



St Catherine's
BRAMLEY

**MIDDLE SCHOOL
SUMMER CONCERT**

Friday 24th June, 2022
7pm

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.

The Art Department warmly welcomes everyone at the Middle School Summer Concert to come to the Upper Atrium during the interval to view the GCSE Art and Textiles exhibitions.





Intermediate Wind Band

Director: Denise Burt

Arabian Dances

Barrett

Roland Barret (b.1955) joined the theory and composition faculty at the University of Oklahoma in 2001 having served the previous fifteen years as Assistant Director of Bands. He has over 200 published works to his credit including *Arabian Dances* composed in 2008.

In this piece, Barrett has painted a musical image of desert nomads dancing and celebrating after setting up camp for the evening in the dying heat of the sun. After a mysterious and intriguing introduction, with a beautiful clarinet solo calling the dancers to the campfire, the tempo and mood suddenly change, and the festivities begin. Groups of revellers take it in turns to dance at the edge of the fire spurred on by the hand claps of the onlookers. The dancers are depicted by different themes, first from the bass instruments, then the trumpets and saxophones, and finally the upper woodwind. The excitement and intensity builds in the music to the feverish and climatic finish.

Cello Ensemble

Director: Miguel Calvo

Chorale Piccolo

Ollaranta

Jorma Ollaranta is a Finnish composer and educator who specialised in music for children and Finnish church music. He started to use the Kodaly system in his teaching when conducting the youngest orchestra and choir of the East Helsinki Music Institute. The lower strings from this Institute formed the F-clef group for whom this piece was composed.





Chorale Piccolo, as the name suggests, is a very short piece written in a choral style, with two small contrasting parts. The first is minor and slow in tempo while the second part is written in a major key and is significantly more lively.

Middle Cantores

Director: Catherine Olver

The Ships of Arcady

Head

Born in 1900, Michael Head was a British composer, pianist, organist and educator, the last of which led him to a teaching post in Bedales school in 1926. He is best known for his choral music and, in particular, for his beautiful setting of *The Little Road to Bethlehem* with words by Margaret Rose.

The Ships of Arcady is taken from his song cycle *Over the Rim of the Moon*. Its songs showcase the text of Irish war poet Francis Ledwidge who was killed in action during the First World War and this particular setting pays tribute to all those in the Royal Navy Reserve, HMS Arcady. The chordal accompaniment coupled with rippling quavers in the upper register of the piano helps to capture the stillness of the sea before the ship's departure, which is marked by the imitative entries at the end.

Recorder Ensemble

Director: Louise Bradbury

Gavotte

Bonsor

Gavotte is a delightful three-part composition by the 20th Century composer Brian Bonsor and is a pastiche on this early dance from the Baroque suites. Brian Bonsor, a recorder enthusiast for over 40 years, has composed many pieces for recorder ensembles and was the Music Adviser of the British Society of Recorder Players and founder of the National Recorder School of Scotland. His first





recorder pieces were published in 1959 and were an instant success and, like their successors, have given enormous pleasure to players of all ages all over the world.

Carina

Violin

Czardas

Monti

Vittorio Monti (1868-1922) was an Italian composer and violinist. He was born in Naples, Italy where he studied the violin and composition. His most famous piece, *Czardas*, is a Hungarian dance. *Czardas* comes from the word *csárda*, which is a tavern where the dance was held.

Originally composed for violin, mandolin or piano, the piece consists of two sections: a slow section and a fast 'friss' section. One feature of the piece is the artificial harmonics, which can be heard in the *Meno, quasi lento* section.

Flute Choir

Director: Denise Burt

Badinerie

J.S. Bach arr. Holmes

This is an arrangement of the last movement from Bach's *Orchestral Suite No 2* in B minor. The term *badinerie* (from the French *badiner*: 'to jest') arose during the 18th century, when this brief and lively dance was first included in a Baroque suite. The famous showpiece works very well for flute choir and some extremely fast technical dexterity is needed to play at this quick tempo.





String Orchestra

Conductor: Miguel Calvo

Interlude from Rhapsody in B minor Brahms arr. Baker-Monday

The *Rhapsodies*, Op. 79, for solo piano were written by Brahms in 1879 during his summer stay in Pörttschach. They were inscribed to his friend, the musician and composer Elizabeth von Herzogenberg. At the suggestion of the dedicatee, Brahms renamed the sophisticated compositions from *Klavierstücke* (piano pieces) to *Rhapsodies*. Embedded in Brahms' fiery *Rhapsody in B Minor*, Op. 79, No. 1 is a beautiful interlude which is a charming selection in itself. Simple melodies are passed among all instruments and harmonized in parallel thirds and sixths. The arrangement for string orchestra is by Deborah Baker-Monday.

