



St Catherine's
BRAMLEY

**ST CATHERINE'S DAY
GALA CONCERT**

Friday 22nd November, 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.

“Education is not the filling of a pail, but the lighting of a fire.” William Butler Yeats

As we come together once more as a school community to enjoy this spectacular gala performance we witness at first hand the lighting of a musical fire. Many girls who play and sing tonight will continue to enjoy the warmth of this fire throughout their lives... during their time at St Catherine's, at university, at home and with their families.

If your daughter is currently enjoying all that a St Catherine's education offers, then you too can 'light a fire' by giving another girl a chance to be inspired by exceptional teachers; find and develop her interests; believe in her own ability and fulfil her potential.

Giving an education to a girl of great potential, but without financial means, changes her life and creates a more diverse school community. More widely, it contributes to the long-term social mobility of a family and changes the world as educated women take their place in society.

“Mine is just one journey, set in train by generous donors two decades ago. You, in giving to the Bursary Fund today, are influencing many more journeys and giving individual girls the chance to fulfil their potential both in school and after school.”

Pietra, Class of 2002, Former First Artist of the The Royal Ballet 2003-2005, Director of Sisters Grimm Ltd, a global ballet production company.

All gifts, large and small, make a difference. With your gift we may have the opportunity to fund more girls at St Catherine's. Do please consider your support of bursary programme at St Catherine's and if you would like to talk more please contact Pippa Carte, Director of Development at pippa.carte@stcatherines.info or call on 01483 899754.

Thank you.





Concert Band

Director: Ian Young

The Lion King

John/Zimmer arr. Higgins

The Lion King is a 1994 American animated musical film produced by Walt Disney Feature Animation and released by Walt Disney Pictures. It is the 32nd Disney animated feature film, and the fifth animated film produced during a period known as the Disney Renaissance. *The Lion King* was directed by Roger Allers and Rob Minkoff, produced by Don Hahn, and has a screenplay credited to Irene Mecchi, Jonathan Roberts, and Linda Woolverton. Its original songs were written by composer Elton John and lyricist Tim Rice, with a score by Hans Zimmer.

The story takes place in a kingdom of lions in Africa and was influenced by the Biblical stories of Joseph and Moses, and William Shakespeare's *Hamlet*. Simba idolises his father, King Mufasa, and takes to heart his own royal destiny on the plains of Africa. But not everyone in the kingdom celebrates the new cub's arrival. Scar, Mufasa's brother and former heir to the throne has plans of his own. The battle for Pride Rock is soon ravaged with betrayal, tragedy and drama, ultimately resulting in Simba's exile. With help from a curious pair of newfound friends, Simba must figure out how to grow up and take back what is rightfully his.

The Lion King is a wonderful medley featuring music composed especially for the stage show as well as some of the original classics. The Broadway production of *The Lion King* has become an enduring favourite all over the world, and this arrangement for concert band will no doubt get your feet tapping this evening! The band have very much enjoyed preparing this selection and hope you enjoy their performance. This arrangement includes *They Live In You*, *Hakuna Matata*, *Can You Feel The Love Tonight*, *King of Pride Rock* and *Circle of Life*.





Middle Chamber Choir

Director: Catherine Olver

Fix You

Martin arr. Lawson

Released in 2005 by Coldplay, *Fix You* has become a popular hit internationally, having stayed in the UK charts for 122 weeks. Tonight we will be performing Lawson's arrangement for upper voices. With instrumentation stripped down to a simple chordal piano accompaniment, Lawson allows for the main interest to reside in the vocal parts. Indeed, his presentation of the melody is never predictable as he frequently alters the vocal texture and sets the melody in different voice parts, thus giving equal importance to each. The composition reaches its climax with a first soprano descant soaring above the words "tears stream" before calm is restored with the departing statement of "Lights will guide you home and ignite your bones. And I will try to fix you".

