

1) Recitative & Aria: "Deh Vieni, Non Tardar" from La Nozze di Figaro – Mozart (Ruth Hopkins with Guy Bunce)

"Deh Vieni, Non Tardar" is the penultimate number in the final act of La Nozze di Figaro. In the midst of an elaborate plan to frame the Count, Susanna deliberately sings a love song to "her beloved" within Figaro's hearing. Figaro is hiding behind a bush and, thinking the song is for the Count, becomes increasingly jealous.

2) Siciliano for Flute & Piano from Sonata 2 BWV 1031 – Bach (Louise Bunce with Peter Webster)

3) 2 Preludes: Cm & A – Chopin (Peter Webster)

The Preludes (Op. 28) by Frédéric Chopin are a series of 24 short pieces written for the piano, one in each key. Although the term *prelude* generally means an introductory piece, Chopin's Preludes stand alone: they have no association with any other piece, nor is there seemingly any association between the Preludes. Chopin's Preludes were partially written in Majorca in the winter of 1838/1839, where the composer had fled with George Sand and his children to escape the damp Paris weather.

The Preludes were published in 1839. They caused, at that time, no small measure of consternation in the music world owing to their apparent lack of formal structure and their brevity. Robert Schumann said of them: "They are sketches, beginnings of etudes, or, so to speak, ruins, individual eagle pinions, all disorder and wild confusions." Since that time, the Preludes have become standard fare for the pianist: nearly every major pianist has recorded his or her version of the works, beginning with Alfred Cortot's recording in 1926.

4) In Darknesse Let Mee Dwell – Dowland (Ruth Hopkins with Guy Bunce)

Dowland is the most famous of the Elizabethan Lutenist-composers, using his mastery of the instrument to create complex and independent accompanying parts to heighten the story and emotions behind his vocal lines. Many of Dowland's most famous songs evoke the pain of unrequited love or other tribulations using images of tears, darkness, sorrow and

death. In *Darkness Let Me Dwell* uses the Italian declamatory style popular in the early 1600s to depict a mood of utter desolation.

5) Recitative & Aria from Xerxes – Handel (Ruth Hopkins with Guy Bunce)

Handel's opera, *Xerxes*, revolves around the powerful and dangerous ancient Persian king of the same name. In this aria, Romilda swears to remain faithful to her lover Arsamenes despite the sustained attempts of Xerxes to seduce her.

6) Three Movements from Suite Antique – Rutter (Louise Bunce with Guy Bunce)

The *Suite Antique* was written 1979 after Rutter was asked to write a piece for the Cookham Festival, performed by Duke Dobing and the London Baroque Soloists in Cookham Parish Church. Since Bach's Brandenburg Concerto No.5 was in the programme, Rutter decided to write for the same combination of instruments, in the form and style of Bach's day. The present arrangement is for flute and piano. The first three movements shall be performed today: *Prelude, Ostinato, Aria*.

7) Les Berceaux – Faure (Ruth Hopkins with Guy Bunce)

Faure *Les Berceaux* Op. 23, No. 1 is a setting of a text by Sully Prudhomme. It explores the tension between man's urge to travel and his ties to his family through the medium of an intimate lullaby.

8) Benedictus – Haydn (Ruth Hopkins with Guy Bunce)

This Benedictus comes from Haydn's *Kleine Orgelmesse* (Little Organ Mass). It was commissioned by the Brothers Hospitallers of St. John of God, a religious order of lay-brothers committed to the care of the sick and dying, for use in their hospital chapel. Unlike his other mass settings, which are elaborate, extended works requiring full orchestral resources and large choirs, Haydn was commissioned to write this work with smaller resources in mind. As a result, its sustained use in the liturgy is far more practical than its counterparts.

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Flute, Soprano, & Piano

St. Mary's Church
Slough

26th January 2007
12noon

Flute: Louise Bunce
Soprano: Ruth Hopkins
Piano: Peter Webster
& Guy Bunce

