



A LEVEL PERFORMANCES AND LEAVERS' RECITALS

Monday 25th March, 2019
7.30pm

Auditorium, Anniversary Halls



The audience is kindly reminded that we request that no photography or video footage is taken during the concert. Should you wish to take photographs during the interval or after the concert, we ask that everyone be mindful that images may include other girls. If other girls feature, the footage should not be shared on the internet or on social media, but be reserved for family albums or electronic folders at home.





Isabella (voice)

As a Music Scholar since U3, I have been involved with music-making at St. Catherine's on a daily basis from U3 Choir and Dissonant Strings, to Cantores and Symphony Orchestra. Singing and violin play an integral part in my life, and St Catherine's has allowed me to explore different genres whilst developing my technical musicianship. I am really pleased to have achieved my Grade 8 violin when I was in U4, and my Grade 8 and ARSM in voice in U5 and L6 respectively. I would like to thank all those members of the Music Department, past and present, who have supported and accompanied me over the years. Their knowledge, dedication and patience are an inspiration. I would particularly like to thank Mr Greenfield and Mrs Crocker and to dedicate this performance to my grandparents.

Widmung – Schumann

Widmung was written in 1840 by Robert Schumann, to the text of a poem by Friedrich Ruckert, and was from a set of Lied called *Myrthen*, Op.25. *Myrthen* was dedicated to his wife, Clara, as a wedding gift. The announcement of their engagement was a tumultuous affair due to the opposition of Clara's father, who was also Schumann's teacher. In this song, Schumann's love for his wife-to-be is unabashed and sincere from the opening line: 'Du meine Seele, du mein Herz'. Throughout the song, the depth of his love for Clara is intrinsic in the music and words, but there is still uncertainty and poignancy. The unusual key change from Ab major to E major is accompanied by a rhythmically uncertain 3 against 2, with the piano playing triplets and the vocal line remaining in duplets. This more reflective, if unstable, middle section is a faithful representation of the complexities of loving another individual; at no point is it easy, and it will present itself with difficulties and insecurities, yet ultimately brings fulfilment and joy.

*You my soul, you my heart,
You my rapture, O you my pain,
You my world in which I live,
My heaven you, to which I aspire,
O you my grave, into which
My grief forever I've consigned!*

*You are repose, you are peace,
You are bestowed on me from heaven.
Your love for me gives me my worth,
Your eyes transfigure me in mine,
You raise me lovingly above myself,
My guardian angel, my better self!*





Dido's Lament from Dido and Aeneas – Purcell

Dido's Lament, or When I am laid in earth, is the final aria in Purcell's opera, *Dido and Aeneas*. With the libretto written by Nahum Tate and based on Virgil's *Aenied*, this opera tells of the love of Dido, the Queen of Carthage, for the Trojan hero Aeneas, and her anguish when he abandons her. The original date of composition is uncertain, although it is known that it was first performed in 'Mr Josias Priest's Boarding School for Girls' in Chelsea in 1688. This is one of opera's most moving arias. One reason is due to the five-bar ground bass (repeated throughout) against a nine-bar melodic line. The five-bar ground bass ends on the word "create", yet the soprano continues her phrase: "create no trouble". Her beautiful soaring lines continue as the ground bass starts again, ending three bars later. Throughout the aria, the ground bass and soprano converge, before breaking apart from each other, and Dido's grief is wrung out through the resultant changing harmonies and patterns. Her yearning motif of "remember me!" is repeated throughout. It is beautifully simple and short, yet gathers momentum over the bass line, and succeeds in portraying the anguished pleas of a dying woman.

