



St Catherine's
BRAMLEY

**ST CATHERINE'S DAY
GALA CONCERT**

Friday 25th November, 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 after the concert, we ask that everyone be mindful that images may include other students. If other students 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.

The Bar is open in the Lower Atrium before this evening's concert and during the interval. For your convenience, interval refreshments may also be pre-ordered at the Bar before the concert.





Symphony Orchestra

Director: Donald Lloyd

Overture to William Tell

Rossini arr. Andrew

Gioachino Rossini was one of the most celebrated Italian composers of the 19th century and enjoyed widespread success during his lifetime. As one of the most prolific opera composers, *William Tell* was his thirty-ninth and final opera. The four-act opera is based on a play (*Wilhelm Tell*) by Schiller that tells the story of an archer and Swiss hero who helps to liberate Switzerland from Austrian occupation. Although the opera is not often performed, the overture remains a concert-hall favourite.

According to popular legend, William Tell was a peasant from Bürglen in the 13th and early 14th centuries who defied Austrian authority. He was then forced to shoot an apple from his son's head, arrested for threatening the governor's life, then saved the same governor's life en route to prison. He then escaped, and ultimately killed the governor in an ambush. These events allegedly helped spur the people to rise up against Austrian rule. There is no evidence of the existence of William Tell, but the story of the marksman's test has been widely told.

Although *William Tell* may not be Rossini's most well-known opera, the melodies from the overture have become very popular. The last section (*The March of the Swiss Soldiers*) has cemented itself into cultural recognition through the widespread use across advertising, cartoons, TV and movie themes.

Middle Cantores

Director: Catherine Olver

A Red, Red Rose

Daley

Born in Canada in 1955, Eleanor Daley has written numerous compositions for choirs including a Requiem and *I Sing of a Maiden* – an a cappella work performed





in New York in 2014 by a 400-voice choir as part of an International Women's Day Celebration. *A Red, Red Rose*, which marks the first piece in her *Rose Trilogy*, is a musical setting of Robert Burns' famous poem *My Love is like a Red, Red Rose*. Daley's setting for upper voices perfectly demonstrates her sensitive interweaving of text and music. Amidst a rippling quaver accompaniment, the voices sing in close three-part harmony before dispersing into two distant lines over the text 'the rocks melt wi' the sun'.

String Orchestra

Director: Silja Loya

Pink Lady from Jazzin' About

Wedgwood

Composer Pam Wedgwood has been an inspiration for teachers and pupils alike for over thirty years. Her highly acclaimed collection of jazzy pieces, *Jazzin' About*, was written in 1988. Pam is recognised around the world as one of the UK's most prolific and successful composers of popular repertoire for young instrumentalists. Her pieces appear in music exam lists for almost every instrument.

Jazzin' About is a vibrant collection of original pieces in a range of contemporary styles. They are a brilliant introduction to jazz, rock and pop style. *Pink Lady* is a nostalgic, slow waltz, mainly in a minor key.

Two Celtic Dances: The Rakes of Malloy & The Fairy Dance arr. Stone

David E. Stone (1922-2016) was a gifted classical musician, composer and conductor. He became best-known as a music educator, writing music for schoolchildren and young amateur orchestras. A pianist and violinist himself, Mr Stone decided early in his career that teaching music to children and young people was his vocation. At that time, he could have had no inclination that his works, first written in the post-war years, would still be played today by schoolchildren, young people's quartets and youth orchestras in countless countries. In 1947, Stone became a teacher at Charterhouse School in Godalming.





At Charterhouse, Mr Stone developed a fledgling school orchestra and first realised that budding musicians often lost heart through the difficulty of the great classical works and a dearth of educational works and scores. He decided they needed simpler works to give them confidence and progress to the best of their abilities. He also "tweaked" several classic pieces so that youngsters could more readily play them, thereby boosting their confidence. Stone's extensive works and arrangements are a fantastic and inspiring gift to the young musicians, and here at St Catherine's we often use his skilful arrangements of orchestral and ensemble music.

