



**St Catherine's**  
BRAMLEY

**ST CATHERINE'S DAY  
GALA CONCERT**

Friday 26<sup>th</sup> November, 2021  
7.30pm

Auditorium, Anniversary Halls



*In consideration of all our audience members, we respectfully ask that masks are worn throughout this concert.*

*For your convenience, interval drinks may be pre-ordered from the bar in the Lower Atrium.*

*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.*

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# Symphony Orchestra

Director: Donald Lloyd

## Prelude: Die Meistersinger von Nürnberg

Wagner

The plot of *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg) is based on a song contest held in 16th-century Nuremberg on St. John's Day (June 24th). The winner is to marry Eva, daughter of the goldsmith Veit Pogner. Walther von Stolzing, a young knight from Franconia who has fallen in love with Eva, vows to win the contest and her hand, even though he is not a member of the guild of Mastersingers. He is granted permission to compete despite the efforts of another contestant to discredit him for not knowing the ancient guild rules governing the composition of a song.

That stately theme which opens the Prelude represents the eternal essence of the Meistersingers, which is then followed by a wind and string melody that is syncopated and full of downward-drifting musical sighs, ideas representing Walther and Eva's certain attraction to each other. Following that is the Banner theme, which is associated with the Meistersingers themselves – a regal march that is as memorable as any of Wagner's melodies. Then, the Prize Song, Meistersingers' and Banner themes are all combined together to create the rich fabric of orchestral colour which Wagner is so well known for. The Prize Song theme begins in the first violins, while the second violins and violas play the Banner theme. It all leads to a very grand and glorious ending, making this Prelude one of Wagner's most beloved overtures in the concert hall.

## Fourth Form Choir

Director: Matthew Greenfield

### Let It Be

McCartney arr. Turner

Released in March 1970, *Let It Be* was The Beatles' final single before Paul McCartney announced his departure from the band the following month. The





inspiration for the song arose from a dream McCartney had about his late mother, Mary, which came at a particularly tense period for the band when relationships were strained. In the dream his mother had reassured him: “It will be alright; just let it be.” Some have understood the phrase ‘Mother Mary’ to be a biblical reference, rather than referring to McCartney’s own mother, although McCartney has generally encouraged audiences to interpret the song in their own way.

In this gentle arrangement for three-part choir, the melody passes freely between the voice parts, supported by close harmonies and flowing countermelodies. There is a feeling of calm and reassurance throughout, with the occasional deviation in harmony to remind us of the ‘times of trouble’ to which the song refers.

## Wind Band

**Director: Denise Burt**

### Sabre Dance

*Sabre Dance* is the most popular piece from the ballet *Gayane* and, after its premiere in 1942, it made Aram Khachaturian a household name. *Sabre Dance* was, in fact, almost never written and was added as an additional piece to the score at the request of the Kirov Theatre. Wind Band have enjoyed the challenge of learning this exciting music with its fast repeated notes and fiery, dance-like character.

### Khachaturian arr. Story





## Middle Cantores

Director: Catherine Olver

### Sound The Trumpet

Purcell

Originally scored for two countertenors, this duet forms part of Purcell's *Come Ye Sons Of Art*, an ode composed for the birthday of Queen Mary II in 1694. A clever nod to court music of the day, the music strives to imitate two trumpets dancing over a Ground Bass and a 'sprightly hautbois' which has developed into our modern day oboe. Through frequent melismas and canonic writing, Purcell's musical setting initiates a dialogue between the multiple 'instruments of joy' that would have been used in court music during the reign of Mary II.

## Senior Chamber Choir

Director: Catherine Olver

### She Moved Thro' The Fair

Trad. arr. Hughes & Arch

*She moved thro' the fair* is a traditional Irish folk song. The words were adapted by Padraic Colum from an old ballad and recount the story of two lovers longing for their wedding day. After telling him that, upon her parents' approval, 'it will not be long, love, till our wedding day' the narrator's lover disappears through the fair and returns as a ghost in the night. She makes the same promise, suggesting the couple's potential reunion in the afterlife.

Gwyn Arch's and Herbert Hughes' arrangement of voices is instrumental in bringing Colum's text to life. The use of call and response between the soprano and alto sections cleverly distinguishes between each lover's response, whilst the mixolydian modal inflections and parallel chords further enhance the eeriness of the text.