Le Colibri – Chausson

Le Colibri by Chausson is the last in the set *Sept melodies, Op.2*. The text, by Leconte de Lisle, tells the story of a hummingbird who drinks himself to death on the sweet nectar of a flower. In the final section, we discover that this is analogous of the author's own feelings towards their lover. *Sept melodies* was published in 1880 and is characteristic of Chausson's first compositional period of shapely melodic lines and rich harmonies. He was strongly influenced by his teacher at the Paris Conservatoire, Massenet, and his private tutor, Franck, with whom he studied after graduating from the conservatoire. Chausson himself was also a literary man, and this is seen in his music; often the rhythms of the vocal line mirror the natural speech patterns of the poetry, thus the structure of his melodic phrases emerge from the text itself. This is something that is clearly heard in *Le Colibri*. What is particularly interesting about this *melodie* is its 5/4 meter, which almost gives the impression that the sixth note is missing. The rippling arpeggios in the accompaniment during the middle section are symbolic





of the hummingbird's descent towards the nectar flower. However, the unexpected minor harmonies that feature throughout adds to the overall sense of hopeless longing.

*The green humming-bird, the king of the hillsides,
seeing the dew and the bright sun
sparkle in its nest, woven from fine grasses,
like a fresh ray escapes in the air.*

*It hurries and flies to the neighbouring springs,
where the bamboos make the sound of the sea;
where the red hibiscus, with its divine fragrances,
opens, and carries a moist spark to the heart.*

*It descends towards the gilded flower, settles,
and drinks so much love from the rosy cup,
that it dies without knowing if it had drunk it dry.*

*Upon your pure lip, o my dear beloved,
so too would my soul have wished to die
of the first kiss which perfumed it!*

Song of a Nightclub Proprietress – Dring

Song of a Nightclub Proprietress was originally a poem by John Betjeman, set to music by Madeleine Dring in 1982. Dring is known for her witty lyrics and clever text-setting, and was a talented actress as well as composer. The song is about a drunken, old, and ill nightclub owner, whose nightclub is failing and with no hope left for her. Do not be fooled by the free tempo and alternation between triplet and dotted rhythms, which creates the carefree, pleasantly intoxicated, musical atmosphere of the club; the lyrics will tell you otherwise! The spoken interjections by the character herself emphasises her own drunken state as she wanders about her premises, disgusted by the “squashed tomato sandwich on the floor”. Listen out for the amusingly ominous chords followed by a fast hemidemisemiquaver run as the “host of little spiders” run races across the ciders. This is a darkly humorous song of an embittered old woman whose glory days are long gone and she is left “dying” and “done for”.





Emily (piano)

I have played the piano since I was four, and working with Mrs Freeman since joining the Senior School has shaped me not only as a musician but also as a person. My time at St Catherine's has always been coloured by music, and I have enjoyed all the opportunities I have had to play and to sing with others who love music-making as I do. In particular, playing the organ at Winchester Cathedral to accompany Cantores, and performing as part of the pit orchestras for both *Grease* and *Sister Act* are experiences that I will never forget. I would like to thank everyone in the Music Department who has supported me throughout my years at the School.

La Vallée des Cloches – Ravel

La Vallée des Cloches (The Valley of Bells) is the last of *Miroirs* (Reflections), a set of five Impressionistic piano pieces which Ravel composed in 1903. Each piece is dedicated to a different member of Les Apaches, an informal group of artists and musicians, one of whom was Ravel himself. This piece is dedicated to Maurice Delage, a French composer and pianist. In *La Vallée des Cloches*, different bells are expertly interwoven to create an almost three-dimensional space. The bells seem to evoke a dreamlike, enchanted state, before the sounds from the opening return only to fade away into the distance.

Nocturne in E major (Op.62 No.2) – Chopin

Chopin's *Nocturne in E major* was one of his final compositions, and the last nocturne published during his lifetime. An undercurrent of nostalgia can be felt throughout the piece. At this point in his life, Chopin was a mature, experienced composer and pianist and, to me, this music feels like a final expression of incredibly complex emotion.