Fourth Form Choir

Director: Matthew Greenfield

You Raise Me Up

Løvland arr. Emerson

Originally written as an instrumental piece entitled *Silent Story*, Norwegian composer Rolf Løvland approached Irish novelist and songwriter Brendan Graham to write lyrics to his melody, resulting in the song *You Raise Me Up*. It was released in 2002 by Løvland's band *Secret Garden* and was only a minor hit in the UK, but has since been recorded by well over a hundred different artists as its popularity has escalated. While some consider the song to have religious connotations, however they are interpreted, Brendan's lyrics are uplifting and inspirational and are well matched with the contours of the melody.

Wind Band

Director: Denise Burt

Best Day of my Life

Barnett, Shelley, Sanchez & Rubin arr. Kazik

Recorded in 2013 by the group *American Authors*, this pop hit has enjoyed popularity on numerous television spots and other media, as well as success in





the music charts. With African-influenced rhythms and an upbeat, catchy tune this skilful arrangement for wind band captures the mood well.

Wellerman

New Zealand trad. arr. Vinson

This well-known whaling song from New Zealand has been at the forefront of the rise in popularity of sea shanties. It features a memorable melody, rich harmonies, and a variety of textures. Its full title, *Soon may the Wellerman Come*, refers to the supply ships owned by the British Weller brothers who emigrated to New Zealand in the mid to late 19th century.

In the early 2020s, versions of the *Wellerman* by British folk music group *The Longest Johns* and Scottish singer Nathan Evans became unlikely viral hits on the social media site TikTok, leading to a social media craze around songs considered as sea shanties.

Senior Chamber Choir

Director: Catherine Olver

Las Amarillas

Mexican trad. arr. Hatfield

Stephen Hatfield is a recognised leader in musical folklore, an interest which informs many of his compositions including *La Lluvia*. Having lived for most of his life in the rainforests of Vancouver island, his works draw heavily on imagery inspired by nature and idyllic scenery. *Las Amarillas* is no exception to this with its multiple references to *las costas de Guerrero* (the coast of Guerrero) and, of course, *las amarillas calandrias* (the yellow calandras).

Hatfield's arrangement of *Las Amarillas* is in the southern Mexican style of the *huapango* – a fast and intricate couples dance that is usually performed on a wooden platform to accentuate the rhythmic beating of heels and toes. In an attempt to keep the Auditorium floor intact, this evening's performance will instead feature body percussion with a delightful array of hand clicks, claps and thigh slaps.





Middle Chamber Choir

Director: Catherine Olver

There's No Business Like Show Business

Berlin arr. Sabor

Famously sung by Ethel Merman, *There's No Business Like Show Business* is best known as a show number from the 1946 musical *Annie Get Your Gun* although it has also featured in the 1954 movie adaptation directed by Walter Lang. It stands proudly alongside Berlin's other classics such as *Puttin' on the Ritz* and *Cheek to Cheek*, both of which feature in the *Great American Songbook*. The slap-stick lyrics and syncopated rhythms help to bring this music to life, telling a story about the glitz and glamour of a life in the show business.

Jazz Band

Director: Ian Young

Moonlight Serenade

Miller

Moonlight Serenade is one of the most popular songs of the swing era. It also perfectly captures the style of its composer Glenn Miller, because it makes use of the Schillinger System. This is a method of musical composition based on mathematical processes developed by music theorist Joseph Schillinger, an important figure who greatly influenced the "Glenn Miller sound".

Although it was first recorded in 1939, *Moonlight Serenade* allegedly evolved from a 1935 song titled *Now I Lay Me Down to Sleep* that had been written by Miller with lyrics by Eddie Heyman. This version was never recorded, but the song was adapted into an instrumental piece that Miller began performing as his signature tune as early as 1938 and was released as *Moonlight Serenade* on RCA Bluebird in 1939.

Moonlight Serenade was recorded and performed by many of Miller's swing era contemporaries, including Benny Goodman and Gene Krupa. It remained a





popular song among future generations of jazz players and was covered by such artists as Charlie Haden, Chet Baker and Henri Mancini. Tonight, we are extremely fortunate to be able to re-create the exact “Glenn Miller sound” with a full saxophone section and lead clarinet performed by Katarina.

