

Programme

CANDIDE OVERTURE (1956)

Bernstein arr. Mel Orriss

After a successful first concert performance of this work in 1957, by the New York Philharmonic under Bernstein himself, it quickly became popular and soon earned a place in the orchestral repertoire. The overture incorporates tunes from the songs of the Broadway musical *Candide* - 'The Best of All Possible Worlds', 'Battle Music', 'Oh, Happy We', and 'Glitter and Be Gay' and melodies composed specifically for the overture. Much of the music's characteristic rhythm is due to the changing time signatures such as 6/4 and 3/2, which are often combined with 4/4 and 2/2 to make effective 5/2s and 7/2s in places by rapid, regular switching between them and 3/2. Bernstein's bright and witty music makes a perfect curtain-raiser for our summer music.

TO BE SUNG ON A SUMMER NIGHT ON THE WATER (1917) Delius arr. Orriss

Delius's highly individualistic romantic style, is apparent in the pair of textless choral vocalises he composed in 1917 of which this is one. Both were composed for the choral group, the Oriana Madrigal Society. The first of these - heard here - is a dreamy idyll whose rich chromaticism conveys an impressionistic barbershop quality. His music was largely unknown and unperformed until the early 20th century. Ill health caused him to give up composition in the early 1920s and he was silent for several years, before the services of a devoted amanuensis, Eric Fenby, enabled Delius to resume composing in 1928. He died in 1934.

PASTORALE SYMPHONY No.6 (1808)

Beethoven arr. Hikaru Watanabe

1st movement - Allegro ma non troppo ('Awakening of cheerful feelings on arriving in the country..') This is one of Beethoven's few works containing explicitly programmatic content. Beethoven was a lover of nature who spent a great deal of his time on walks in the country. He frequently left Vienna to work in rural locations. Beethoven's arrival in the countryside is signalled by a suitably rustic drone from the lower instruments, while the upper instruments introduce the serene but lively first theme, the 'awakening of joyful feelings.' Tovey writes that the *Pastoral Symphony* 'has the enormous strength of someone who knows how to relax.'

SUNDAY MORNING (1987) for Flute & Piano

Ian Clarke

Soloist - Lizzie Briggs

This is one of Ian's earliest works. He writes: *Sunday Morning* is a title chosen by myself and co-writers, and I seem to remember it being triggered in part by Lionel Richie's rendition of *Easy Like Sunday Morning*. There is reference to peeling bells in the piano in the timbral trill section. In its original form it was written for flute, keyboards (including church organ), guitar, bass guitar & drums. I later adapted the piece for piano & flute.' Ian Clarke is acknowledged as one of the leading player/composers in the flute world today. His compositions have been performed across 5 continents on stages ranging from London's South Bank to the Glastonbury Festival and have been featured in several BBC Young Musician Woodwind finals.

PRELUDE & FUGUE in F minor BWV 881 (1742)

J.S.Bach arr. Carla Rees

Trio - Cathy Goss, Helen Parker, Suzanne

From Bach's second book of Preludes and Fugues *The Well-Tempered Clavier Book II*.

POPULAR SONG, JODELLING SONG, TARANTELLA from 'Façade' (1918)

Narrator - Jonathan Hirst

Walton arr. M. Orriss

Façade is a series of poems by Edith Sitwell, best known as part of *Façade - An Entertainment* in which the poems are recited over an instrumental accompaniment by William Walton. The poems and the music exist in several versions. The 'entertainment' was first performed in public in 1923, and achieved both fame and notoriety for its unconventional form - indeed it was a succès de scandale: Sitwell recited her verses through a megaphone protruding through a decorated screen, while Walton conducted an ensemble of six players in his accompanying music. The press was generally condemnatory. One contemporary headline read: 'Drivel That They Paid to Hear'. Nevertheless, the work soon became accepted, and within a decade Walton's music was used for Frederick Ashton's ballet *Façade*. The **Popular Song** is a catchy tap-dance, which in Ashton's ballet was danced by two gangly young men sporting blazers and straw boaters. Walton's score is dotted with quotes from other composer's works, such as Rossini's *William Tell Overture* which appears in the swiss **Jodelling Song**. By the time he came to write **Tarantella** in 1926 the text was totally subordinated to the accompaniment; indeed Edith may well have written the verse to fit already existing music, as she later confirmed she sometimes did.

THE GREAT ESCAPE MARCH (1963)

Elmer Bernstein arr. M. Orriss

Elmer Bernstein (1922-2004) was an American composer and conductor best known for his many film scores. During his career he composed music for hundreds of film and television productions. *The Great Escape* is a 1963 American film about an escape by Allied prisoners of war from a German POW camp during World War II. Its theme tune broke out of its context as movie music to become an iconic tune in its own right, as did *The Magnificent Seven*, another of Bernstein's popular works.

