

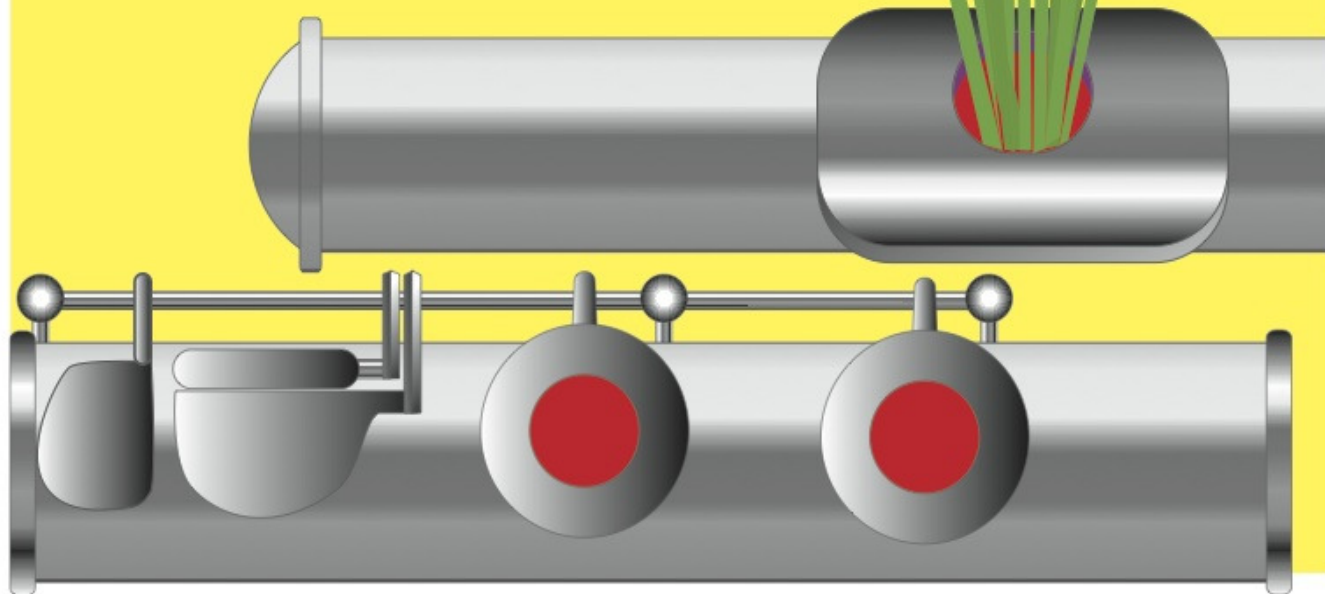


CONCERT

7pm
Saturday 15th May 2010



St Clement with St Peter Church
Barry Road
Dulwich SE22 0AY



Programme

Alexander's Ragtime Band

Irving Berlin

Made famous by the film of the same name, the lyrics of this popular number written in 1911 make reference to the then-new idea of performing standard songs in a more exciting up-tempo style. In particular it mentions a band, lead by the eponymous Alexander, who specialise in performing songs in a ragtime style - although this piece is not itself an example of the idiom.

The Blue Danube

Johann Strauss II

Perhaps the most famous waltz of all, this piece is well known as the traditional encore piece at the Viennese New Year Gala Concert, and features five different waltz tunes. This version for flutes has been arranged by Bill Holcombe.

Flute Concerto II in G Minor

Antonio Vivaldi

Solo flute: Kylie Barnes

Flutes: Suzi Clements and Alice Taylor

Alto flute: Catherine Dimmock

Cello: Nicky Jackson

String Bass: Sam Wise

The second of Vivaldi's six flute concertos is known as *La Notte* ("The Night"), in keeping with his tradition of naming his works after forces of nature. The work is in six movements: the second movement has the subtitle *Fantasm* ("Phantom") and the fifth movement is subtitled *Il Sonno* ("Sleep").

Four Pieces for Flute and Guitar

Igor Stravinsky

Flute: Nim Diricci

Guitar: Karl Smith

All four of these pieces started life as piano pieces. The first, *Andante*, is from the set of five easy pieces that Stravinsky wrote for his children. This is followed by *Valse pour les enfants*, originally published as piano solo. The third movement, *Larghetto*, is from a set of pieces entitled "Les Cinq Doights", so called because each movement was based on a 5 note motif. And finally, a *Polka* from the set of three easy pieces - this movement was dedicated to the Russian ballet impresario Sergei Diaghilev.

