



SENIOR SUMMER CONCERT

Friday 6th May, 2022

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 should be reserved for family albums or electronic folders at home.

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





Symphony Orchestra

Director: Donald Lloyd

West Side Story selection for orchestra Bernstein arr. Glyn/Mason

West Side Story opened on Broadway in 1957 and was a new kind of musical. At the time, the Broadway musical was synonymous with musical comedy which often took a light-hearted approach, even when covering serious issues. But *West Side Story* exposes audiences to gang violence on the streets of New York. If Shakespeare's lovers are star-crossed and ill-fated, so are Tony and Maria. *West Side Story* shows how racism and xenophobia create a system that dooms the youths of working-class families. And unlike the typical Broadway musical of the 1950s, *West Side Story* does not offer audiences a happy ending.

Just as Romeo and Juliet are born to rival families, Tony and Maria are associated with rival gangs. Tony is a Jet, and the Jets challenge the Sharks to a fight to resolve a territory dispute for the last time. Tony and Maria meet and fall instantly in love. Tony tries to stop the fight for Maria's sake, but Bernardo stabs Riff. Tony reacts, avenging Riff's death by killing Bernardo. Still in love, Maria agrees to meet Tony that night and run away with him. But Tony receives word from Bernardo's mourning girlfriend, Anita, that Maria is dead. Grief-stricken, Tony goes out seeking the Sharks who are hunting him. He discovers that Maria is alive, but he is shot; Tony dies in Maria's arms.

West Side Story shows a society that has failed to foster community, instead pitting young people against each other to fight the same battles based on the same fears that can cause anti-immigrant sentiment today. It offers a powerful message to audiences: hate breeds more hate. Until violent and discriminatory social structures are dismantled, the most vulnerable members of the community will continue to suffer and die.

West Side Story was a success from the very first performance, because of its relevance to every generation which is part of the reason for its constant success.





Flautissimo

Director: Denise Burt

Jour d'été à la Montagne: Ronde

Bozza

Jour d'été à la Montagne (Summer Day in the Mountain) is a delightful flute quartet published in 1955 by Eugène Bozza (1905-1991). It has four movements and this evening Flautissimo are playing the fourth, *Ronde*, which demonstrates the advanced technique and musicality of the flautists.

Bozza was the winner of the 1934 Rome Prize for Music Composition and is particularly known for his works for woodwind, always exploring colour and virtuosity in his ensembles and often blurring the relationship between the individual and the group sound. He was a prolific composer with over 250 works published, including several operas, symphonies and concertos.

Percussion Ensemble

Director: Ian Young

Pirates of the Caribbean

Badelt arr. Rapp

Klaus Badelt is a German composer, producer, and arranger of film scores. He is known for his collaborations with Hans Zimmer, helping to write scores for dozens of critically-acclaimed films including *The Thin Red Line*, *The Prince of Egypt*, *Gladiator*, and *Pirates of the Caribbean: The Curse of the Black Pearl*.

To date, there have been five *Pirates of the Caribbean* films, all based on the 1967 Disneyland theme park ride. The five films have collectively grossed over \$4.5 billion in ticket sales and have been nominated for a total of eleven Oscars, winning one.





Moving on from the popularity of Concert Band's arrangement of *Pirates of the Caribbean*, tonight's version has been skilfully arranged and features three parts of the epic movie soundtrack. This arrangement features a selection of tuned percussion instruments to be played to create the atmosphere and descriptive mood of the film score and gives each performer a musical challenge throughout.

Senior Chamber Choir

Director: Catherine Olver

Irish Blessing

Stopford

Composed during the end of his tenure as Director of Music at Belfast Cathedral (2003-2010), this beautiful setting of the *Irish Blessing* for upper voices is but one of Stopford's many choral compositions, standing proudly alongside masterpieces such as *Lully, Lulla, Lullay*. Indeed, both pieces reached the prestigious Classic FM Hall of Fame in 2013 and 2015 respectively.

In order to appreciate Stopford's true musical style, listen out for skilfully crafted melodic lines, subtle textural changes and a rich harmonic palette, all of which work seamlessly together to capture the meaning behind this renowned religious text.

Cello Quartet

Director: Miguel Calvo

Andante Religioso

Bloch

József Bloch, not to be confused with the well-known Swiss composer Ernst Bloch, was a Hungarian violinist, teacher and composer who lived at the turn of the





twentieth century. His *Andante Religioso* was originally composed for string trio. This arrangement for cello quartet by Spanish cellist J. Navascués brings beautiful tranquility into this little piece written in a choral style.

Jazz Band

Director: Ian Young

Street Life

Sample & Jennings arr. Stitzel

Street Life is a song by American jazz band *The Crusaders*, released in 1979 by MCA records. The original version featured vocalist Randy Crawford. The inspiration came from the beginners' ski slope in Mammoth Mountain in California. The keyboard player from *The Crusaders*, Joe Sample, noticed people falling and running into each other on the slope and it was absolute chaos: he said "it looked like Boulevard madness and that is what *Street Life* is."

