



A LEVEL PERFORMANCES AND LEAVERS' RECITALS

**Monday 27th March, 2023
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.





Katarina (clarinet)

Despite only joining St Catherine's in the Sixth Form, I have had the privilege of being part of music-making here, which is a wonderful gift I will treasure wherever I go. I will always be immensely grateful to Miss Potter who has ignited my love for playing the clarinet and helped take my playing to the advanced level it is at today. My fondest memories are performing with many ensembles in the school, particularly performing *Moonlight Serenade* with Jazz Band in the Gala Concert, *Stranger on the Shore* in Jazz Café, and being in the Symphony Orchestra for Carmina Burana. I was also very happy to perform during the Music Tour to Ireland. Miss Watson, my singing teacher this year, has taught me so much, which offered countless opportunities for performing. Weekly rehearsals with the many choirs run in the School, Cantores in particular, have brought me together with various people and allowed us all to immerse ourselves in singing – going from Ireland to Winchester, to the BBC, to singing with *VOCES8* or in the comfort of the Recital Room.

I hope to continue singing, playing the clarinet and pursuing music at university, while also sharing the knowledge and joy of music beyond St Catherine's door, but with it, in every note I play. And, with every note, everyone who has encouraged me on this journey and offered me the opportunity to dive into music in so many ways, from academic study to performing to finally allowing it to flourish within and around me.

Clarinet Concerto No.2, Op. 5: 3rd movement Rondo Allegretto – Crusell

A Finnish clarinetist and composer, Crusell wrote works that were very ambitious and in accordance with his contemporaries such as Weber. He achieved fame for his melodic inflection, his highly nuanced technique, and because, in the words of Jack Brymer, 'while there is nothing startlingly new in what he has to say, Crusell is always saying something worthy of our attention'. The celebrated second concerto is subtitled 'Grand Concerto'. It bears a dedication to Alexander I of Russia, probably in gratitude for favours bestowed during Crusell's visit to St Petersburg. The third and final movement *Rondo: Allegretto* returns in F minor after a romantic *Andante* second movement, and is high-spirited, with Crusell reserving his most technical writing for the coda.





Andante y Allegro – Eslava

Eslava began working in the Royal Chapel in Madrid in 1847. He was involved there even before, on many occasions deputising for the Chapel Master, Rodriguez de Ledesma, who was often ill during that period. The exact date of his composition is, however, unknown since there is no date on the existing manuscript. It is possible that he composed the *Andante y Allegro* for the clarinet as a contest piece for the clarinet exam trials of the Royal Chapel that were held in 1844, and this date is usually attributed to the piece. Those who won the post in exam trials that year were Antonio Romero and Enrique Fischer.

Hannah (piano)

Having played piano since I was very young, I joined St Catherine's in 2016 expecting to fly through all the graded exams as soon as possible – only to be very quickly humbled during my first lesson with my new teacher, Mrs Freeman. Before, I had simply gone through repertoire without any real understanding of what I was playing; here, I learnt to truly appreciate the piano as an instrument, and appreciate music enough to interpret it for myself. When I joined the School, I also took up the clarinet and singing, which has given me amazing experiences with a great deal of wonderful musicians. I have far too many good memories of Music at St Catherine's to choose any favourites, but Gala Concerts and Carol Services will always be highlights, as well as playing the keyboard in our Sixth Form Musical. I owe a great deal to all my music teachers for all their support, but especially to Mrs Freeman, who helped me achieve Grade 8 last term, and taught me to actively enjoy piano practice, something I never thought could happen.

Fantasia in C minor – J. S. Bach

Although this piece is called a *Fantasia*, this is perhaps referring to its dramatic character of the music, rather than it having any features common to Fantasias. The piece has two main themes – a bold first theme in C minor based on arpeggios, octave leaps and chromatic scales; and a gentler second theme in the relative Eb major accompanied by broken chords, which uses the technique of hand-crossing. In the second section, these themes are explored and modified in





a variety of ways, similar to the development section of a sonata form piece. This is followed by a reprise of the first theme, a brief but intense coda and a dramatic finish. The dynamics of this piece are left to the player's discretion, presumably because it was originally written in 1729 for the harpsichord, an instrument on which changing dynamics was more difficult compared to the piano. In my interpretation, I have tried to make full use of the piano's tone palette and wide-ranging dynamic capabilities within a Baroque framework, to bring out the different atmospheres created by the two themes.

