



**St Catherine's**  
BRAMLEY

**MIDDLE SCHOOL  
SUMMER CONCERT**

Friday 21<sup>st</sup> June, 2019  
7.00pm

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.*





## Woodwind and Brass Ensemble

Director: Denise Burt

### Crown Imperial

Walton arr. Bocoock

William Walton composed his *Crown Imperial* for performance at the Coronation of King Edward VIII, which was scheduled for the 12th May 1937. However, due to the dramatic abdication of Edward, it was in fact performed at the Coronation of the new monarch, King George VI, which took place on the same scheduled date. The march became popular immediately, and arrangements for piano solo, organ, small orchestra and military band were all published within a year. It has been used at many royal events since, most notably the Coronation of Queen Elizabeth II in 1953 and as the recessional piece in the wedding of Prince William and Catherine Middleton in 2011. The first section has a quiet but rhythmic opening which gradually builds to a majestic climax. This is followed by a broad and stately melody which is typically English in style.

## String Orchestra

Director: Silja Loya

### Halling – Folk Dance

Grieg arr. Stone

Composer Edvard Grieg, the icon of Norwegian music, left his home in Bergen, Norway, to study at the conservatory in Leipzig. Despite being diagnosed with a form of tuberculosis, which left him with only one functioning lung, Grieg graduated from the conservatory in 1862. The composer had an intense desire to develop a national style of composition but recognised the importance of becoming well versed in the work of the European masters, and consequently relocated to Copenhagen. He wrote in the Romantic tradition with, in his own words, the determination to “create a national form of music, which could give the Norwegian people an identity.” Grieg admired his literary contemporaries and collaborated with Henrik Ibsen; Grieg supplied incidental music to Ibsen’s *Peer Gynt* and the premiere was performed to critical acclaim. Other famous





works by Grieg are his Piano Concerto and *Holberg Suite* for string orchestra. The piece we perform today is a Norwegian song, originally for solo piano.

## **Eastern Dance**

## **Woodhouse**

Charles Woodhouse became a very experienced violinist and played in various London orchestras including the Royal Philharmonic, the London Symphony and at the Royal Opera House, Covent Garden. He was also a composer and arranger and wrote a large quantity of music for young musicians, which included *Eastern Dance*.

# **Middle Chamber Choir**

**Director: Elizabeth Bathurst**

## **Feelin' Good**

## **Bricusse & Newley arr. Hussey**

Originally written for the musical *The Roar of the Greasepaint - The Smell of the Crowd*, *Feelin' Good* is synonymous with both Nina Simone and Michael Bublé. Simone's cover has been sampled by numerous artists as well as appearing in various movie soundtracks. Bublé's track is widely played and his cover has been used in television adverts.

This arrangement passes the main melody around three parts, accompanied by vocal harmonies that play on a cappella vocal techniques, mimicking instruments. The slightly lazy, summer feel is given by the lilting compound time signature which is maintained by continuous triplet quavers. Solo sections allow for slightly freer rhythm and occasionally some scat style singing; listen out for our U4 singers at these points.





## Woodwind Quintet

Director: Denise Burt

### **Waltz and Polka from Five Dances for Woodwind Quintet** Agay

Born in Hungary in 1912, Denes Agay studied piano and composition at the Liszt Academy in Budapest. By 1939 he had migrated to the USA, where he earned an international reputation as a piano teacher and writer. He arranged these dances for wind quintet in the 1950s – while they are easy to listen to, they are certainly not easy to play! Tonight the quintet will play two of the five dances, a romantic Waltz and a lively Polka.

## Annabel – ‘Cello

### **Romance for Cello and Piano** Fauré

The French composer Gabriel Fauré (1845–1924) wrote in many genres, including songs, chamber music, orchestral pieces and choral works. Fauré’s musical language bridged a gap between 19th-century Romanticism and the music that appeared with the new century music. *Romance* was originally composed as the *Andante for Cello and Organ* but was re-scored in 1894 and premiered that year in Geneva with Fauré playing the piano part.

## Middle Cantores

Director: Catherine Olver

### **Nella Fantasia** Morricone arr. Snyder

Based on Morricone’s famous composition *Gabriel’s Oboe*, *Nella Fantasia* (“In my Fantasy”) is an Italian song that was first released in 1998 by Sarah Brightman. Since then, it has been covered by many classical artists. This evening’s





performance is an arrangement by American choral composer Audrey Snyder and was first recorded by the male quartet *Il Divo*.