Senior Chamber Choir

Director: Catherine Olver

Malagueña from Suite de Lorca

Rautavaara

Composed in 1973 by the Finnish composer Rautavaara, *Suite de Lorca* clearly emulates his love for the poetry of Federico García Lorca. The suite contains four movements – *Canción de jinete* (Riding Song), *El grito* (The Scream), *La luna asoma* (The Moon Appears), and *Malagueña* (From Malaga) – all of which evoke different nationalities in terms of their musical features. Interestingly, *Malagueña* is the only piece that adopts any kind of Spanish idiom. Following a dramatic opening statement, the harmony meanders along in parallel chords which are believed to represent the strumming of a Spanish guitar. Amidst this texture lies a relentless ostinato on the text "la muerte entra y sale de la taberna" (*death enters and leaves the tavern*) before all voice parts reunite in a climactic ending.





Brass Ensemble

Director: Ian Young

A Groovy Kind of Love

A Groovy Kind of Love is a song written Tony Wine (a 17 year old high school student) and Bayer Sager (a 22 year old school teacher) and is based on a melody by the classical composer Muzio Clementi, coming from the final movement of his Sonata in G minor, Op.36, No.5. This piece has been recorded by various artists, with the Mindbenders and Phil Collins releasing very successful versions. Tonight's arrangement features the Brass Ensemble augmented with bass guitar and drum kit.

Wine & Sager arr. Kingston

Fourth Form Choir

Director: Matthew Greenfield

Fly Me to the Moon

Written in 1954, *Fly Me to the Moon* originally took its title from another line in the song – *In Other Words*. Howard's publisher tried to encourage him to change the line "Fly me to the moon" to "Take me to the moon" but Howard refused and this line later became the better-known title. The song was first recorded by Kaye Ballard, but has been performed by many other artists since, with Frank Sinatra's version of Quincy Jones' arrangement perhaps one of the most well-known.

Howard arr. Arch

Howard originally wrote the melody in 3/4 (waltz) time, but it was Jones' arrangement that changed it to 4/4, as with the version that you hear performed tonight. This arrangement for upper voices takes further liberties with the rhythm throughout, and you will see a number of other embellishments that Fourth Form Choir have added!





Wind Band

Director: Denise Burt

A Million Dreams

Pasek & Paul arr. Brown

Written in 2017 for the musical *The Greatest Showman*, this showstopper is an inspirational song about making your dreams come true. Michael Brown's arrangement features a variety of textures and scoring, from soft delicate passages to the powerful full chorus. It is very dramatic and nicely paced with solo passages for the different sections in the band. Wind Band have thoroughly enjoyed learning this popular piece this term.

String Orchestra

Director: Silja Loya

Groovy Strings from Suite & Light

Osborne

Composer, teacher and double bass player Tony Osborne (1947-2019) was particularly known for a broad range of double bass works. They include a concerto for double bass and string orchestra (1997) and a concerto for four basses and string orchestra. He also wrote many bass ensemble works which proved popular in summer schools and workshops. *Suite & Light* for string orchestra is frequently performed and each movement explores a different style, *Groovy Strings*' being funk rock.

Symphony Orchestra

Director: Donald Lloyd

Symphony No. 5 (Finale)

Shostakovich arr. Bulla

At its first performance in Leningrad on a chilly night in November 1937, many present knew that Dmitri Shostakovich's reputation, and possibly his life, were on the line. They were there to hear the premiere of Shostakovich's Fifth Symphony.





Earlier in the decade, Shostakovich had been fêted as the darling of Soviet cultural critics, but in 1936 the Soviet newspaper *Pravda* published a vicious denunciation of *Lady Macbeth of the Mtsensk District*.

Any response by Shostakovich had to be planned, or he could suffer the same fate. With his Fifth Symphony, which a reviewer famously called “a Soviet artist’s response to just criticism,” Shostakovich mollified government critics and simultaneously reasserted his artistic integrity.