Prelude No. 4 in F Major – Fauré

This piece comes from a set of nine preludes written by Fauré in the years 1909 to 1910, while the composer was struggling to come to terms with the onset of deafness in his mid-sixties. The piece has a gentle character overall. The short, elegant melody is based on an F major arpeggio, and is transformed as the piece progresses. The piece also features dreamy, chromatic episodes of a more introverted character that leads the listener to unexpected places, but always returns to the home key. This may reflect the turmoil the composer was going through at the time of writing. Though this piece does not have a particular story, my interpretation was inspired by a poem by Christina Rossetti, where a bride-to-be is interrupted on her wedding day by the ghost of her dead former fiancée, who intends to take her with him to the underworld. In my version, the main melody represents the joy of the engaged couple, while the chromatic excursions represent the ghost of the dead lover. The piece ends on a calm major chord and, in my story, the ghost is dispelled at the tale's end.

Novelette in E minor – Poulenc

Subtitled "on a theme by Manuel de Falla", this piece is based on a theme from the Spanish composer's ballet *El amor brujo*. The piece consists of four distinct episodes, each handling the central melody in a different way, reflecting its title. As we are not told what the story is about, I interpreted the piece using a story of my own, inspired by Thomas Hardy's poem *Beyond the Last Lamp*. The poem describes two people walking down a dark path at night. Just as how the story in this piece of music is not defined, the poem never tells us who the two people





are, or anything about their journey – we have only the impression given to us by its contents. I have interpreted the two people in the poem as a man and a woman, married, living in the time of war. Each episode of the piece for me represents a period in their life – the first, their happiness at walking together; the second, their sorrow at their separation; third, the thudding of guns as the man goes to war – this then dissolves as the music strays into E major, which to me represents joy – perhaps the man has returned briefly from the war, though this does not last; the music returns to the minor key all too soon. The fourth section begins forte – at this point in my story, the man has been injured, and his wife rushes to his side. The music quickly fades away, however, and all seems dire – has she come too late? Yet the piece ends with a major arpeggio and a glorious unresolved final chord, leaving the ending ambiguous. Of course, all this is just my interpretation – the beauty of this piece lies in its evocative writing, through which you are free to imagine any story you wish.

Ruby (voice)

I have loved being a Music Scholar throughout my time at St Catherine's, since I joined in 2016. Ever since my Music Scholarship audition, I knew music would be a huge part of my life whilst at school. I will always remember my Upper 3 chamber group which consisted of the coolest sixth formers ever, and counting down the years until I could audition to join the infamous Cantores! I think my favourite musical memories at St Catherine's would have to include the amazing workshops with *VOCES8*, and singing some legendary tunes in *Sister Act*! Next year I will be continuing my musical journey with a Scholarship to The Royal Academy of Music to study singing, because I clearly can't get enough! I cannot thank all of the wonderful music staff at St Catherine's enough, for their never-ending support and guidance. I would not be where I am without you all, and will miss you very dearly.

O Tuneful Voice – Haydn

After his two successful journeys to London in 1791–1792 and 1794–1795, Haydn was given the poem *O Tuneful Voice* as a farewell gift. Haydn responded to Mrs





Hunter's text by setting it to music, after being touched by such moving lines. The final composition is very expressive, and the rippling triplet movement in the piano accompaniment supports the beautifully flowing vocal line. The expressive musical style and colouristic effects of *O Tuneful Voice* prefigure that of the later German Lieder and must have played an important part in the evolution of the genre, paving the way for such well-known Lieder composers as Schubert and Schumann.

Piangerò la sorte mia – Handel

George Frideric Handel was a German-born English composer of the late Baroque era, noted particularly for his operas, oratorios and instrumental compositions. This aria, *Piangerò la sorte mia*, is taken from his opera, *Giulio Cesare*. In this aria, Cleopatra has been sentenced to prison for conspiring with the now-apparently-drowned Caesar, according to her brother Tolomeo. Cleopatra is saddened by the turn of events and muses on what fate has given her and how, once she passes away, she might reappear and haunt her brother.

Nacht und Träume – Schubert

Composed by Franz Schubert in 1825, *Nacht und Träume* is a lieder for piano and voice. Incorporating a range of musical devices, this piece is based on a text written by Matthaus von Collin which is a song reflecting on the night and the dreams it brings, as well as the sorrow the night brings when it gives way to the sun, taking away the dreams with it. The rocking accompaniment in the bass of the piano in a slow tempo creates a somewhat mysterious and dream-like mood.