Sample teamed up with lyricist Will Jennings and the lyrics were born with further inspiration from Hollywood Boulevard. Unknown to the band at the time, *Street Life* was to be the final hurrah for the 20-year-old band as their recordings over the next few years would decline in interest until the band finally faded away in the 80s.

Tonight's version from Jazz Band is an instrumental rendition in the same style as the original. This solid version features a solo spot for alto saxophone and a driving full-ensemble finish together with a firm foundation from the rhythm section throughout the piece.





INTERVAL

(15 minutes)

Concert Band

Director: Ian Young

Spain

Corea arr. Murtha

Spain is an instrumental jazz fusion composition by jazz pianist Chick Corea. It is likely to be Corea's most recognisable piece and is considered to be a true jazz standard. Composed in 1971, the original version appears on the album *Light as a Feather*. A version of *Spain* was also performed by Stevie Wonder in his 2008 concert in London. The introduction used in the piece is from *Concierto de Aranjuez*, a guitar concerto by the Spanish composer Joaquín Rodrigo.

This arrangement works well for Concert Band, providing the musicians with fun-filled challenges involving complex unison rhythmic passages. The lyrical and stylish opening features the tenor saxophone, followed by the fast and energetic Latin pulse with the famous melody traded between various sections of the band. The whole arrangement has been effectively crafted for our performance this evening.

Senior Choir & Fourth Form Choir

Director: Matthew Greenfield

Sure on this Shining Night

Lauridsen

The evocative text of the poem *Sure on this Shining Night*, written by the American author James Agee (1909-1955), has given inspiration to a number of composers, including Samuel Barber. Morten Lauridsen (b. 1943) includes his





setting of the poem as the third in a collection of four *Nocturnes*. With its melodic contours and fluid tempo, Lauridsen's music leads the listener through a journey of poignance and reflection.

Camerata

Director: Silja Loya

Lullaby

Gershwin

Lullaby was written in 1919 while Gershwin was studying harmony and counterpoint with Edward Kilenyi Sr. However, 21-year-old Gershwin was no mere student at the time. His first musical, *La La Lucille*, had been produced on Broadway that same year. Contrary to the Hollywood-inspired image of him, Gershwin was devoted to studying music throughout his all too short life. He was constantly seeking to expand his knowledge and refine his technique. He used the opening theme of *Lullaby* as part of an aria (Has Anyone Seen My Joe?) in his unsuccessful one-act opera of 1922, *Blue Monday*. Though the stage work was a failure, (it was part of 'George White's Scandals' and was withdrawn after a single performance), hearing the work caused Paul Whitman to commission a work for his upcoming Aeolean Hall concert. This work turned out to be *Rhapsody in Blue*.

The manuscript for *Lullaby* sat on Ira Gershwin's shelf for decades until he showed it to harmonica virtuoso Larry Adler who transcribed it for harmonica and string quartet and presented it at the Edinburgh Festival in 1963. It was then transcribed for harmonica and orchestra. Often heard in a version for string orchestra, the work was not premiered in its original form until late October 1967.





Wind Quintet

Director: Denise Burt

Tahiti Trot (Tea for Two)

Shostakovich arr. Portus

In 1925, Victor Youmans wrote what was to become easily his most famous song, *Tea for Two*, from his Broadway musical *No, No, Nanette*. The song's popularity was worldwide and, in 1928, after listening to it together on record, the conductor, Malko, bet the Russian composer Shostakovich (then 22 years old) that he could not orchestrate the number, from memory, in less than an hour. Shostakovich evidently rose to the challenge, earning himself 100 roubles, having produced his arrangement in just 40 minutes! He later included *Tahiti Trot* (as he named it) in his ballet *The Golden Age* where it was encored at almost every performance.

Shostakovich scored the piece for full orchestra but here it is transcribed by the bassoonist Lisa Portus for Wind Quintet.

Brass Ensemble

Director: Ian Young

Rondo

Mouret arr. Kenny

Jean-Joseph Mouret was a French composer whose dramatic works made him one of the leading exponents of Baroque music in his country. Even though most of his works are rarely performed, Mouret's name survives today thanks to the popularity of the *Fanfare Rondeau* from his *First Suite de Symphonies*, which has been adopted as a signature tune of the PBS programme *'Masterpieces* and is also a popular choice for weddings.





Tonight's version features our Brass Ensemble plus percussion and has been skilfully created by the late Major Terry Kenny who also composed our very own *Farewell Medley* performed annually by the fife and drum band at the end of Speech Day.

Cantores

Director: Matthew Greenfield

Patchwork Quilter

Patchwork Quilter is an arrangement of the School Song *Non Nobis, Domine* (the original hymn tune was set by Roger Quilter), featuring interpolated extra vocal material, which will no doubt be familiar. This wonderful arrangement was commissioned especially for the Cantores of 2011-12, to mark the first Gala Concert in the Anniversary Halls, and has provided a 'signature tune' for members of Cantores since, each of whom have put their own choreographic mark on it!

Forbes L'Estrange & L'Estrange







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