INTERVAL

(15 minutes)

Intermediate Orchestra

Director: Donald Lloyd

In the Hall of the Mountain King Grieg arr. Lloyd

In 1874, Ibsen wrote to Grieg inviting him to compose incidental music for an adaptation of *Peer Gynt* for the stage. Grieg agreed, but it became a much bigger project than either of them imagined. Ibsen's original version was not intended for theatrical production, but adapting *Peer Gynt* into a suitable stage play became problematic. Ibsen sent Grieg a detailed letter explaining how he planned to make *Peer Gynt* performable. "How much music and for which scenes you will





compose it I naturally leave entirely to you; in this a composer obviously must have a completely free hand,” Ibsen wrote. Grieg took 18 months to write 26 movements for *Peer Gynt*. It was first performed in February 24, 1876. This evening, the Intermediate Orchestra will play one movement, *In the Hall of the Mountain King*, and another follows later in this half of our concert, performed by Junior Camerata.

The piece is played as the title character Peer Gynt has fallen in love, but is not allowed to marry the girl he adores. He then runs away to the mountains but is captured by trolls who take him to their King. The music tells of his capture, escape and being chased by the trolls until he finally escapes.

This work begins with a long pause; the main theme is then heard for the first time in the low strings, clarinets and bassoons. It is repeated many times by all sections of the orchestra, getting louder and faster as the chase ensues until finally, Peer Gynt escapes from the mountain and the trolls. Grieg uses colourful orchestration and dynamics to great effect to tell this part of the story, concluding with an exciting finale as the escape from the trolls is at last complete.

Middle Chamber Choir

Director: Catherine Olver

I've Got You Under My Skin

Porter arr. Chinn

I've Got You Under My Skin is a song written by Cole Porter in 1936 and was introduced the same year in the Eleanor Powell musical film *Born to Dance*. With its rise in popularity, it is no wonder that it quickly became a signature song for Frank Sinatra and, subsequently, a top 10 hit for the Four Seasons in 1966.

Middle Chamber Choir have enjoyed putting their own stamp on this three-part arrangement by Teena Chinn. Following a relaxed introduction, the characteristic swung rhythms of this jazz standard take full force to set the mood for the rest of the piece.





Wind Band

Director: Denise Burt

March Slav

This is one of Tchaikovsky's most well-known pieces which has been skilfully arranged for Wind Band. The stirring march uses parts of several Serbian folk songs with contrasting minor and major modes and inspiring melodic content. The themes are passed through the Band with the bass instruments playing the solemn melody in the middle section.

Tchaikovsky arr. Ployhar

Highlights from The Little Mermaid

The Little Mermaid, the 28th Disney animation film, was released in 1989 and is based on the fairy tale by Hans Christian Anderson. Against her father's wishes the little mermaid, Ariel, goes looking for adventure in the human world. The music is by the eight-time Academy Award winner Alan Menken, and this arrangement for Wind Band includes three of the most famous songs, *Part of Your World*, *Under the Sea* and *Kiss the Girl*.

Menken arr. Sweeney

Junior Camerata

Conductors: Miguel Calvo and Donald Lloyd

Morning Mood

Morning Mood is another movement from *Peer Gynt* by Edvard Grieg, originally written as music for a play by the Norwegian playwright Henrik Ibsen. The music accompanies a scene in which the hero, Peer Gynt, is stranded in the Moroccan desert after his companions abandon him. This short piece of music is so evocative of a peaceful morning full of bird song that it has been used frequently in this context, as well as in various television advertisements.

Grieg arr. Hoffman





Two Latin American Dances

Martin

El Pajaro Carpintero (Woodpecker)

El Condor

Born in West Yorkshire, Peter Martin studied both violin and viola at the Guildhall School of Music and Drama, from which he graduated in 1978. In 1986 he was appointed Head of Strings for a LEA music service in Greater Manchester.

In addition to over thirty years of teaching experience, Peter performed regularly throughout the North of England as a freelance violinist/violist. He wrote and arranged a great deal of educational music, much of which has been published. His pieces regularly appear on the ABRSM string examinations syllabus.

Peter sadly passed away from a rapid, unexpected illness in September 2021. At his request, a website has been set up as a free resource with all the scores by Peter Martin available to download at no cost – a wonderful library for string players and teachers.









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