

Programme

"Une flûte invisible" Camille Saint-Saëns (1835–1921)
 "Viens! Une flûte invisible soupier" André Caplet (1878–1925)

*Hear the flute sigh in the orchard – the most peaceful song
 is that of the shepherds.
 The wind laughs under the oak tree, the dark mirror of the
 water – the most joyful song is that of the birds.
 May nothing ever worry you, let us love, always – the most
 charming song is that of love.*

These beautiful words by Victor Hugo have been set by many composers. We are performing the poem twice, first with a melody by Saint-Saëns, who has chosen a form of call-and-response between the flute and the vocal part, with the piano providing a simple chord accompaniment.

The other setting is by Caplet, who is best known for orchestrating several works by Claude Debussy, but was also a composer in his own right. His setting of Hugo's poem is far more dramatic, with an almost operatic flair, and a virtuosic piano part. The flute partly joins in with the drama, but also has a recurring, more pensive motive.

"Soir païen" [Pagan evening] Philippe Gaubert (1879–1941)
 poem by Albert Saman

We are in Greece, seeing the temple of Adonis high up on the mountain, in sharp black relief against the setting sun. The first star already out, we hear Pan play on his flute, as he watches the nymphs at their dance. In the harbour, full of Asian fragrances, the women at the water fountain gossip idly, as for today, the oxen's work is done on the fields. The night, full of Syrian fragrances, has fallen, and Diane (goddess of hunters), will kiss the eyes of Endymion (son of Zeus, also linked to hunters).

Méodies arr. for flute and piano Gabriel Fauré (1845–1924)
 "Le papillon et la fleur"
 "Lydia"
 "Nell"
 "Après un rêve"
 "Notre amour"

Four Songs Claude Debussy (1860–1918)

Ariettes oubliées Nos 5 and 6
 poems from *Aquarelles* [Watercolours] by Paul Verlaine

"Green"
 I am running up to my lover, my face red from the morning wind, offering fruit, flowers, leaves and branches as a symbol of offering my heart to him. My head rings with the excitement of love and the kisses we have exchanged a short time ago – I want to rest my head on the chest of my lover, thus we shall rest together.

"Spleen"
 The mood could not be more contrasting: The roses are too red, the ivy too black: Any movement of my lover makes me anxious, I'm afraid he will flee from me.
 I am so tired of it all: the holly tree and the boxwood—and everything in this rural landscape—but alas: I am not tired of him.

Quatre chansons de jeunesse Nos 1 and 3
 These two songs feature Pierrot, a stock character of commedia dell'arte, and take us into the world of pantomime and make-believe.

"Pantomime" (poem by Paul Verlaine)
 Pierrot, who is rude and carelessly tossing an empty bottle around, Cassandra, his aunt, who sheds a tear about him in private. Harlequin is up to his tricks, trying to capture Colombine, who, in a reverie, wonders that she can hear other voices around her.

"Pierrot" (poem by Théodore Faullin de Banville)

This poem is an homage to the famous mime Jean Gaspard Debureau (1796–1846).

After his latest performance, Debureau is walking down the Boulevard du Temple, is teased by a little girl, but the moon, in the sign of the Taurus, casts a winking eye to his old friend.

Song cycle *The Passage of Time

"Clair de lune"

"L'Alba separa dalla luce l'ombra"

"Des Dichters Abendgang"

Jonathan Slade

** UK première*

Rigoletto Fantasy

arr. for two flutes & piano by John Alley

Rafaello Galli

Performers

Gisela Meyer was born in Frankfurt-am-Main, Germany, and studied piano, cello and piano accompaniment in Frankfurt, Weimar and at the Guildhall School of Music and Drama, London. She is currently studying singing privately with Jessica Cash. Gisela freelances as a pianist, accompanist and soprano and teaches singing, piano and chamber music at City Lit. Gisela performs regularly in concerts as a solo singer and pianist, as well as accompanist and in chamber ensembles. For more information, and to sign up for Gisela's concert mailing list, please visit giselameyer.me.uk

Elisabeth Hobbs studied at the Royal Academy of Music where she gained her degree and recital diploma. After graduation, Elisabeth worked in Australia, with Opera Australia and the West Australian Symphony Orchestra, as well as playing for major shows including *Evita* and *Les Misérables*, and with the English National Ballet. She has a busy career as a performer, teacher, ensemble director, and music journalist, and is highly regarded for her work with adult students on flute courses and one-to-one.

Elisabeth is a Powell Artist and a frequent guest artist at international flute festivals. She runs flute courses in the UK, Europe and Australia, including for Benslow Music Trust and Hawkwood College. For more information, visit flutes.inspired.co.uk

Elisabeth collaborates with John Alley in arranging and publishing an array of high quality music for flute and piano under the AureaCapra imprint, including a series of new books for flute with downloadable accompaniment tracks. For more information visit www.aureacapra.com/publications

John Alley trained at Guildhall School of Music, and has worked for many years as a pianist, organist, choral director and arranger. As an orchestral keyboard player with the LSO and BBC SO, and many other orchestras in the UK, he has worked closely with many conductors including Pierre Boulez, Colin Davis and Georg Solti,

and performed some of the great orchestral piano repertoire, including Stravinsky's *Petrushka*, Bartók's *Music for Strings, Percussion and Celeste*, and Strauss's *Ariadne auf Naxos*. As a pianist and accompanist, he has given hundreds of recitals, recorded extensively for radio and film.

Jonathan "Jonty" Slade is a versatile performer and educator, equally at home as a flautist, baroque flautist, composer and conductor. He studied at Durham University, the Royal Academy of Music, Yale School of Music and Juilliard, where he performed in Juilliard415, and founded and conducted the period-instrument orchestra 430 Project.

He has performed as principal flute under conductors including Colin Davis, John Adams and Masaaki Suzuki. As a soloist he has appeared at the Spitalfields Music Festival, Second Movement Concert Series in New Haven, and Vermont Mozart Festival. He has collaborated frequently with composer Ben Wallace, including as the evil narrator in *And Stanley Pushed a Button* at Yale.

Since moving back to the UK in 2018, Jonathan has performed with the English Concert and Instruments of Time and Truth, and teaches at Oxford High School and Oundle School. Future engagements include William Purefo's *Orfeo* in Malta, and Bach's Brandenburg Concerto No 5.