Genevieve (voice)

I started playing the French Horn when I was 7 because I did not want to play a more common instrument! I progressed quickly and became involved in all the music groups at my previous school. When I first came to St Catherine's in U4, I





made the decision to reduce the amount of music I was doing. However, the plan disintegrated when I heard Cantores singing in the Carol Service. I started singing lessons with Mrs Crocker, which has become the highlight of my Mondays, followed by Cantores rehearsals. I have recently achieved Grade 8 in French Horn and Music Theory, as well as preparing for my ARSM in Voice this term. Through joining the many ensembles at School, I have made lots of close friends and have thoroughly enjoyed my time with them. A very special moment for me was singing in the cave on the Slovenia trip, and enjoying the lovely acoustics. The experience of leading House Music and U3 Choir has increased my confidence, which I am sure will be helpful throughout my life. I would like to thank the amazing Music Department for uncovering my love for music, giving me countless opportunities and unleashing my potential, without which I would be nowhere near where I stand today.

Domine Deus – Vivaldi

Domine Deus is the sixth movement of Vivaldi's *Gloria*. It is speculated to have been composed around 1715 for the choir at the Ospedale della Pietà (Devout Hospital of Mercy), an orphanage for the illegitimate children of Venetian noblemen, where he worked first as the Maestro di Violino and then the Maestro de' Concerti. This piece praises God with two lines from the Gloria in Excelsis.

*Lord God, King of heaven
God the Father almighty*

Lied der Mignon – Schubert

Schubert set *Lied der Mignon* in 1816 to the poem 'Nur wer die Sehnsucht kennt' by Goethe as a part of a larger work *Wilhelm Meisters Lehrjahre* (*Wilhelm Meisters' apprenticeship*). Mignon was stolen from Italy and abused by a circus troupe when her mother died. She was then purchased by Wilhelm and became a part of his theatre group as their passionate bond blossoms. After separating from Wilhelm, Mignon falls ill with a heart condition for her yearning for him and Italy. She dies of a broken heart having seen the engagement between Wilhelm and another woman. This piece is a lamentation of the tragic undertones of Mignon's life.





*Only those who know longing know what sorrows me!
Alone and separated from all joy,
I look into the firmament to the yonder side.*

*Ah! the one who loves and knows me is in the distance.
It dizzies me, it burns my guts.
Only those who know longing know how I suffer!*

Song to the Seals – Bantock

This piece is composed in 1930 and set to a poem by Harold Boulton. It is one of the two songs in *Songs of the Western Isles*. Bantock was a man of wide culture – a master of French, German, Persian and Arabic. In acknowledgment of his own Highland ancestry, he is passionate for all things Celtic. This piece depicts a lady calling out to the seals around the shore. The lyrical melody calls for a return to more pastoral times, where there is harmony between human and nature, in the midst of post-war tension. Quoting from a publication of the piece, “The refrain of this song was actually used recently on an Hebridean Island by a singer who thereby attracted a quantity of seals to gather round and listen intently to the singing.”

To Daisies – Quilter

To Daisies was composed by Quilter in 1906 as part of the song cycle *To Julia* set to the words of Robert Herrick. Herrick’s poetry urges the reader to live life to the fullest and cherish the time they have. He describes the fleeting life of flowers to bring out his point. In this piece, the singer tells the daisies to stay open until Julia falls asleep, and that the world would mean nothing to the singer when she finally drifts off.

Mausfallen-Sprüchlein – Wolf

This piece was written by Hugo Wolf on the 18th June 1882, a setting of a poem by Eduard Mörike. It does not belong to any larger work by Wolf: it was a whimsical piece he found sudden inspiration from. *Mausfallen-Sprüchlein* is sung by a child who, having walked around a mousetrap three times, was desperate to





see a mouse being caught. Wolf reflects childhood innocence and mischief which shows the audience that this piece is not to be taken seriously.