Annabel (trombone)

If you had told eleven-year old Annabel that she would be singing in choirs in the last year of school, she would have actually laughed at you, but here we are six years later...! It's testament to the dedication, enthusiasm and inclusiveness of the Music Department. The Department and teachers are really one big family, and I've been so lucky to be able to be part of that for so many years here. It'll be weird not going to the Music Block every day and playing in all the various





ensembles, but my love of music that has been nurtured here will stay with me forever. I can't thank each teacher individually because I'd be writing a dissertation, but special mentions have to go to Mr Sykes for being the most amazing trombone teacher and for pushing me out of my comfort zone; Miss Hayley, for getting me into jazz and for pestering me to improvise which I am so grateful for; and to Mr Greenfield, who has been there for me through all the ups and downs and for being the most amazing Director of Music, but also the best mentor, therapist and all-round legend. From singing and acting as the Angel Gabriel in the Nativity in PP3, to doing a duet with Henny Foord in L4 and to playing with the Welsh Guards band in U6, it's been the best 13 years.

Trombone Concerto: Allegro Vivace; Andante Cantabile – Rimsky-Korsakov

Rimsky-Korsakov was a Russian composer, part of a prolific group of composers known as the 'Mighty Five'. Considered a master of orchestration, he was appointed Professor of Composition and Instrumentation at the St Petersburg Conservatory. His music was intertwined with the Russian military, whilst pushing for development of nationalistic music, drawing influence from folk song. The trombone concerto was premiered in 1878 in Kondstradt, a naval base, by the Russian navy band, with Officer Leonov as the soloist. Rimsky-Korsakov described the trombone as sounding 'brilliant and triumphant in the high compass' which can be heard in the energetic first movement; contrasting a more delicate, lilting melody in the second movement, coupled with some chromatic harmony.

Amy (violoncello)

I began my St Catherine's musical journey in 2013, when I started the 'cello, and have loved every moment since. I will never forget first joining Symphony Orchestra in Upper 3 and feeling immensely grown up after being part of the Prep School's String Orchestra. I was proud to complete my Grade 8 with Distinction in March of 2019, and have particularly enjoyed studying Bach and Elgar in preparation for my ARSM Diploma. My favourite musical memories here would have to be the Gala Concerts, where everyone comes together to showcase some brilliant music. I truly believe that St Catherine's concerts are the reason for my





confidence on stage and my love for performing, which I hope to take with me to university. I have formed the most caring and supportive friendships in musical groups throughout the years, which I know will never fade. I would like to thank the incredible Music staff at St Catherine's for their continuous guidance and encouragement; I would not be the musician I am today without them.

Cello Concerto: 3rd movement Adagio – Elgar

Completed in 1919 in the immediate aftermath of the First World War, Edward Elgar's *Cello Concerto* was his last major work for orchestra, and his most contemplative and elegiac. He composed the piece in his studio near Fittleworth in Sussex whilst recovering from a long illness and depression brought about by the scale of the Great War's destruction and carnage.

The premiere of the *Concerto* was not well received by the critics. The work did not achieve wide popularity until 1965 when a recording of a virtuosic performance by Jacqueline Du Pre with the London Symphony Orchestra caught the public imagination, and the concerto has since become the cornerstone of 'cello repertoire. Introspective and profound, the meditative *Adagio* third movement contains themes of mourning, loss and reflection.

Natalie, Gwyneth, Eleanor, Amy (flute) and Ginny (piano)

Natalie: Playing the flute has been a really fun addition to my years at St Catherine's since U3. I have carried it through to Sixth Form where I reached Grade 8 level with great help from my music teacher, Mrs Howe, who has supported me throughout each grade at School. I have loved having the opportunity to play in bands ranging from Flute Choir to the larger Concert Band.

Eleanor: I have enjoyed playing the flute since I joined St Catherine's in 2016. I have been a member of Concert Band for seven years where I have had the opportunity to play with the Welsh Guards and participate in many concerts. Mrs Burt has helped me succeed in achieving my Grade 8 at the end of U5. I have also been a member of Wind Band and Flute Choir.





Gwyneth: I joined St Catherine's in the Sixth Form and, since then, I have played the flute in Concert Band and Flute Choir. I am also a member of Senior Choir and I have made so many great memories performing in concerts throughout my time here. I have also had lessons with Mrs Burt who helped me achieve my Grade 6. Being involved with Music here at St Catherine's has allowed me to meet so many amazing and talented musicians from different year groups and I have thoroughly enjoyed playing with them.

Amy: Since joining the School in 2018, I have had lessons with Mrs Howe and last year achieved my Grade 6. In addition, I have been a member of various choirs and Flute Choir over the my time at St Catherine's, which has allowed me to meet musicians from both my year and other years. My favourite memories include the Gala Concerts, carol services and playing the flute in *High School Musical*.

