ in 1930. From 1945-1987 he held the post of organist at Sainte-Clotilde, in succession to Franck and Tournemire.

'Fête' sets out its stall with arresting chordal patterns, whilst a buoyant rising motif in the pedal appears almost immediately. Intervening episodes provide contrast, but seldom does the pace slacken: this brilliant tour de force ends in a blaze of octaves and a volley of exuberant chords.

Choral varié sue le theme du Veni Creator, Op. 4

Maurice Duruflé (1902-86)

Duruflé, ever fastidiously self-critical, published in all just fourteen works, all permeated by Gregorian chant. His musical pedigree connects with Guilmant, Tournemire, Vierne, Gigout and Dukas, whilst his long tenure of the titulaire post at St-Etienne-du-Mont, international recital tours and hauntingly beautiful compositions place him in a niche uniquely his own.

Completed in 1930, 'Prélude, Adagio et Choral varié sur ... Veni Creator' comprises a vast triptych, conceived as an affectionate tribute to his teacher, Louis Vierne. Today we hear the final section. The plainchant, stated as an *andante religioso*, provides material for four variations, culminating in a brilliant toccata.

Andante with Variations

Felix Mendelssohn (1809-47)

In the course of his several visits to England, Mendelssohn, whose 200th anniversary we celebrate this year, exercised strong influence on the early-Victorian organists and organ builders; the English organ as we know it today, with full 'German' pedals, owes much to his concerns. Aside from the well-known Sonatas, and Preludes and Fugues, Mendelssohn left numerous charming small-scale organ works; many, like this, are redolent of his lyrical 'Songs without Words' for piano.