



# **SENIOR SUMMER CONCERT**

Friday 3<sup>rd</sup> May, 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.*





# Symphony Orchestra

Violin: Isabella

Director: Donald Lloyd

## Romance for Violin and Orchestra

**Dvořák**

Antonín Dvořák was born in 1841 in Bohemia. From 1857 to 1859 he studied music in Prague, after which he became a professional viola player in the orchestra of the Prague National Theatre. Here he played in the first performance of Smetana's *The Bartered Bride* under the baton of the composer himself, and it was around this time he too began to establish himself as a composer.

The *Romance* in F minor takes much of its material from Dvořák's String Quartet in F minor which was composed in 1873. A version for violin and piano was completed in 1877 and the version for violin and orchestra was published in 1879. The orchestral version is not an arrangement of the quartet movement but rather a free reworking of the same ideas. Dvořák recognised that he had written a great piece and wanted to get the most out of it. The work is built out of two linked ideas; the first is a song like melody, heard high on the violins at the outset, and then freely elaborated by the soloist who plays melodic patterns around the other orchestral players. The second idea is again a romantic melody, with the soloist soaring high above a running orchestral accompaniment.

The romance is a highly characteristic work, combining Dvořák's deep understanding of classical form and romantic harmony with beautiful flowing Slavonic melody. The reworking of the piece from the string quartet movement into a romance was done at a time of great tragedy in his life. In 1877 he lost three of his children, one pre-natal, one through an accident and the third to smallpox. Perhaps these events contributed to the emotional intensity of the work, the rending harmonies and the lyrical beauty of the violin writing.

## Farandole

**Bizet**

Georges Bizet was born in 1838 in Paris. *Farandole* is the finale of Bizet's *L'Arlésienne* ("The Girl from Arles") Suite No. 2, and was composed as incidental





music to Alphonse Daudet's play of the same name. The play (a tragicomedy) is set in a small village in south eastern France and focuses on a young peasant who is driven to suicide after discovering the infidelity of his bride to be. The *Farandole* is a celebratory folk dance led by the most recently married couple – ironic, considering the play's tragic conclusion.

The melody of *Farandole* originated from a motif of a popular French Christmas song dating back to the 13th century. The *Farandole* begins with a stately opening theme which is heard in canon. The flute then leads us into a lively dance, after which the two themes are played simultaneously towards an ever-exciting conclusion.

## **Brass Ensemble**

**Director: Ian Young**

### **Mambo No. 5**

**Prado arr. Thorne**

*Mambo No 5* was written in 1949 in the style of Latin Jazz. It was a huge hit for Pérez Prado (aka The King of Mambo) and his band, being popular in many dance halls all over the world. The tune has been used for a number of TV advertisements and other programmes along the way. In 1998 it was used for the popular Guinness advertisement and in 2000 it was chosen to be the theme song for the Democratic National Convention. However, the plan was scrapped due to the possibility of people associating the song's lyrics and the Monica Lewinsky scandal with the chorus "A little bit of Monica in my life".

In 2001, BBC records released a novelty version of the song sung by Neil Morrisey, who provided the voice for the children's television show *Bob the Builder*. This cover made radical changes to the lyrics to fit the theme of the show, making numerous references to construction, repairs and roadway maintenance, as well as the show's characters, who provided the background vocals.





Tonight, we perform the instrumental version arranged for the Brass Ensemble with the addition of piano and drum kit.

## Senior Chamber Choir

Director: Catherine Olver

### La Lluvia

### Hatfield

Scored for four-part upper voice choir and percussion, *La Lluvia* is inspired by a panpipe riff from Ecuador. Hatfield's version of this riff takes the form of a simple B minor triad which acts as the primary ostinato for the piece. Indeed, it is fragmented into smaller motifs and dispersed across different voice parts to create a truly organic musical composition.

Listeners will notice that dynamics are created seamlessly out of Hatfield's addition and omission of voice parts and the natural rise and fall of the core melody, but the non-stop rhythmic drive cannot go unnoticed. Akin to his popular *Las Amarillas* – a vivacious arrangement of a traditional Mexican folk song – *La Lluvia* is driven by its percussive forces, not just in Hatfield's choice of instrumentation but also in his choice of unconventional expression markings (for example, he indicates that the beginning should be sung as if "with a stomach full of soda water"). *La Lluvia*, therefore, represents yet another masterpiece by this composer where the musical elements work together in perfect harmony to depict a story and, in this case, an impressively vivid soundscape of "La Lluvia" ("The Rain").