*Little guests, little house.
Dear Miss or Mister Mouse,
just boldly present yourself
tonight in the moonlight!
But shut the door tight behind you,
do you hear?
And be careful of your tail!
After supper we will sing,
After supper we will jump
and do a little dance;
Witt witt!
My old cat might dance too near to you!*

Ginny (double bass)

I have thoroughly enjoyed my time here at St Catherine's, particularly being involved in the Music Department, since I joined the Sixth Form in 2017. Although I am taught double bass at the Royal College of Music Junior Department by Caroline Emery, I have been involved in many musical endeavours at school such as the annual Gala Concert, the Carol Services held at Guildford Cathedral, and Choral Evensong at Winchester Cathedral to name but a few. A particular highlight was being Co-Musical Director of the Sixth Form Musical last year; conducting and teaching part of *Grease* alongside my talented friends has to be one of the proudest moments of my musical career thus far. St Catherine's helped to initiate my love of music from a young age when I attended the Prep School: another fond memory is performing 'Pinafore Pirates' as our Lower Three musical, in which I played Christopher, sharing that lead role alongside Claudia Shehadeh. The support of the Music Department has been phenomenal throughout my time here and I would like to express my gratitude and appreciation to everyone who has helped me along the way.





Double Bass Concerto: 2nd movement – Dittersdorf

Carl Ditters von Dittersdorf was an Austrian composer, violinist and silvologist (the study of forestry and forest ecology!). After some early composition of Italian opera buffa, he turned to writing German singspiele before composing concertos, symphonies, chamber music, cantatas and sacred music. His concerto in D major is his second concerto for double bass and is a beautiful, lyrical piece that allows the bass to sing and project its sonorous sound. The cadenza I am playing is written by Hanz Gruber and the writing shows off the bass's extensive timbral range and the player's technical ability.

Kicho – Piazzolla

Kicho Diaz was an Argentinian tango double bass player, and this piece was written as a tribute to him by Astor Piazzolla when he joined Piazzolla's first Quinteto in 1960. Piazzolla was a tango composer, bandoneon player and an arranger, and he was described as the 'world's foremost composer of tango music' by Stephen Holden, an American music critic. Piazzolla's *nuevo tango* was distinct from the traditional tango in its incorporation of elements of jazz, extended harmonies and dissonance, the use of counterpoint, and its ventures into extended compositional forms. The structure of *Kicho* is somewhat unusual, starting with a cadenza that explores some advanced techniques of the double bass before moving onto the core musical material of the tango.

INTERVAL

(15 minutes)





Sophie & Izumi (voice)

Izumi: Music has been a huge part of my time at St Catherine's, from playing the violin in Symphony Orchestra, to singing in all the school choirs and even learning the guitar. Singing has been the biggest aspect of my school musical career and, thanks to my singing teacher, Mrs Crocker, I have improved greatly and achieved my ARSM in Voice. There have been so many incredible memories made through music, namely performing a solo in the Carol Service this year, having the opportunity to arrange for and conduct House Music, and visiting Slovenia on the Music Tour. I am forever grateful to all the teachers who have made music at St Catherine's so enjoyable and I have definitely been inspired to continue singing throughout my life.

Sophie: Singing has been such big part of my time at St Catherine's. With the help of my teacher, Mrs Brown, and many other music teachers, I have greatly improved and gained so much confidence since U3, leading me to taking my diploma recently. From singing solos to being part of all the school choirs, a highlight for me has been singing Evensong in Winchester with Cantores, as well as singing the St Matthew Passion at the Royal Festival Hall. I had never sung in front of so many people, which was daunting, but an experience that I will remember forever. I would like to thank all of my teachers who have always encouraged and supported me in my endeavours. I have no doubt that I will continue singing in the future and am thankful for all of the opportunities I have had whilst I have been here.

Barcarolle – Offenbach

Barcarolle is a piece from Offenbach's opera *Tales of Hoffmann*. It was the last piece Offenbach composed before his death in 1880. The Barcarolle opens the third act of the opera and is set in Venice. The piece is traditionally sung by Venetian gondolier as he glides his way down the canal.





Isabella, Genevieve, Emily & Emily (piano)

Skyfall – Adkins & Epworth arr. Hayley

Adele released *Skyfall* in early October 2012 prior to the James Bond film of the same name. She co-wrote the song with its producer, Paul Epworth, and they won an Academy Award. It was also nominated for an Oscar, and the film's 007 star Daniel Craig apparently said he cried when he first heard it, saying it fitted the movie 'perfectly'. It is played this evening in an almost-as-glamorous arrangement for two pianos by the almost-as-glamorous Miss Hayley.

