

PROGRAMME

15thc. Plainsong arr. Ann Cameron Pearce **O Come, O Come, Emmanuel**
This tune known as 'Veni Emmanuel', from a 15thc. processional of French Franciscan nuns, is of course normally heard during the advent season. Why not use such a haunting melody in this beautiful setting at other times of the year?

T.L. de Victoria arr. Carla Rees **Magnum Mysterium (3 basses & contrabass)**
(1572) A Spanish composer of the late renaissance. This is an extract from one of his most famous motets, written in 4 parts, and is arranged here, to show off the sonority of the 3 bass flutes and the contrabass flute.

Grieg arr. Shaul Ben-Muir **Anitra's Dance from 'Peer Gynt' Suite**
(1875) Written originally for strings and as incidental music to Ibsen's play 'Peer Gynt'. The dance is a mazurka and Anitra is the daughter of a Bedouin chieftain. He tries to seduce her, but she gets away and leaves him.

Albinoni arr. Ann Cameron Pearce **Adagio**
(1958) This well-known composition was actually reconstructed for organ and strings by the 20th century Italian musicologist Giazotto, from a 6-bar musical fragment by Albinoni.

Cy Coleman arr. de Lozey **Rhythm of Life**
Originally written for the 1966 hit Broadway musical *Sweet Charity*, whose most famous number was 'Hey Big Spender'. The Rhythm of Life Church holds a rather unorthodox meeting in an underground car park and its congregation of people down and out on their luck, sing this number as a finale.

Bill Douglas **Karuna (Ellen - solo bass flute)**
(2005) Karuna is the Sanskrit word for compassion. This piece by an American composer has a dramatic Moorish atmosphere being written in the Phrygian mode with a structure based on the alternation of only 2 chords.

Bach arr. A.L. Wyver **2nd & 3rd movs from Brandenburg Concerto No.2**
Originally written with trumpet, recorder, oboe and violin soloists, an unusual orchestration but one that would have matched the players of the court orchestra at Bach's disposal in 1721.

Ira-Paul Schwarz **Song of the Wind, Medicine Dance from 'Songs of Celebration'**
(2005) A suite based on musical themes of Native Americans. Song of the Wind is of Ute origin and was sung as a solo and sung and danced by communal groups of men and women. The music of the Medicine Dance is based on medicine dances of the Western US Cheyenne and Comanche tribes. Medicine

ceremonies were a part of almost all Native cultures and often lasted for days..... this one doesn't.

~ Interval ~

Pachelbel arr. R.K. Webb **Canon in D**
(c.1680) This piece is a strict three-part melodic canon based both harmonically and structurally, on a 2-bar ground bass. The same 2-bar bass line and harmonic structure is repeated over and over, 28 times in all. Here the 3 lines of canonic material have been shared between 15 concert flutes.

Mozart arr. Nora Kile **Lacrymosa from Requiem**
(1791) Probably one of the most moving sections of Mozart's Requiem and possibly the best known, thanks to the film 'Amadeus'. Here the flutes play the vocal lines while the piano 'weeps' in imitation of the violin parts in the original.

Elgar arr. Rob Rainford **Country Dance, Burlesco, Bourrée from 'The Spanish Lady' Suite**
(c.1930) This suite was originally intended as music to an operetta based on 'The Devil is an Ass', a play by Ben Jonson. However the sketches for the opera were little more than reworkings of some of his earlier pieces and Elgar died leaving the opera unfinished. As Elgar's only attempt at an opera, the work has an obvious novelty value.

Joseph Kosma arr. T. Wye **Autumn Leaves**
(1945) Autumn Leaves originally named 'The Dead Leaves' took nearly 10 years to catch on as a jazz number. Since then it has been recorded by many jazz artists.

Mancini arr. Amy Rice-Young **Village Inn, Shades of Sennett from 'The Pink Panther' Suite**
(1963) Two pieces from Mancini's film music to 'The Pink Panther'. The first is a solidly swinging mambo and the second - 'Shades of Sennett', named after Mack Sennett the film producer whose slapstick comedies were noted for their wild car chases and custard pie warfare. This piece is from a segment of the film score originally played on a silent film era style honky-tonk piano which accompanies a climactic scene in which the incompetent police detective Inspector Clouseau is involved in a multi-vehicle chase with the antagonists.

Forthcoming Concert Dates

Sat 19th December - 7.30 pm (part of Xmas Charity Concert) Westmorland Hall, Kendal
Fri 16th April 2010 - 7.30 pm Natland Parish Church (with Natland Primary School)
Sat 22nd May 2010 - 7.30 pm Cartmel Priory (with The Scottish Vienna Horns)
Sun 12th December 2010 - 3 pm St. Paul's Church, Grange-over-sands