The composition is scored in four parts for upper voices and gives equal prominence to every voice part. Although opportunity for modulation is minimal, this composition boasts a lush harmonic palette through the use of suspensions in the inner voices. Coupled with this are Snyder's subtle changes in texture and sensitive groupings of voice parts, all of which work in perfect harmony to highlight the emotional content of the lyrics in an understated yet powerful guise.

## Ruby – Double Bass

### **The Bull Steps Out**

**Hester**

Norman Hester was born in March 1907 in Chorlton, Lancashire, and joined the music profession as a double bass player when he was seventeen. During the 1960s, Norman was an active freelance player, working as an extra bass player with the London symphony orchestras, including the BBC. Quite when *The Bull Steps Out* was written is not certain, but it was published a year before he died in 2000.

## Cello Ensemble

**Director: Miguel Calvo**

### **City of Stars from *La La Land***

**Hurwitz arr. Calvo**

Sunset. Hermosa Beach, California. Sebastian (Ryan Gosling) is a struggling jazz pianist who is falling in love with Mia (Emma Stone) a struggling actor and writer. Both are dreamers, hoping for their big break. Sebastian dances on the pier at Hermosa Beach, taking a bemused elderly woman he encounters for a twirl. The scene changes and we see Mia and Sebastian in their apartment where the two continue the song as he accompanies on piano. Unusually for a film, in *La La Land*





the actors sang their own parts. Neither are professional musicians and this slightly rough-around-the-edges quality to their songs gives a warm authenticity to the film.

*City of Stars* won an Academy Award and a Golden Globe Award for Best Original Song. Justin Hurwitz, the composer, said that he was trying to give the song a hopeful and melancholy feel at the same time. You can listen out for this as he alternates between major and minor cadences throughout the song.

## Flute Choir

**Director: Denise Burt**

### **You've got to Pick a Pocket or Two**

**Bart arr. Orriss**

*You've got to Pick a Pocket or Two* is one of the more memorable songs from the award winning musical *Oliver!*, written by the London-born composer Lionel Bart (1930-1999). The show is an adaptation of the famous Charles Dickens novel *Oliver Twist* and first opened in the West End in 1960, before appearing on the big screen in 1968. In this entertaining arrangement for flute choir, the famous tunes scuttle between each part with the alto flute having a prominent solo section in the middle of the piece.

## Intermediate Jazz Band

**Director: Elizabeth Hayley**

### **Perdido**

**Tizol arr. Hayley**

What do a beach and a river in Alabama, an oil platform, and a street in New Orleans have in common? They all bear the name *Perdido*. The jazz standard was composed by Juan Tizol and recorded in December 1941 by Duke Ellington. A few months later, in early 1942, Ellington's band made the first 'official' recording which also featured Tizol (who was a member of the famous ensemble as a





trombonist). It was not until 1944 that lyrics were written – by Drake and Lengsfelder – and the song went on to be made even more famous by jazz legends such as Ella Fitzgerald, Dinah Washington and Sarah Vaughan. This particular arrangement was written by Miss Hayley especially for *The Snazzy Jazzies* – St Catherine’s legendary Prep Jazz Band – who are joined this evening by several Middle School girls to form the Intermediate Jazz Band.

## INTERVAL

(15 minutes)

## Intermediate Orchestra

**Director: Donald Lloyd**

### **Mars, the Bringer of War from *The Planets***

**Holst arr. Glynn**

Gustav Holst (1874-1934) was an English composer, best known for his orchestral suite *The Planets*. He studied at the Royal College of Music under Charles Villiers Stanford, and later became a teacher and for many years was the Musical Director of St Paul’s Girls’ school. Holst’s works were played frequently in the early years of the 20th century, but it was not until the international success of *The Planets* in the years immediately after the First World War that he became a well-known composer.

*The Planets*, Op. 32 is a seven-movement orchestral suite written between 1914 and 1916 and first performed in 1920. Each movement is named after a planet of the solar system and its corresponding astrological character as defined by the composer. Holst wrote: “*These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names.*”







The association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror). Holst's *Mars* is a fierce, remorseless allegro. It creates unease by using a brutal rhythmic figure of five beats relentlessly hammered out. The main theme moves in chromatic steps within the relentlessness created by both time signature and tempo. Mars is insensitive to death as it is to life, but the real subject of this work is War. In his music Holst re-created the senseless, mechanised horror that is War. There is no glory, heroism or tragedy, just the constant and moving unease created by this dark, foreboding music.