Caren & Rachel (percussion)

Caren: I started out as a flautist when I joined St Catherine's in 2014. I thoroughly enjoyed playing the flute and, with the help of Mrs Burt, I was able to achieve my Grade 7. I decided to take up percussion again in L5 and, thanks to Mr Young, I was often given opportunities to perform and encouraged to try something new. I even started learning to play the guitar. Playing with the Welsh Guards has definitely been a highlight and I hope to achieve a grade on the drum kit before I leave the School. I would like to thank my teachers for always encouraging me to take part in events and challenging me to do my best.

Rhythm in Our Time – Young

Rhythm in Our Time opens with a similar introduction to *Fanfare for the Common Man* as this is perfect to lock the drummers in with space and accuracy from the start. The duet then moves into covering a variety of styles in the world of drumming including Rock, Swing and Pop with a selection of varied dynamics from both players along the way. The piece comes to a close with a samba sequence creating a similar ensemble sound to a Samba Band.





Emily & Isabella (alto saxophone)

Emily: I have played the piano and saxophone throughout my time at St Catherine's achieving Grade 5 in both. I have also enjoyed playing in Jazz Band, particularly in the Jazz and Rock Concert.

Playing for Time – Stiles

Akin to the well-known weaving improvised duets of saxophonists Warne Marsh and Lee Konitz, the melody and harmony in *Playing for Time* are derived from standard jazz improvisation vocabulary and chord sequences. The intricate lines and harmonies utilise the same bebop voicings and scalistic choices that a soloist might employ while improvising, giving the piece a feeling of organic exploration.

Harriet (piano), Lizzy (vocals), Alicia (drums) & Anya (bass guitar)

Harriet: Since U3 I have enjoyed playing the piano both in and out of school; my lessons with Miss Hayley have always been something to look forward to and she enabled me to take the skills I learnt in lessons and apply them at home, allowing me to play songs for pleasure. I have played the piano in many concerts and events at St Catherine's, including Keyboard Sectional Concerts and the Gala Concert, and I have also enjoyed playing the flute in groups including Flute Choir and Wind Band.

Lizzy: I have enjoyed singing since St Catherine's Training Choir in Form 1. Since then, I have been in a lot of the choirs offered by the School, and have also taken music lessons since U3.

Alicia: Since taking up the drums in U4, I have loved every moment of it, especially how I have been able to get more involved in the House Music Competition throughout the years. My lessons with Mr Young have always been really enjoyable and I want to thank him for always encouraging me to stick with a piece, even when it seems that I will never be able to complete it.





Anya: I began playing guitar in the Prep School, and have carried on ever since. For many years in House Singing, I have been part of the band, allowing me to play in a group in a relaxed - ish! - atmosphere. Over the last few years, I have played bass and have attended a summer course for six years. I am happy to have the chance to perform in the Leavers' Recitals, as it gives me an opportunity to play a new instrument.

She Will Be Loved – Levine & Valentine

She Will Be Loved, a song from Maroon 5's debut album entitled *Songs About Jane*, was written by band members Adam Levine and James Valentine. Maroon 5 is an American pop rock band from Los Angeles, California, who have been active since 1994. *She Will Be Loved* was the second top-ten single from their debut album and is considered one of their most successful songs.

Christie (voice)

I joined St. Catherine's Sixth Form in 2017 and singing has always been my passion: I used to perform in a band back in Hong Kong. St. Catherine's has given me countless opportunities to participate in choirs and performances. I would like to thank my singing teacher Mrs Crocker for supporting and guiding me in such a short period of time to achieve my Grade 8 exam this term. Thank you also to Mr Greenfield for organizing such an amazing and memorable performance in the Winchester Cathedral with delicious food at the end. I am so thankful for my family's support, encouragement from teachers, and thoughtful friends for making such memorable times for me in St. Catherine's. I hope to continue singing at university... and, if not, singing in the shower is always an option.