Earth, Wind and Fire Dance Mix

arr. Murtha

During the 1970s, a new brand of pop music was born, one that was steeped in African-American styles, particularly jazz, rhythm and blues but appealed to a broader cross-section of the listening public. As founder and leader of the band *EWF*, Maurice Wight not only embraced but also helped bring about this evolution of pop, which bridges the gap that has often separated the musical tastes of black and white America. It certainly was successful, as *EWF* combined high-calibre musicianship, wide-ranging musical genre diversity and 70's multi-culture spiritualism. The Band have thoroughly enjoyed preparing this medley for you tonight and have added *Earth Wind and Fire* to their playlists: a great choice! Tonight's tribute to *Earth, Wind and Fire* from the Jazz Band will take many of us back to the 80's and possibly momentous dance moves demonstrated back in the day! Sit back and enjoy the following hits: *Let's Groove*, *Boogie Wonderland* and *Sing a Song*.

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

Overture for Band: Celtic Ritual

Higgins

Celtic Ritual reflects the unique composite of sadness and humour in the Celtic culture, forged by the thousand years of fighting for freedom. This overture was inspired by the dark beauty of Celtic mythology, which, at its core, concerns a legendary race of superhuman warriors, now hidden behind the misty space of centuries. Also gifted in music, dance and poetry the warriors are emblematic of the strange mixture of mystery and power in Celtic literature and arts. The dynamic and descriptive contrasts that you will hear bring out the rich dramatic content of this work. This piece has been extremely enjoyable to prepare for this evening's concert as it provides equal musical challenges for all sections of the Band.

Our grateful thanks goes to Lucy and Alice and their family for donating this arrangement, as a token of appreciation for the time they both spent in Concert Band while at St Catherine's.





Upper Three Choir

accompanied by The Upper Sixth Lonely Hearts Club Band

Director: Matthew Greenfield

Beatles Medley

arr. Greenfield

Formed in Liverpool in 1960, *The Beatles* are regarded as one of the most influential bands of all time and their music has not waned in popularity over the decades. This medley of hits – some well known and some more obscure – brought to you by Upper Three gives just a small taste of *The Beatles'* extensive catalogue.

Sergeant Pepper's Lonely Hearts Club Band was the title track of *The Beatles'* eighth album, which was particularly innovative in its use of electronic recording techniques as well as its overall concept. Paul McCartney opens the song as the master of ceremonies, welcoming the audience to the twentieth anniversary reunion of the fictitious Sergeant Pepper's band, who sing in appreciation of the crowd's response.

Penny Lane was originally written for the same album, but was instead released early as a single to satisfy the demands of *The Beatles'* record company for new material. The song describes a street in Liverpool where McCartney grew up and, while artistic licence is naturally employed, it is based on his memories of his upbringing in the city.

Being for the Benefit of Mr Kite! is the final track on side one of the album. John Lennon's inspiration for the song came from an 1843 poster for *Pablo Fanque's Circus* that he had purchased from an antique shop in Kent.





With a Little Help From My Friends, another track from the same album, has been described as bringing a sense of “earnestness” to the album “in sharp contrast with the ironic distance of the title track” as it explores positive themes of friendship, support and acceptance.

One of *The Beatles*’ best-known hits, *Hey Jude* was written at a turbulent time for the band. Lennon had left his wife for Yoko Ono, and *Hey Jude* evolved from *Hey Jules*, a song that McCartney had written to comfort Lennon’s young son, Julian.

Eleanor Rigby is a track from *Revolver*, the album prior to *Sergeant Pepper*. The song is innovative in its accompaniment, a double string quartet, in contrast to the drums and guitars favoured in popular music. McCartney recently explained that the inspiration for *Eleanor Rigby* came from an old lady who lived alone and whom he got to know very well. He used to go shopping for her, and would sit in her kitchen listening to her stories. This song is also a favourite of four members of our very own *Lonely Hearts Club Band* accompanying tonight, as it is one of their A Level Music set works!