# String Orchestra

Director: Silja Loya

## ***Rondo from Six little duets for violin (or two violins) and piano***

**Pleyel arr. Foxley**

Pleyel (1757-1831) was an Austrian-born French composer and piano builder of the Classical Era. From 1772 he studied with Joseph Haydn. Pleyel evidently had a close relationship with Haydn, who considered him to be a superb student.

Pleyel moved to Strasbourg, France in 1783 to work as an organist in Strasbourg Cathedral. In 1791, the French Revolution abolished musical performances in church as well as public concerts. Seeking alternative employment, Pleyel travelled to London, where he led concerts. Just like Haydn, Pleyel made a fortune from his London visit.

Pleyel moved to Paris in 1795. In 1797 he set up a business as a music publisher and in 1807, he became a manufacturer of pianos. His company was called *Pleyel et Cie* and the company continued to manufacture pianos in France until 2013.

Pleyel was prolific, composing at least 42 symphonies, 70 string quartets and several operas. Many of these works date from the Strasbourg period; Pleyel's production tailed off after he had become a businessman. Pleyel continues to be known today as a composer of didactic music: generations of beginner violin and flute students, for example, learn to play the numerous duets he wrote for those instruments.





## Middle Chamber Choir

Director: Catherine Olver

### May It Be

ni Bhraonain & Ryan arr. Brymer

*May It Be* was recorded and composed by Enya and Roma Ryan for Peter Jackson's 2001 film *The Lord of the Rings: The Fellowship of the Ring*. Its haunting melody beautifully combines both the English language and the fictional Elvish language, Quenya, created by J.R.R Tolkien. An example of this is in the chorus which is marked by the lyrics *Mornië utúlië* ('Darkness has come') and *Mornië alantië* ('Darkness has fallen'). Both phrases are answered with English text, thus allowing these opposing dialects to work in perfect harmony and bring the fantasy world to life in our imaginations.

## Jazz Band

Director: Ian Young

### Don't You Worry 'Bout A Thing

Wonder arr. Murtha

*Don't you worry 'bout a thing* is a single by Stevie Wonder from his 1973 album *Innervisions*. The song's lyrics convey a positive message, focusing on taking things in one's stride and accentuating the positive. With its playful Latin piano and street-jive intro and its uplifting, upward-spiralling chorus, this song easily takes its place among the works of pure joy that the music prodigy has effortlessly poured out throughout his career. It sounds like a burst of summer happiness that can be savoured all year round.

Tonight's arrangement is an instrumental version of the song and features Mimi on the drum kit and Zoë on trumpet.





## INTERVAL

(20 minutes)

### Fife & Drum Band

**Directors: Denise Burt, Ian Young**

#### **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.

### Concert Band

**Director: Ian Young**

#### **ABBA on Broadway**

**arr. Brown**

All aboard our musical time machine for a *Voyage* back to the 1970s! 40 years since their last album, *ABBA*'s recent and final album and concert *Voyage* will take place on the stage at the custom-built arena at Queen Elizabeth Olympic Park in London in 2022.

Formed in 1972 in Stockholm, the band shot to international fame after their Eurovision Song contest win in 1974 with *Waterloo*. They continued to top the charts until it all ended in 1982. Since 1974, generations have continued to listen to the music of *ABBA*, whether it be singing and dancing along to their hits or watching the film along with the stage show *Mamma Mia!*, *ABBA* have certainly made their musical mark on everyone.





The official logo, distinct with the backward 'B' was designed by Rune Söderqvist, who designed most of ABBA's record sleeves. This ambigram first appeared in the French compilation album, *Golden Double Album*, released in May 1976 by *Disques Vogue*, and would henceforth be used for all official releases.

Concert Band's offering tonight of the selection *ABBA on Broadway* features all-time favourites from the 70's airwaves to the bright lights of the Broadway stage, exciting listeners everywhere. Hits you will hear in tonight's selection include *I Have A Dream*; *Mamma Mia*; *S.O.S.*; *Knowing Me, Knowing You*; *The Winner Takes It All*; and *Dancing Queen*.

Concert Band have thoroughly enjoyed preparing this piece over the past weeks, and hope you all enjoy their performance.

