

Programme

John Jacob Niles arr Bissett **I wonder as I wander (3 basses & 1 contra)**
Composed from fragments of a song heard in N. Carolina in 1933. Its melancholy melody perfectly suits the low register of the lowest flutes and demonstrates the sonority of the contrabass flute with the bass flutes accompanying it.

Kelly Via **Appalachian Suite**
Four Appalachian folk tunes: 'Warfaring Stanger', 'The Bridle and Saddle', 'Come All Ye Fair Tender Maidens' and 'Fiddle Tunes'.

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

Mendelssohn & Lachner arr Böhm **Two Duos (2 flutes & piano)**
Adaptations of two songs for soprano and piano accompaniment entitled: 'I wish my pain would flow into a single word', and 'Ah! How soon changes to Spring in the winter-time!'

Albeniz arr R.S. Howland **'Cordova' from Songs of Spain**
In the words of Albeniz, 'In the silence of the night, interrupted by the whispering of the jasmine scented breezes, guzlas heard accompanying serenades and radiating into the air ardent melodies and notes so sweet, like the wavering of the palms high up in the heavens'.

Grieg arr Shaul Ben-Muir **Death of Åse**
(1875). Written originally for strings and as incidental music to Ibsen's play 'Peer Gynt', this portrays the death of Peer Gynt's mother, a peasant widow.

Shostakovich arr S. de Lozey **Waltz no 2 from Jazz Suite No.2**
(1938). This suite was lost during the 2nd World War and not heard again until 2000. It is actually a suite for theatre or 'promenade' orchestra with saxophones and accordion prominent. This 2nd Waltz recently found popularity as the title music for Stanley Kubrick's film 'Eyes Wide Shut'.

~ Interval ~

Bernard Herrmann arr A. Findon **Theme from 'Psycho'**
(1960). Herrmann's most recognizable music is from Alfred Hitchcock's film 'Psycho'. Unusual for a thriller at the time, the score uses only the string section of the orchestra.

Clive Richardson arr C.A. Goss **Beachcomber**
(1949). Often heard as interlude music on the BBC in the 1970's. The melody may originally have been played on a tin whistle that was picked up on the beach.

Saint-Saëns arr S. Fairley **Tarantelle (Quintet & piano)**
Originally a popular salon piece written for flute, clarinet and piano/orchestra. Many 19th century composers wrote tarantellas — a rapid neopolitan dance often associated with the Italian town of Taranto, or — take your pick — with the legend that to dance the tarantella cured one of the poisonous bite of the tarantula!

Saint-Saëns arr G. Hinze **Aquarium & The Elephant (Quintet)**
The movements of fish in *Aquarium* are set to music with an Impressionist's palette, which, in this finely shaded arrangement for flutes, lends the movement fleeting and translucent hues! Whereas, the *Elephants* (bass flute!) movement, is a high point of Saint-Saëns's humorous animal characterisations, which adopts material from Berlioz's *Dance of the Sylphs* and Mendelssohn's *A Midsummer Night's Dream*.

Khachaturian arr S. Ben-Muir **Three Dances from 'Gayaneh' ballet**
(1942). Dance of the Maidens, Lullaby, The Sabre Dance. Khachaturian's gift for writing brightly memorable melodies and the episodic nature of his music was ideally suited to the ballet. Filled with a sparkling array of folk-inspired tunes, *Gayaneh's* most famous episode, the manic Sabre Dance has a life of its own, even materialising as a pop single