## Donizetti Trio

Flute: Phoebe

Bassoon: Connie

Piano: Ginny

### Trio for Flute, Bassoon and Piano in F major

Donizetti

Donizetti is most renowned as an operatic composer, but he did write a number of instrumental works including this delightful instrumental trio. It was composed early on in his life and consists of two movements: a *Larghetto* followed by *Allegro*. This evening the trio are performing the first movement, and the influence of Donizetti's operatic style can be heard in the melodic writing. Imagine the piano as the orchestra, and the bassoon and flute as the male and female protagonists as they 'sing' two Italianate arias to you.

## Camerata

French Horn: Genevieve

Director: Silja Loya

### Horn Concerto No. 2 in E flat major: I. *Allegro maestoso*

Mozart

Wolfgang Amadeus Mozart wrote four horn concertos in the last decade of his life, as an independent musician with economic difficulties. Despite the limitations of the natural horn, Mozart has managed to develop melodic lines beautifully and freely within those technical limitations. These concertos were dedicated to Joseph Ignaz Leitzgeb (1732-1811), a virtuoso horn player of the time and a great friend of Mozart and his family. Mozart cared very much for his lifelong friend, yet Leitzgeb often became the victim of Mozart's jokes; however, since Mozart was writing for him, he quietly submitted. Legend has it that Leitzgeb had agreed to being locked up in Mozart's room while he composed, after which he inscribed at the top of K.417 the following dedication in blue, red and green crayons: 'Wolfgang Amadé Mozart has taken pity on Leitzgeb, ass, ox, and fool, in Vienna on 27th May 1783.'

This concerto consists of three movements, the first of which is being performed this evening. This movement begins the concerto with broad melodies well suited





to the rich and noble sonority of the French horn. The energetic first subject is contrasted by a lyrical and melancholic second subject. This movement demands both effortless breath control and considerable agility from the soloist. The trills, the exploitation of the instrument's low range, and the presence of a nearly two-octave jump, confirm its place in the challenging repertoire for the instrument.

### **Serenade for Strings in E minor: I. *Allegro piacevole***

**Elgar**

Elgar's much-loved *Serenade for Strings* is amongst his earliest works or, to be exact, a reworking of a youthful work that he had started in 1888. It was first performed in 1892 by the Worcester Ladies' Orchestral Class, one of whom has reputedly remarked, "he is always writing these things and trying them out on us." The 'trial' turned out to be a perfect orchestral gem in three short movements, giving a more ambitious structural coherence to the mature style already achieved in *Salut d'amour*. The first movement opens with a peaceful folk-like tune in 6/8, establishing the pastoral atmosphere that will pervade the entire work, and weaving together themes in minor and major modes in smooth succession.

Much later in life, Elgar singled out the *Serenade* as his favourite work, and included it as one of his last gramophone recordings the year before he died. The work remains among the most frequently performed of all his music.

## **Jazz Band**

**Director: Ian Young**

### **Oye Coma Va**

**Puento arr. Murtha**

*Oye Coma Va* is a song written in 1962 by Latin and mambo musician Tito Puento. Mexican/American rock group Santana's rendition further popularised the song with their distinctive trademark sound. The title comes from the first words, which can be translated as "listen to how (it) goes" or "Hey, how is it going". Tonight's arrangement has been an experience for the band to play in the style





of a Cha Cha, which the band has enjoyed. We are going to feature two soloists from the band during the piece, Sophia on alto saxophone and Ginny on trumpet.

## **This is Me**

**Pasek & Paul**

Originally performed by Keala Settle for the hit movie *The Greatest Showman*, this rock anthem is a showstopper for both band and vocalist. Following the film's global release, the song charted within the top 5 in the United Kingdom, the top 10 in Australia, Ireland, Malaysia, and South Korea and the top 20 in Belgium (Flanders) and New Zealand. Tonight, we feature Isabella as our guest vocalist with the Jazz Band.

## **INTERVAL**

(15 minutes)

## **Concert Band**

**Director: Ian Young**

### **Theme from Lawrence of Arabia**

**Jarre arr. Reed**

The story is set during the First World War where Lawrence is a misfit British Army Lieutenant, notable for his insolence and education. Due to his knowledge of the native Bedouin tribes, British Lieutenant T.E. Lawrence (Peter O' Toole) is sent to Arabia to find Prince Faisal (Sir Alec Guinness) and serve as a liaison officer between the Arabs and the British in their fight against the Turks. With the aid of native Sharif Ali (Omar Sharif), Lawrence rebels against the orders of his superior officers and strikes on a daring camel journey across the harsh desert to attack a well-protected Turkish port.