Brass Ensemble

Director: Ian Young

Pastime with Good Company

Pastime with Good Company, also known as *The Kynges Balade*, is an English folk song written by King Henry VIII at the beginning of the 16th century, shortly after his coronation. Traditionally titled *Pastyme with good companye*, this famous song extols all the virtues of the princely life, including hunting, singing and dancing. The manuscript was produced for someone close to the court, possibly Sir Henry Guildford (1489–1532), the Controller of the Household and Master of the Revels. Composed in 1530, this piece is still regularly performed in England and is a favourite within the *King’s Singers* repertoire. The song is one of 203 motets located in *The Baldwin Collection of Motets*.

Henry VIII arr. Kenny





Tonight's arrangement for brass ensemble has been created by Terry Kenny and evokes the traditional sound of the day, plus his own rhythmic interpretations that would probably have been well received back in 1530 as it was performed frequently at English fairs, taverns and events. It is also believed to be one of the favourite musical pieces of Queen Elizabeth I.

Camerata

Director: Silja Loya

Irish Rhapsody

Grundman arr. Longfield

This *Rhapsody* includes six Irish folk melodies: *The Morren (The Minstrel Boy)*; *I Know Where I'm Going*; *Shepherd's Lamb Reel*; *Cockles and Mussels*; *The Rakes of Mallow* and *Kathleen O'More*.

The Minstrel Boy is an Irish patriotic song written by Thomas Moore who set it to the melody of *The Morren*, an old Irish air. It is widely believed that Moore composed the song in remembrance of a number of his friends, whom he met while studying at Trinity College, Dublin and who had participated in (and were killed during) the Irish Rebellion of 1798.

I Know Where I'm Going is a traditional Scottish or Irish ballad about a woman pining for her 'bonnie' lover Johnny.

Molly Malone (also known as *Cockles and Mussels* or *In Dublin's Fair City*) is a popular song, set in Dublin, Ireland, which has become the unofficial anthem of Dublin City. The song tells the fictional tale of a fishmonger who plied her trade on the streets of Dublin, but who died young, of a fever. In the late 20th century a legend grew up that there was a historical Molly, who lived in the 17th century.

The Rakes of Mallow is a traditional Irish song and polka. The song is about the rakes from Mallow, a town in County Cork. The song was written about the





Creagh family who came from Doneraile, seven miles away. It was first written down in Scotland during the 1780s.

Kathleen O'More, appears in *Songs of Ireland* (circa 1879) and is listed there as an old melody.

Senior Choir

Director: Matthew Greenfield

A Nightingale Sang in Berkeley Square

Sherwin arr. Greenfield

Manning Sherwin and Eric Maschwitz, who wrote the lyrics, first performed this song in a bar in a small French fishing village, shortly before the outbreak of World War Two. According to Maschwitz, no one was particularly impressed by their performance at the time. Yet the song went on to become a jazz standard, and has since been recorded by a host of famous names including Frank Sinatra and Bing Crosby.

Berkeley Square is a garden square in Mayfair, in the West End of London, and is home to some of the oldest trees in central London. The inspiration for the song was taken from the title of a short story by Michael Arlen published in 1923.

Cantores

Director: Matthew Greenfield

Pilgrims' Hymn

Paulus

Stephen Paulus (1949-2014) was an American composer best known for his opera and choral music. His one-act opera *The Three Hermits* was based on a short story by Leo Tolstoy and premiered in 1997 in Minnesota. *Pilgrims' Hymn* is the final chorus from this opera, and Paulus needed to be heavily persuaded by his colleagues to publish the chorus as a separate choral work in its own right. It was





an immediate success with choirs and audiences alike, and has been widely performed, including at the funeral services of two American Presidents, Gerald Ford and Ronald Reagan.

These Foolish Things Remind Me Of You Strachey arr. Greenfield

The lyrics for *These Foolish Things* came from the pen of Eric Maschwitz (of *Nightingale* fame, above) who wrote under the pseudonym Holt Marvell. The song, as with *Nightingale*, was not an immediate success and Maschwitz's agent refused to publish it, instead releasing the copyright to Maschwitz himself who claimed to have made £40,000 from the song, shortly over twenty years after he eventually published it. It has become a much-recorded and much-loved jazz standard, and Cantores were delighted to perform this arrangement alongside *VOCES8* earlier this month.







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