Rondo alla turca

W.A.Mozart

The last movement of Mozart's Piano Sonata No. 11 in A Major is perhaps his most famous piano piece, and imitates the sound of Turkish Janissary Bands, thought to be the oldest variety of military marching band in the world. This shortened version has been arranged for flute choir by Terry Cathrine.

Hungarian Dance no. 5

Johannes Brahms

The Hungarian Dances are a set of 21 lively dance tunes mostly based on Hungarian themes. Originally written for four-hands piano, the dances have been arranged for many different instruments and ensembles. The fifth dance, performed tonight, is the most famous of them all, although it is actually based on a czardas which Brahms mistakenly believed to be a traditional folk song.

Interval

Tico Tico

Zequinha de Abreu

Solo flute: Philippa Fotheringham

A famous example of a Brazilian *choro* (which translated literally means "lament"), the original Portuguese lyrics to this song describe a sparrow (the *tico-tico*) who keeps eating the cornmeal. The more popular English lyrics refer to a bird whose call of "tico-tico" lets lovers know when it is time to woo. This version has been arranged by the flautist Trevor Wye.

Dibble Dobble

John Holland

The composer writes: "This is my first piece for Flute Choir, written in 2008. It's hard to sum up what I had in mind, but the rather onomatopoeic title (which came out of nowhere and has nothing to do with cricket!) seems to characterise its light-heartedness. The relentless opening rhythm is contrasted with fanfare-like flourishes, small pockets of silence and a smooth melody, closely harmonised in all sorts of strange ways throughout. The highs and lows of each flute in the group are explored, producing many quirky results along the way..."

Chinese Suite

Michael Regan

Solo flute: Sharon Moloney

The composer writes: My *Chinese Suite* was written in the autumn of 2009 and has three movements of which only the first uses a genuine Chinese melody. In the other two movements the themes are of my own invention, although based largely on pentatonic scales. The 2nd movement is a free introduction followed by a lively dance, and the 3rd a *scherzo* with changing metres of 2 and 3 beats.

Autumn Lullaby

Martin Jones

Flutes: Philippa Fotheringham, Alison Gebbett, Rebecca Chisholm

Alto flute: Sharon Moloney *Cello: Nicky Jackson*

The composer writes: *Autumn Lullaby* was written and first performed in 1993, but seldom since, probably because of the odd instrumentation. Back then my wife Frances ran a little ensemble called Flutes Plus with three flute friends, one of whom had an alto. I was the Plus, the resident accompanist, usually on piano, but I had the idea to write something with me on cello instead. When I heard about Opal Flutes it seemed the ideal piece to offer, so here it is! Doesn't have to be played in the autumn. If you fall asleep that's my fault for calling it a lullaby.

I'll Love My Love

Trad, arr. Phyllis Avidan Louke

I'll Love My Love is a Cornish folk song that was used by Gustav Holst in two different settings: a choral arrangement, and the second movement (*Song Without Words*) from his well-known *Second Suite for Band in F Major*. This arrangement contains segments that are loosely based on both settings with additional original

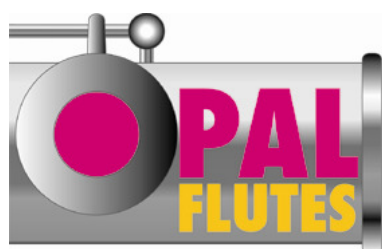
segments by the arranger. The alto and bass flutes are featured in a duet that is followed by duets of pairs of instruments in the flute choir. The piccolo plays a prominent soloistic role in this arrangement.

Programme note from Phyllis Avidan Louke's website <http://palouke.home.comcast.net>

Danse Macabre

Camille Saint-Saens

According to legend, Death appears at midnight every Halloween and calls the skeletons from their graves to dance for him whilst he plays his fiddle. The dance gets wilder and faster until dawn breaks and the skeletons return to their graves for another year. Listen for the chimes of midnight (triangle), the Devil calling to the skeletons (piccolos), and the skeletons' bones (xylophone) as they knock together during their dance!



mail@opalflutes.com

www.opalflutes.com

Conductor - Suzi Clements

Piccolos and Flutes

Kylie Barnes
Philippa Fotheringham
Max Thomas

Flutes

Anna Bell
Bridget Bodoano
Rebecca Chisholm
Alison Gebbett
Helen Moore
Susan Shaw
Alice Taylor
Rebecca Titcombe

Alto and Bass Flutes

Giles Brindley
Catherine Dimmock
Nim Diricci
Sharon Moloney
Sam Wise

String Bass

Sam Wise

Percussion

Catherine Herriott
John Holland
Bennet Smith

With grateful thanks to:

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