The theme from *Lawrence of Arabia* consists of two main ideas: the Arabian motif, with its blazing colour and almost barbaric effects, and the Lawrence







theme, a haunting and poignant melody that reflects both his love of the desert and his internal psychological conflicts.

### **Theme from Spiderman**

### **Webster & Harris arr. Bocook**

*Spiderman* is the theme song of the 1967 cartoon show, composed by Paul Webster and Robert 'Bob' Harris. The original song was recorded at RCA studios in Toronto (where the cartoon was also produced) and featured twelve singers, members of the Billy Vann Singers and the Laurie Bower Singing group, who added the musical backing track supplied by the RCA studios, New York. The singers were paid only for the session and have had no residuals from its use ever since then. Millions of fans know the familiar theme from the original *Spiderman* TV series, which is also featured in the new blockbuster movie.

The Concert Band have enjoyed working on these two contrasting pieces and look forward to performing them for you this evening.

## **Izumi & Sophie**

### **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 a Venetian gondolier as he glides his way down the canal.





# Mendelssohn Trio

Violin: Icy

'Cello: Annabel

Piano: Annie

## Piano Trio No. 1 in D minor

Mendelssohn

Felix Mendelssohn's *Piano Trio No. 1 in D minor*, Op.49 was completed in September 1839 and published the following year. The work is scored for a standard piano trio consisting of violin, cello and piano. The trio is one of Mendelssohn's most popular chamber works and is recognized as one of his greatest along with his *Octet*, Op.20.

During the initial composition of the work, Mendelssohn took the advice of fellow composer Ferdinand Hiller to revise the piano part. Hiller was a long-time friend of Liszt and Chopin, and was 'thoroughly accustomed to the richness of passages which marked the new pianoforte school'. The result of Hiller's suggestions was that Mendelssohn rewrote the entire piano part, making it less conventional in style – and, no doubt, much more difficult to play. The revised version was also in a more romantic, Schumann-esque style, with the piano given a more important role in the trio. Indeed, the revised piece was reviewed by Schumann, who declared Mendelssohn to be "the Mozart of the nineteenth century, the brightest musician, who most clearly understands the contradictions of the age and is the first to reconcile them."

The piano introduces the second movement, with the eight-bar melody in the right hand and the accompaniment divided between the hands, as in a number of Mendelssohn's *Songs without Words*. Below this, the bass line in the piano moves methodically, carefully balancing with the accompaniment and the melody. After the piano plays the main theme, the violin repeats it with a counterpoint played on the cello.

The contrasting middle section is filled with melancholy gestures and a pulsing triplet accompaniment; the return of the opening material in the violin's high register over cello accompaniment is one of the Trio's many highlights.





## Rachel

### 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*.

## Cantores

Director: Matthew Greenfield

### For Good

Schwartz arr. Poquiz

*For Good* appears towards the end of Schwartz's 2003 musical, *Wicked*, and is one of the most well-known numbers of the show. It is sung as a duet between Elphaba (the Wicked Witch of the West) and Glinda (the Good Witch of the South) as they bid each other farewell. The title phrase deliberately has two meanings within the lyrics: through knowing each other, the witches have been changed both 'for the better' and 'forever'. As they sing together this evening for the last time, I hope the girls in Cantores feel the same!

In this a cappella (unaccompanied) vocal arrangement, the melody lies predominantly within the first alto line, with the other parts providing gentle accompaniment or an occasional soaring descant in the upper sopranos. Unison – where all voices sing identical music – is used in short bursts for emphasis before the parts melt away into harmony. The music gains momentum throughout, with two key changes in quick succession, before concluding with the serenity of its opening motif.





# Senior Choir

Director: Matthew Greenfield

## Boogie Woogie Bugle Boy

Raye & Prince arr. Lojeski

Recorded by The Andrews Sisters in early 1941, *Boogie Woogie Bugle Boy* is one of the most iconic World War Two songs to come from America, although it was written, recorded, and featured in a film (*Buck Privates*, starring Abbott and Costello) before America had even entered combat. The song was used as a recruitment campaign for the American troops, and was a great hit by the time America entered the war.

*Boogie Woogie Bugle Boy* tells the story of a renowned bugler from Chicago, who is drafted into the army. His musical duties include playing the Reveille (the traditional wake-up call), which “really brought him down because he couldn’t jam.” Fortunately, the Captain of Company B is sympathetic to his frustration and assembles a band to accompany him, because “he can’t play a note unless the bass and guitar is playing with him...”

