

PROGRAMME

ALLEGRO MOLTO

from Symphony No.8 'Le Soir' (1761)

Haydn arr A. McDonald

Symphony No.8 is the third in the trilogy of Haydn's early symphonies, nos. 6-8. Subtitled 'Le Matin', 'La Midi' and 'Le Soir'. These became the first symphonies Haydn would compose as part of his longest and most famous position, with Prince Esterhazy of Hungary. This Allegro is the opening movement to 'Le Soir' and in the dance style of a gigue.

RONDEAU (Gavotte) - SARABANDE - MINUET - BADINERIE

from Orchestral Suite No.2 in B minor (c.1738) J.S.Bach arr R. Rainford

This Suite is Bach's most important work for flute and orchestra: it is the second of 4 french-style orchestral suites and the best-known of the set. Its series of movements are based on popular dance forms: here, an elegant rondo, an intense sarabande, a delicate minuet and a fleet badinerie that has become a favourite encore piece for solo flautists. Unlike the solo concerto, where the soloist is constantly in the limelight, here Bach treats the solo flute with discretion. Much of the time it simply adds colour to the melody line which it share with the strings (in this case, the other flutes!).

SERENADE (1826)

Schubert arr C. Fleming

This is the fourth song *Ständchen* (Serenade), from Schubert's song collection *Schwanengesang* (Swan Song), D 957. It was originally composed for alto solo with male chorus and the lyrics for the song are from a poem by Ludwig Rellstab. *Ständchen* has become one of Schubert's best-loved songs.

INTERMEZZO Op. 118 No.2 (1893)

Brahms arr J. E. Davis

Written near the end of Brahms' career and life, the 6 piano pieces of Op.118 show his developing interest in working within forms that allowed more freedom and personal expression. This second one exhibits Brahms' great lyric gift as well as his characteristically flexible treatment of rhythm and harmony.

JOC CU BATA - BRAUL - PE LOC - BUCIUMEANA - POARGA

ROMANEASCA - MARUNTEL

from Rumanian Dances (1915)

Bartok arr N. Nourse

Originally written as a set of 6 movements for the piano and later orches-

trated by Bartok himself. The first dance, Joc Cu Bata is danced with a big stick or weapon which is clearly represented in the heaviness of the accompaniment. The Braul is usually danced only at weddings by the women who hold each other tightly in a closed circle. The simple piccolo solo of Pe Loc that employs just 5 notes accompanies dancing that does not move about but occurs in one place. The Buciumeana which is the name of an old wind instrument has a plaintive melodic line. The Poarga Romaneasca is a Rumanian Dance and the Maruntel is a combination of 2 very lively dances that require very fast footwork.

ASHOKAN FAREWELL (1982)

Jay Ungar arr. R. Lombardo

Written in the style of a Scottish lament this tune reached millions when it was used as the main theme for the documentary film 'The Civil War'. The piece takes its name from the town of the same name, which is now under a very beautiful and magical body of water called the Ashokan Reservoir.

RUSTEMEL DE LA LISTEAVA

from Romanian Folk Suite

Trad. arr Orlando Cela

From a suite of 4 dances which showcase the wide variation of styles in Romanian music, this movement is a happy traditional dance.

VILLAGE INN, SHADES OF SENNETT

from 'The Pink Panther Suite' (1963)

Mancini arr Amy Rice-Young

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.

LULLABY OF BIRDLAND (1952)

George Shearing arr T. Wye

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

Flutes&Co

Piccolos

Ellen Gibson
Libby Gibson

Concert flutes

Jo Blake
Lizzie Briggs
Bethany Clare
Nicola Garnham
Ellen Gibson
Libby Gibson
Una Gordon
Elizabeth Mason
Lisa Melhuish

Helen Parker
Lynn Percival
Maisie Satchwell-Hirst
Anne Thompson
Judy Tremeer

Alto flutes

Nicola Garnham
Cathy Goss
Elizabeth Mason
Lisa Melhuish
Judy Tremeer
Jacqui Wright

Bass flutes

Ellen Gibson
Maisie Satchwell-Hirst
Jacqui Wright

Contrabass flute

Cathy Goss

Double bass

Jonathan Hirst

Registered Charity No. 1080652

Started in 1994 and run as a charity since 1998, Cumbria's only flute orchestra was set up by Suzanne de Lozey to meet the gap in the music-making market between Cumbria's established school flute groups and the various local youth and amateur orchestras which provide for only a limited number of flute players. An annual membership of between 20-30 players includes flutists of all ages and interests, and although based in South Lakeland, players come from a much larger geographical area. Since its inception over 90 flutists have been given the opportunity to play together in many different venues including the Birmingham Conservatoire, the RNCM in Manchester, The Sage at Gateshead and last year an appearance on Radio 3 in 'Play to the Nation'. The orchestra has also produced two CD's.

Together with help from local and regional grant-giving bodies and our own fundraising, we have been able to purchase our own battery of piccolo, alto, bass and contra bass flutes. Our most recent acquisition, the 9 foot contrabass plays two octaves lower than the standard concert flute which means our repertoire can include large scale orchestral arrangements as well as specially composed pieces for flute orchestra.

For further information visit: <http://www.flutesandco.org.uk>.

Flutes&Co

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Levens Hall

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Dances

with

Flutes

**Tuesday November 22nd
7pm**

Tickets £15

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Competition & Raffle

Levens NSPCC Committee