The Fifth Symphony succeeded despite negative responses from some who saw it as a musical capitulation to the restrictions placed on artists’ works, or a compromise made by a composer within the dictatorial political system in which he worked. *Pravda*, unsurprisingly, termed it “a farrago of chaotic nonsensical sounds.” Despite the mixed critical reaction, audiences both within and outside the Soviet Union hailed the Fifth Symphony as a masterpiece, and it has become Shostakovich’s most popular and most performed symphony.

Tonight we shall hear the Finale *Allegro non troppo*; it opens with a firestorm, announced by pounding timpani and a blazing brass fanfare. Shostakovich returns to this theme again and again, unleashing his seemingly endless power of invention with defiance. In a quiet interlude that precedes the coda, Shostakovich uses a song in the violins that he set to words of the Russian poet Alexander Pushkin: “And the waverings pass away/From my tormented soul/As a new and brighter day/Brings visions of pure gold.”

Gold and Silver

Lehár

Franz Lehár was born in the northern part of Austria-Hungary, now Slovakia, and was the eldest son of Franz Lehár Senior, an Austrian bandmaster in the Austro-Hungarian Army. He grew up speaking only Hungarian until the age of twelve. He studied the violin at the Prague Conservatory where he was advised by Antonín Dvořák to focus on composition.





Lehár is most famous for his operettas, the most successful of which is *The Merry Widow*, but he also composed sonatas, symphonic poems and marches. He composed a number of waltzes, the most popular being *Gold and Silver*. It was composed for Princess Pauline von Metternich's Gold and Silver Ball in January 1902. Individual songs from some of the operettas have become standards, notably *Vilja* from *The Merry Widow* and *You Are My Heart's Delight* from *The Land of Smiles*.

INTERVAL

(20 minutes)

Fife & Drum Band

Directors: Denise Burt, Ian Young

The Great Escape

Bernstein arr. Kenny

The Great Escape theme tune is one of the most memorable and catchy of film themes. Bernstein happily lived off the royalties from *The Great Escape* (1963), and would no doubt have been bemused at its appearance at England football matches, where it has been a fixture since the mid-1990s. His jaunty, triumphant hummable theme is perfect accompaniment to this Second World War film, in which Steve McQueen, James Garner and Richard Attenborough mastermind a mass escape from the German prisoner of war camp.

The St Catherine

trad. arr. Kenny

The St Catherine was stumbled upon by Major Kenny whilst arranging our very own *Farewell Medley* that the Fife & Drum Band performs at the end of Speech Day. A rousing piece arranged for piccolo, flutes and percussion, *The St Catherine* has become a traditional piece regularly performed on school occasions.





Upper Three Choir

Director: Matthew Greenfield

The Wedding Ring

Russell-Smith

Following his time at the Royal College of Music, and after demob from the RAF in 1947, Geoffry Russell-Smith's first professional job was as Music Director and pianist for *Les Ballets Nègres*. After a period of school teaching, he later became Head of Educational Publishing at Boosey & Hawkes where he introduced the Kodály Choral Method.

Russell-Smith was also a choir director and composer, and *The Wedding Ring* is perhaps his most popular choral work. This exciting gypsy-inspired piece tells of a couple who fall in love in the corn fields and the subsequent celebration of their wedding. As the "gypsy fiddler began to play" the song works itself up into a frenzy as the wedding guests dance "the ancient dance of the wedding ring."

Jazz Band

Director: Ian Young

Moon River

Mancini arr. Nowak

Moon River is a song composed by Henry Mancini with lyrics by Johnny Mercer. It was originally performed by Audrey Hepburn in the 1962 movie *Breakfast at Tiffany's*. The song's success was responsible for relaunching Mercer's career as a song writer, which had stalled in the mid-1950s because Rock and Roll had replaced jazz standards as the popular music of the time.

The most recent exposure of *Moon River* has been played during the Galaxy chocolate advertisement of 2014 featuring the face of Audrey Hepburn with the help of CGI (computer generated imagery) technology which took a year to replicate her face.





Tonight's instrumental arrangement is in the style of a jazz waltz featuring a piano solo by Annabelle Hobourn.