INTERVAL

EARTH (c.2008) for Flute & Piano

Takatsuga Muramatsu

Soloist - Ellen Gibson

SUMMER(1894) from 'The Four Seasons'

Vivaldi arr. Shaul Ben-Meir

Allegro - Andante - Allegro

Vivaldi's *The Four Seasons* are part of a collection of 12 Concertos, Op.8 'Il cimento dell'armonia e dell'invenzione', for solo violin and strings. Many of his works have been transcribed and arranged for different instrumental combinations by his contemporaries and beyond. *The Four Seasons* were among the first of many descriptive symphonic works in the 18th century which are the predecessors of Beethoven's *Pastoral Symphony*. Vivaldi transformed images from a set of sonnets about different atmospheres and human activities related to each season, into sounds:

Allegro - Beneath the blazing sun's relentless heat, men and flocks are sweltering, pines are scorched. We hear the cuckoo's voice. The sweet songs of the dove and the finch are heard. Gentle breezes stir the air. Threatening north wind sweeps them suddenly aside. The shepherd trembles, fearful of violent storm and what may lie ahead.

Andante - The shepherd is now awakened from his repose by fear of lightning's flash and thunder's roar.

Allegro - Alas, his worst fears were justified, as the heavens roar and great hailstones beat down upon the proudly standing corn.

FANTASIA on a NEW FOUNDLAND FOLK TUNE (1995) Trad arr. N. Nourse

The beautiful tune and doleful text of *She's Like the Swallow* has made this ballad a particular favourite amongst singers and arrangers. Although similarities appear in the love songs of British folk music, the simile of the swallow is definitively Newfoundlander, with the piccolo suggesting a loneliness between the two antiphonal choirs of upper and lower flutes.

PALLADIO (1996)

Karl Jenkins arr. de Lozey

Perhaps one of Jenkins most recognised works is the first movement of the *Palladio* Suite for string orchestra, inspired by 16th-century architect Andrea Palladio and in the style of a concerto grosso. Best known as the music for the De Beers *Diamonds are Forever* advertising campaign in the 1990s, and now popular in its original form and in various cover versions, most recently by the soprano Danielle de Niese and the string quartet Escala.

ALLEJUAH from Exsultate, jubilate (1773)

Mozart arr. M. Axtell

This is the third and final section of a religious solo motet written by Mozart just before his 17th birthday. Today, the motet is usually sung by a soprano although it was originally written for the castrato Venanzio Rauzzini, Mozart's favourite for his operas. This allegro section is a jewel of a piece with its high spirits and its wit speaking unmistakably of Mozart's relaxed high spirits at the time he wrote it, and is a fitting ending to our Summer programme.

Suzanne de Lozey

Born in Dorset and educated in Guernsey, Suzanne began flute lessons at the age of 13 with Alfred Sebire, a former pupil of Charles Souper and John Amadio. She went on to read music at Gypsy Hill, Kingston-upon-Thames where she studied flute with Averil Williams and Doris da Costa, and piano with Michael Round. She continued her studies at Bretton Hall College in Yorkshire and in 1981 moved to Cumbria as teacher of woodwind and class music at St. Anne's School, Windermere, later working for the County Music Service teaching flute and fife in many of the local primary and secondary schools. She is now a self-employed freelance musician, playing in many of the orchestras and chamber ensembles throughout Cumbria and teaching privately.

**Next Concert - Sunday 15th December 'Dangerous Liaisons'- Arnside Methodist Church 2.30pm
Programme to include music from *Psycho*, *Schindler's List*, *Poirot***

Financial assistance is continually being sought for the running costs of our charity.
If you have enjoyed this concert and wish to contribute further we would be extremely grateful: our collecting tin is situated at the back of the priory or, online at <http://www.flutesandco.org.uk/fundraising/donations/>

Flutes & Co would once again like to thank the Priory for all its help staging this concert

CARTMEL PRIORY

Sat 6th July
7.30pm

'Summer Madness!'

FLUTE PLAYERS

Jo Blake
Lizzie Briggs
Bethany Clare
Sarah Cook
Nicola Garnham
Ellen Gibson
Una Gordon
Cathy Goss
Louis Grove
Ann Howell
Catherine Hunt
Hannah Hunt
Helen Parker
Lynn Percival
Elizabeth Mason
Lisa Melhuish
Hazel Nowell
Bessie Shooter
Judy Tremeer
Anne Thompson
Jacqui Wright

DOUBLE BASS
Jonathan Hirst

NARRATOR
Jonathan Hirst

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Flutes & Co
Directed by Suzanne de Lozey

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