## **Upper Three Choir accompanied by Upper Sixth Orchestra** **Director: Matthew Greenfield**

### **Circle Of Life**

**John arr. Greenfield**

Composed by Elton John with lyrics by Tim Rice, *Circle Of Life* is the opening number from the film and musical *The Lion King*. Rice was in awe of the speed at which John composed; in an interview he said, "I gave him the lyrics at the beginning of the session at about two in the afternoon. By half past three, he'd finished writing and recording a stunning demo." The song received nominations for a *Song of the Year Grammy* and an *Academy Award for Best Original Song*, being beaten in the latter by another of John's hits from the same production, *Can You Feel The Love Tonight?*

The Zulu text of the opening, *Ingonyama nengwe namabala*, translates as 'the lion and the leopard' (although there is no leopard in the original version of *The Lion King*). The text goes on to describe the highs and lows encountered as you travel life's path, with the *Circle Of Life* making reference to the protagonist Simba





starting as a lion cub presented by his parents, and ending the production as an adult lion presenting his own son.

In tonight's arrangement for three-part choir and orchestra, the *Circle Of Life* is completed by our own Upper Three lion cubs enjoying their first ever Gala Concert, accompanied by the fully-fledged lions of the Upper Sixth performing in their last.

## **Brass Ensemble**

**Director: Ian Young**

### **Main Theme *from The Avengers***

**Silvestri arr. Martin**

In 2011, Marvel studios announced that Alan Silvestri, who scored *Captain America: The First Avenger* would write and compose the score for *The Avengers*. Silvestri recorded the film score with the London Symphony Orchestra in Abbey Road studios. *Avengers* director, Joss Whedon, described the score as 'old school', saying, "The score is very old-fashioned, which is why Silvestri was letter-perfect for this movie because he can give you the heightened emotion, the Hans Zimmer school of 'I'm just feeling a lot right now!' but he can also be extraordinarily cue and character specific."

Tonight's performance will be just as dramatic and descriptive with the rich low sounds of the trombones setting the scene for this epic soundtrack, passing the challenges to the rest of the ensemble as we proceed through the arrangement.





## Camerata

Director: **Silja Loya**

### **Ancient Airs and Dances: Suite No. 3 for Strings**

**Respighi**

**II: Arie de corte: Andante cantabile – Allegretto – Vivace – Slow with great expression – Allegro vivace – Vivacissimo – Andante cantabile**

Respighi (1879-1936) was an Italian composer, musicologist and conductor. He is best known for his orchestral music, particularly the three Roman tone poems: *Fountains of Rome* (Fontane di Roma), *Pines of Rome* (I pini di Roma), and *Roman Festivals* (Feste Romane). His musicological interest in 16th-, 17th- and 18th-century music led him to compose pieces based on the music of these periods. He also published editions of the music of Claudio Monteverdi and Antonio Vivaldi, and of Benedetto Marcello's *Didone*. His work in this area influenced his later compositions and led to a number of works based on early music, such as his three suites of *Ancient Airs and Dances*.

*Suite No. 3* was composed in 1932. It differs from the previous two suites in that it is arranged for strings only and is somewhat melancholy in overall mood. *Arie di corte* is based on lute songs by Besard.

## Cantores

Director: **Matthew Greenfield**

### **Beati Quorum Via**

**Stanford arr. Greenfield**

Sir Charles Villiers Stanford (1852-1924) was an Irish composer, music teacher and conductor. Having studied in Cambridge, Leipzig and Berlin, Stanford was one of the founding professors of The Royal College of Music at the age of 29, a position that he held for the rest of his life, alongside the post of Professor of Music at Cambridge University a few years later.





While Stanford composed a number of symphonies and operas among other large-scale works, he is best known for his contribution to the Anglican choral tradition, where his music remains firmly in the present repertoire. *Beati quorum via* is the third of Stanford's *Three Latin Motets* (op. 38), set in six parts for mixed choir and rearranged this evening for upper voices. The text is taken from the opening to Psalm 119: *Blessed are those that are undefiled in the way, and walk in the law of the Lord.*

## Senior Choir

**Director: Matthew Greenfield**

### **Bohemian Rhapsody**

**Mercury arr. Brymer/Greenfield**

Written by Freddie Mercury for *Queen's* 1975 album *A Night at the Opera*, *Bohemian Rhapsody* is arguably one of the greatest rock songs of all time. It defies the structure of many other songs of the genre, presenting itself as a suite of several sections rather than making use of a repeating chorus. At nearly six minutes long, the song was felt by many to be too long to become popular: their record company tried to edit it down, fearing that radio stations would fade it out part-way through and not play it in full, but Mercury refused.

The *a cappella* opening and operatic middle section were too complex for *Queen* to perform live on tour, so these parts were either cut, replaced with other material, or a recording was played while the band left the stage. Rest assured that Senior Choir remain firmly on the stage throughout this evening's live performance: *a cappella* openings and operatic middle sections are their speciality.