Someone to watch over me – Gershwin

Someone to watch over me is a song from a musical *Oh, Kay!* composed by George Gershwin with lyrics by Ira Gershwin. The song details what could be unrequited desires for a romantic entanglement: the singer shares her feelings of needing someone to watch over her.





Imogen ('cello)

Music has been one of the things that defined my time at St Catherine's, from joining String Orchestra in U3 to Camerata in Sixth Form. Some highlights included playing in the *Sister Act* band, performing cello solos in the String Sectional Concert and being House Music Prefect. Every year, I have been in Cello Ensemble and a string quartet, alongside Fourth Form Choir and then Senior Choir. I am so grateful for the memories I have, such as the fun we had in GCSE Music lessons and my last Gala Concert, and I will take these forward into the future.

Londonderry Air – trad.

Londonderry Air is a sentimental Irish air which has been famously adapted into hymns and folk songs. It is also the unofficial regional anthem of Northern Ireland.

Isabella (alto saxophone)

Since joining St Catherine's in 2012, I have been a member of Wind Band, Concert Band, Jazz Band and Saxophone Ensemble. I particularly enjoyed the Music Tour to Slovenia in 2017, and getting to play with the Band of the Welsh Guards twice. It wasn't until L6 that I started performing solos and, with the encouragement of Miss Hayley and Mr Young, I performed at Jazz Café for the first time. Since then I have had many opportunities to play at different events such as the Snow Ball and Baby Cats Classics. The highlight of my music at St Catherine's has to be performing a solo at the Jazz and Rock Concert (on my 17th birthday!) as it was the first time I had performed to a large audience. I would never have been able to do this without the guidance of my amazing teacher Miss Potter, who has helped me develop my jazz playing and improvisation as well as my classical style. I cannot wait for the many opportunities that will come from university.

Scaramouche, Op. 165: II. Modéré – Milhaud

After hearing Jess Gillam playing *Scaramouche* at the Last Night of the Proms I knew I wanted to learn this. I have chosen to play the second movement tonight as it is very different to the other two movements.





Milhaud's *Scaramouche*, Op. 165, takes its name from the theatre *Scaramouche*, which specialised in productions aimed at children. In May 1937, Milhaud contributed some music to Charles Vildrac's adaptation of Molière's *Le Médecin Volant* (The Flying Doctor). Milhaud recycled two of the cues from *Le Médecin Volant* to form the outer movements of the suite *Scaramouche*, and for the slower middle movement extracted a piece written for Jules Superville's 1936 play *Bolivar*. *Modéré* (2nd movement) is graceful and understated, with a gentle, falling motion reminiscent of much popular music.

Darcie & Phoebe (flute)

Darcie: I have really enjoyed playing the flute throughout my time at St Catherine's since I joined in 2012. I have loved my music lessons with Mrs Burt who has taught me since U3, particularly achieving my diploma last year. Over the years I have been involved in several chamber groups and Symphony Orchestra, and I am very grateful for the many musical opportunities on offer at school, especially having the chance to perform in both formal and informal settings. One of my favourite memories has been playing in the orchestra for the production of *Sister Act* this year as it was a completely new experience and style of music for me. I would like to thank the Music Department and my flute teacher Mrs Burt for encouraging me to take part and supporting me throughout my time at School.

Phoebe: I have really enjoyed playing the flute in various ensembles whilst being at St Catherine's. Although I have lessons outside school, I have particularly loved being part of Flautissimo during my Sixth Form years, where I was able to play with some of my closest friends. I am really grateful for all the musical opportunities I have been given, from singing in choirs to playing in Concert Band, and I will look back on them fondly.

Valse des Fleurs – Ernesto Köhler

Valse des Fleurs is a flute duet composed by Ernesto Köhler (1849-1907), an Italian flautist and composer, widely regarded as one of the best flautists of his era. Initially taught by his father, who was also a professional flautist, he held





orchestral positions in Vienna and St Petersburg. He wrote over 100 works for the flute, including a popular tutor book, as well as an opera and several ballets. Köhler's *Valse des Fleurs* has been enjoyed by audiences for more than a century. A fanfare calls out the start of this piece, leading into a series of waltzes in various keys, reminiscent of the Viennese ballroom.