Beyond the Sea

Lawrence arr. Holmes

Beyond the Sea is a 1945 contemporary pop romantic love song by Jack Lawrence with music taken from the song *La Mer* by Charles Trenet. The French version was a homage and ode to the changing moods of the sea, while Lawrence, by adding the one word 'Beyond' to the title, made the song into a love song.

Beyond the Sea has been recorded and released by many artists including Deane Martin, Bobby Darin, George Benson and most recently, Robbie Williams as featured during the closing credits to the 2003 underwater movie *Finding Nemo*. Tonight's instrumental arrangement features the whole band in the style of big band swing featuring Sophia Pedder on Alto Saxophone.

Middle Cantores

Director: Catherine Olver

It Don't Mean a Thing

Ellington arr. MacHuff

It Don't Mean a Thing was released in 1932 by Jazz composer and pianist Duke Ellington with live vocals provided by Ivie Anderson. In MacHuff's arrangement this evening, we gain insight into the marked shift from 1920s Hot Jazz to 1930s Swing – a development which is reflected in the use of swung rhythms and syncopation. In light of the swing music style, this arrangement boasts a strong groove, cleverly combining instrumental interludes with sung and whispered choral sections, all working in perfect harmony to set the scene for dancing. The challenge tonight will be to resist that urge!





Camerata

Director: Silja Loya

Fantasia on Scarborough Fair

trad. arr. Fine

Scarborough Fair was a popular gathering in Medieval times, attracting traders and entertainers from all over the country. The fair lasted 45 days and started every August 15th.

The song *Scarborough Fair* is a traditional English ballad. In Medieval England, it became a popular folk song as bards would sing it when they traveled from town to town. The author of the song is unknown, and many different versions exist. The lyrics are about a man trying to attain his true love. In Medieval times, the herbs mentioned in the song represented virtues that were important to the lyrics: parsley was comfort, sage was strength, rosemary was love, and thyme was courage.

This arrangement (2017) for string orchestra and harp is by American composer, musician and teacher Elaine Fine.

I Got Rhythm

Gershwin arr. Naughtin

I Got Rhythm is a piece composed by George Gershwin, which became a jazz standard. The song was published in 1930 and was later featured in the 1951 musical film *An American in Paris*. Gene Kelly sang the song and tap-danced, while French-speaking children whom he had just taught a few words of English shouted the words "I got" each time they appeared in the lyrics.

Notable singers who have recorded this song include Judy Garland, Ethel Merman and Ella Fitzgerald. Tonight's arrangement for string orchestra is by American violinist/violist, composer, arranger and author Matthew Naughtin (b.1947). His orchestral arrangements have been performed and recorded by countless orchestras worldwide and his original chamber music is gaining recognition for its craftsmanship and beauty and is widely performed.





Cantores

Director: Matthew Greenfield

Oh Soldier, Soldier

trad. arr. Latham

This imaginative a cappella arrangement is taken from a collection of popular English folksongs by Robert Latham. Alongside the familiar melody of the “sweet maid” wooing her seemingly underdressed male acquaintance with increasing frustration, do listen out for the altos’ vocal drumming, strains of *The British Grenadiers*, and a well-known ditty by Wagner...

Senior Choir

Director: Matthew Greenfield

When The Saints Go Marching In

trad. arr. Rutter

John Rutter is one of the most well-known contemporary composers of choral music. Born in London, he went on to read Music at Clare College, Cambridge, where he first came to notice as a composer during his early undergraduate years. In the latter half of the 1970s, he held the position of Director of Music in the Chapel of his alma mater, and has since divided his time between composition, editing and conducting.

In his rousing arrangement of *When The Saints Go Marching In*, Rutter cleverly builds up the familiar American gospel melody, using it differently in each iteration with a series of counter-melodies in the more stirring verses and atmospheric harmonies when the text is more reflective. After an introduction borrowed from *The Battle Hymn of the Republic*, Rutter takes the choir and audience through a journey of several key changes in his usual style, building up the excitement towards a climactic ending. Do enjoy the final top C in the highest soprano part!

