

## FLUTE PLAYERS

Jo Blake	Lisa Melhuish
Lizzie Briggs	Clare Plasom-Scott
Sarah Cook	Maisie Satchwell-Hirst
Nicola Garnham	Rachel Singleton
Ellen Gibson	Helen Tansey
Libby Gibson	Judy Tremeer
Una Gordon	Anne Thompson
Lynn Percival	Katie Woods
Catherine Marsh	Jacqui Wright
Elizabeth Mason	

## DOUBLE BASS

Jonathan Hirst

[www.flutesandco.org.uk](http://www.flutesandco.org.uk)

### Forthcoming Concerts 2011

**Saturday 21st May 7.30pm**

**Cartmel Priory**

**Tuesday 26th July 8pm**

**Hawkshead Parish Church**

# flutes & Co

## Christmas with Carmen!

*Conductor Suzanne de Lozey*

*Soloist Libby Gibson*

## ST. PAUL'S CHURCH, GRANGE

**5th December**

**Sunday Afternoon 3pm**

## Programme

### **Bizet arr. Ervin Monroe**      **Farandole from L'Arlesienne Suite No. 2**

Two contrasting themes here; the first is a march theme and the second has the character of a farandole, a southern French open-chain community dance. Both are played together at the end.

### **Polish Carol arr. Ann Cameron Pearce**      **Infant Holy, Infant Lowly**

The magic of Christmas Eve is depicted in this very simple, yet compelling ancient Polish Carol. It begins and ends with one distant flutist playing as an echo, the opening and closing melody statements.

### **Traditional arr. Robin Soldan**      **Cossack Ride**

This arrangement also starts with small forces: reinforcements then arrive in the shape of altos, more flutes and piccolos (2, in fact, just to give your ears a battering) and then just when everything has arrived the happy band of Cossack riders start to disintegrate.

**Bizet arr. Borne arr. M.S. Simpson**      **Fantaisie Brillante sur Carmen**  
Francois Borne, a flutist-composer (1840-1920) was professor at the Toulouse Conservatoire but few of his compositions have survived during the years. However, this piece, based on well-known and loved themes from Bizet's opera, is undoubtedly the most frequently performed of the opera fantasies for flute. Listen out for the famous Habanera and the March of the Toreadors towards the end.

### ~ Interval ~

### **Palestrina arr. Evan Tonsing**      **Laudate Dominum in Tympanis**

Palestrina wrote more than 250 motets; this one is for a triple choir of 12 voices. His writing is known for its clarity, sweetness of sound and serenely optimistic mood with no startling dissonances.

### **Warlock arr. Nancy Nourse**      **Capriol Suite (1926)**

The Suite is based on melodies found in the famous dancing instruction

book, Orchesographie. In this manual the student, Capriol, is presented with the steps of the current dances along with numerous tunes and instructions for playing the pipes and tabors.

In performing these 6 movements it is helpful to relate them to the type of dancing they were designed to accompany.

The Basse-Dance was an old-fashioned and stately dance in which the feet were not to be raised from the floor. The Pavane was the first of a pair of contrasting dances and was of a more stately quality than its quicker partner dance, the galliard. The Tordion was the concluding part of the basse-dance and of a faster pace. The rustic Bransle is a round dance of French origin. A figure of the galliard was given the name of Pieds-en-L'air. The concluding dance, Mattachins is a sword dance of men dressed in cardboard armour!

### **Traditional arr. Tina Andersson**      **Carols for December**

There are 5 carols here hidden amongst the 8 interweaving parts.

### **Shearing arr. Trevor Wye**      **Lullaby of Birdland (1952)**

Birdland was a famous jazz club in New York City. It had previously been the Clique Club where pianist George Shearing, composer of "Lullaby of Birdland," first played in 1949 with clarinetist Buddy De Franco. Later that year owner Morris Levy renamed the club Birdland in honor of Charlie 'Bird' Parker.