

Film at the Festival

In association with Oundle Cinema

Three Colours: Blue (15) (in French with subtitles)

Director: Krzysztof Kieslowski (1993)

7.45pm Arthur Marshall Room, Great Hall, Oundle School

The first film in Kieslowski's trilogy based on France's revolutionary ideals of Liberty, Equality and Fraternity - each film named after one of the colours of the French flag -, this is the story of Julie (Juliette Binoche) whose husband, an acclaimed composer, and young daughter are killed in a car accident. The film's theme of liberty, in particular emotional liberty, is reflected in Julie's attempt to start life anew, free of personal commitments, belongings, grief and love. Her aim is to commit spiritual suicide by withdrawing from the world and living anonymously and in solitude in Paris. But the reality created by the people who need and care about her, as well as the music ostensibly composed by her husband, heal Julie and irresistibly draw her back into the land of the living.

The film ends at 9.23pm.



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Lunchtime Recital

DORIC QUARTET and CUARTETO QUIROGA

Doric Quartet

Alex Redington, violin
Jonathan Stone, violin
Simon Tandree, viola
John Myerscough, cello

1.15pm St Mary and All Saints' Church, Fotheringhay

Eclipse

I Slow and spacious, secretive

II Unlikely flight

III Epilogue

The composer writes:

'Eclipse', composed in 2003, is in one uninterrupted movement comprising three clearly distinguishable sections. The title refers not specifically to astronomy but to the word's other meanings, especially in the sense of being overshadowed or surpassed. The piece was written in response to the Tampa crisis which unfolded in the Indian Ocean in August 2001, when the Australian government refused entry to refugees arriving by boat from Afghanistan and Iraq.

The work is first and foremost a piece of chamber music to be appreciated on its own terms, but the political background to its composition does go some way towards explaining its brooding, troubled and at times aggressive features. The first section, 'Slow and spacious, secretive', evolves as an exploration of sound and sonorities from which a motive of oscillating fifths emerges in the lowest cello range, eventually permeating all instruments which in turn respond



Doric Quartet

Brett Dean (b.1961)



Cuarteto Quiroga

with a series of overtone-rich flageolet tremoli. This builds into a pizzicato texture, at the outset vigorous and chaotic, then quickly subsiding into a period of vagueness and mystery, descending further and leading into the second section, 'Unlikely flight', a nervous presto movement of constantly changing metre and jagged accents, the motor of which is still perpetuated by the oscillating fifths. The drama of the middle section eventually dissipates into a more consolatory final 'Epilogue' where much of the preceding material is reconsidered in a different, altogether more sanguine light. Though not exactly a happy end, the ambivalent openness of the work's final chords seemed to me to be the only viable way of viewing this unfinished saga.

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The Doric Quartet are joined by the Cuarteto Quiroga for the second work in this lunchtime recital.

Cuarteto Quiroga

Aitor Hevia, violin
Cibrán Sierra, violin
Dénes Ludmány, viola
Helena Poggio, cello

Octet for Strings in E flat major, Op.20

Felix Mendelssohn (1809-1847)

Allegro moderato ma con fuoco - Andante - Scherzo - Presto
Mendelssohn's all-round talents as an artist and musician were famous. Everything came easily to him. He was a brilliant pianist and organist, he could play the violin well, and he proved to be a most competent conductor. He was also a gifted painter, had a wide literary knowledge, and was a confident, not to say brilliant writer. And, as this Octet proves, he was, even in his youth, a composer of mature genius.