Denise (violin)

I started playing the violin at a young age, but only gained confidence in performing and playing in front of people since coming to St Catherine's. After having violin lessons with Mr Sutton, achieving Grade 7 violin in 2018, and joining various music ensembles, such as Symphony Orchestra and Camerata, I feel that both my violin and teamwork skills have improved. I have really enjoyed playing music with my friends, particularly in the Sixth Form Musical, House Music and the Association Concert. I am not sure whether I will still have the chance to continue playing the violin at university, hence I truly cherish these memories of playing music with my friends in St Catherine's. I would like to thank the Music Department for giving me opportunities to take part in music events and all the teachers who have taught me to be a better musician throughout my five years at St Catherine's.

Carrying You from Laputa: Castle in the Sky – Hisaishi

Carrying You is a song composed by Joe Hisaishi for the Studio Ghibli animated movie *Castle in the Sky* in 1986. This movie was based on *Gulliver's Travels* by Jonathan Swift in 1726, and is set on Laputa, a mysterious flying island. It is about the adventure of a young girl, Sheeta, who is attacked by air pirates as they are searching for Sheeta's blue crystal pendant, which keeps the Laputa aloft, and Patsu, who saved her from falling from an airship.

Rachel (xylophone)

Music has been a big part of my time at St Catherine's since I joined in 2014. I joined different choirs and bands, and was involved in three musicals – *West Side Story*, *Grease* and *Sister Act*. (I can't imagine how boring my life would be if I





hadn't taken up percussion in U4!) My favourite musical memories would be the three musicals that I played in, and the Jazz and Rock concerts that I attended. The musicals that we have done really improved my sight-reading and time-keeping skills. In Jazz and Rock concerts, I played many songs with different musical styles with Jazz Band, which really stretches my understanding of them. I hope to continue my drumming at university, possibly starting a small band with some of my future friends as well! I would like to thank Mr Young and all the other music staff for supporting me through my time here.

The Joyful Skeleton – Lemon

The Joyful Skeleton is one of many descriptive and entertaining xylophone solos written by W. G. Lemon for military band. This particular solo is a firm favourite on any concert programme featuring the xylophone and was also featured many times on the radio BBC light music programmes. On occasions it has been known to be performed by four xylophonists in the dark with the players wearing skeleton suits illuminated with UV lights which adds great effect to the piece. However, tonight there will be no skeleton suits. Therefore, let your imagination wander and picture, as it says in the title, *The Joyful Skeleton*.

U6 Choir

**Isabella (conductor), Emily (piano),
Ginny (double bass), Rachel (drum kit)**

We go together – Jacobs & Casey

Grease is a 1971 musical by Jim Jacobs and Warren Casey which was later made into a film in 1978. The title comes from the 1950s United States working-class youth subculture known as greasers. The musical itself is set in 1959 at fictional Rydell High School and follows the lives of ten teenagers as they navigate the complexities of peer pressure, politics, personal core values, and love. It is an energetic musical with infectiously catchy songs and an ode to young love that never gets old. *We go Together* is the last song of both the movie and the musical and is sung by the entire cast, as the Senior class celebrates their graduation at a funfair on the school grounds. The song itself is saying that they, the core group,





are always bonded and will always be friends, and this is why we chose this song as we felt that the experience of doing *Grease* really bonded us as a year. We loved performing the whole musical last year, and we hope you enjoy tonight's rendition!

As a year group, we have had such a fantastic time at School. We want to enable other girls, who would not otherwise be able to attend St Catherine's, to have the same opportunities. Tonight, we are raising money for the Leavers' Fund, and everything will go towards Sixth Form Bursaries. Thank you, and we hope that you have enjoyed this evening's performances.

Accompanists

Mr Duncan Appleby, Mrs Laura Brown, Mrs Denise Burt, Mrs Vanessa Crocker,
Miss Elizabeth Hayley, Mr Don Lloyd, Mr Ian Young, Mr Matthew Greenfield





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