## Fourth Form Choir

**Director: Matthew Greenfield**

### Medley from *Les Misérables*

**Schönberg arr. Lojeski**

First performed in Paris in 1980, *Les Misérables* was brought to London in 1985 where it has remained ever since, making it the longest-running West End musical. The production is being updated later this year in preparation for next year's 25th anniversary.

Based on the novel of the same name by Victor Hugo, *Les Misérables* is set in early 19th-century France and tells the story of Jean Valjean, a French peasant, who seeks redemption after serving nineteen years in prison for stealing a loaf of bread. Valjean breaks his parole and assumes a new identity, becoming the mayor of his town and a wealthy factory owner, but his identity is discovered and he is pursued by a police Inspector named Javert.

This medley arranged for upper voices joins together a number of Schönberg's famous songs from the musical.





## Harp Ensemble

Director: Luisa Cordell

### Triptic Dance

### Beauchamp

Pierre Beauchamp (1631-1705) was a French composer, choreographer and dancer. He was most-likely the inventor of Beauchamp Feuillet notation, a system of dance notation used in Baroque dance.

‘Triptic’ is a word used to describe a work in three parts, whether it be a picture in three panels or a piece of music written for three parts. Triptic Dance is an example of Beauchamp’s efforts to combine composition, music and dance.

## Lower Strings Ensemble

Director: Miguel Calvo

### Fanfare for the Common Man

### Copland arr. Johnstone/Calvo

The American composer, Aaron Copland, is known for developing an ‘American sound’ for orchestral music, easy to take in, with melodies that are rooted in popular music. You can hear that sound in the soaring tune he wrote for *Fanfare for the Common Man*.

The piece was originally commissioned by the British conductor Eugene Goossens for the Cincinnati Symphony Orchestra. The United States had joined World War Two in December 1941 and Goossens commissioned ten fanfares to honour members of the armed forces. Copland’s *Fanfare* is the only one of these ten that is still played regularly today. It was written for percussion and brass and was premiered on 12 March 1942, just a few days before Income Tax day. Goossens and Copland joked that it was very appropriate to honour the common man at tax time!

*Fanfare for the Common Man* has been played and arranged for a number of important occasions. The arrangement we are playing today is for cellos, double





bass and percussion and is based on an arrangement by British cellist David Johnstone, who is Principal Cello of the *Orquesta Sinfónica de Navarra* in Pamplona, Spain.

## Wind Band

**Director: Denise Burt**

### **Songs of The Carpenters**

The Carpenters were one of the biggest-selling American musical acts of all time. Between 1970 and 1984, brother and sister Richard and Karen Carpenter had seventeen top-20 hits, including *Yesterday Once More* and *Close to You*. They achieved ten gold singles, nine gold albums, one multi-platinum album and three Grammy awards. Karen's unique, velvety voice and Richard's airy melodies and meticulously crafted arrangements stood in direct contrast to the louder, wilder rock music dominating the rest of the charts at the time, yet they became immensely popular, selling more than 100 million records.

Wind Band are going to perform a mini medley of two of The Carpenters' most famous hits: *We've Only Just Begun* and *Rainy Days and Mondays*. Listen out for the trumpet and saxophones singing out the tune and, if you are of a certain age, let yourself be transported back to 1970s!

## Junior Camerata

**Director: Silja Loya**

### **Trojka from Lieutenant Kijé Suite**

Prokofiev's music was originally written to accompany the film *Lieutenant Kijé*, produced in Leningrad (now St Petersburg) in 1934. It was his first attempt at film music and his first commission. Prokofiev had been based in Paris for almost a decade and had a reputation for experimentation and dissonance, characteristics

### **Prokofiev arr. Lavender**





at odds with the cultural norms of the Soviet Union. By early 1933, however, Prokofiev was anxious to return to his homeland, and saw the film commission as an opportunity to write music in a more popular and accessible style. After the film's successful release, the five-movement *Kijé* suite was first performed in December 1934, and quickly became part of the international concert repertoire. It has remained one of the composer's best-known and most frequently recorded works. Sleigh bells and rapid pizzicato strings are combined to give the impression of a fast winter's journey by means of the *trojka*, a traditional Russian three-horse sled. This music is often heard at Christmas time but here we are playing it right in the middle of summer!