Ginny: Music has been a constant thread in my school life, ever since I arrived, trumpet in hand, in U3. I look back on my formative years with fond memories of all the rehearsals, solos, concerts and music tours, playing in Concert Band, Jazz Band and Orchestra. After several years on the piano, I took up the organ in L5. I must thank my parents for their patience in the early days, sitting in various churches so that I could practise for about an hour before my fingers went numb with cold. Through my organ studies, I have had the opportunities to accompany services, conduct choirs, and play voluntaries in cathedrals, which have brought on my musical appreciation and playing immensely. I extend my gratitude particularly to Miss Olver, who has been fundamental to all I have achieved on this instrument.

Shimmering Flutes – Cacavas

Shimmering Flutes is written by John Cacavas (1930-2014) who is an American composer best known for his work on films and tv show scores including *Kojak*. This is a beautiful piece with rich harmonies for the flutes over a simple rhythmic base, all linked together by the flowing piano accompaniment. We have all enjoyed learning the legato lines and playing them together as an ensemble.





Holly (voice)

Singing with others has formed some of the happiest memories of my school years, since even before I joined St Catherine's in 2018. I have especially enjoyed the last two years as I was able to participate in all that Cantores has to offer: best of all performing *Patchwork Quilter*; singing from the gantry; carols outside on the last day of Autumn Term 2021; and processing in the Carol Service. I want to thank Mrs Lambert, Mrs Campbell, and Mrs Brown for helping me to do focused work on my individual performance skills. I have recently completed my Grade 8 in singing: this achievement seems the perfect way to round off my school musical career!

Song to the Seals – Bantock

This piece was composed by Bantock and published in 1930 with lyrics sourced from the poem *Song to the Seals* by Harold Boulton. The song tells the story of a mermaid whose song fascinates the surrounding people and creatures, including the seals, who feel compelled to draw closer to the enchanting music.

Rosie (violoncello)

Since joining St Catherine's in 2014, music has become more than just a fond school memory; it has helped shape who I am and has become something I love to do. I remember being in a Prep School concert, seeing the 'cello being played and going straight to my mum to say that was what I wanted to do. I've since played in String Orchestra, Cello Orchestra, Quartets, Symphony Orchestra and Camerata and I am currently preparing for my Grade 8 examination. St Catherine's has provided me with an environment to grow in self-confidence, whilst still pushing me outside of my comfort zone, developing and challenging me. This will be my first 'cello solo since an Informal Concert in Lower 4.

Prayer (From Jewish Life) – Bloch

Ernest Bloch (1880-1959) composed *From Jewish Life* around 1924. Bloch originally composed this moving triptych for 'cello and piano; it has since been adapted for a variety of instruments by different arrangers. The work is made up





of three movements: *Prayer*, *Supplication* and *Jewish Song*, all dedicated to the cellist Hans Kindler. Bloch wrote that his intent was not to reconstruct authentic Jewish music or melodies but to capture the complex, ardent Jewish spirit and soul. The first movement, *Prayer*, is reflective, emotionally intense, and expressive.

Katarina, Ginny, Tabi, Llinos, Amy, Ruby, Christina, Hannah and Angel

Ave Maria – Holst

This composition was finished in 1900, not long after Holst abruptly left the Royal College of Music, and it is dedicated to his mother, Clara Lediard Holst, who passed away when he was a little boy. This early devotional setting, which Holst composed largely on his own, eloquently displays his complex nature by fusing romantic exuberance with clarity of expression. The music, which was written for eight separate voices, expertly blends modal and tonal harmonies to create a setting that sounds both traditional and contemporary.

INTERVAL

(20 minutes)





Emily (harp)

Music has been an integral part of my Senior School life at St Catherine's, providing me with experiences and, more importantly, friendships to cherish for life. I joined the Senior School as a shy Prep Schooler who had only participated in choir and who played a fairly unconventional combination of instruments: saxophone and harp. As a result, I did not think that I would become as engrossed in music as I did but through the support and willingness of Mr Lloyd, Mr Young and Mr Greenfield to adopt instruments like the harp into larger ensemble settings, I suddenly found myself surrounded in the world of Music at School. I would not, however, have reached this position in the first place without my wonderful teachers, Mrs Cordell and Miss Potter, who have both taught me for a decade as well as introduced me to wonderful opportunities out of School, such as performing at the World Harp Congress, and for that I am very thankful. Some of my highlights include accompanying choir on the harp at the Carol Service in L5, being Musical Director for *High School Musical* and all the band rehearsals with my friends.

Nocturne Op. 43 – Hasselmans

I first heard this piece being performed by the leader of the National Youth Harp Orchestra, during my first year as a Senior there in 2018. I found the piece's use of rubato and Romantic style captivating, and hence I made it my mission to become a diploma-standard player too so I could perform the piece with justice, making this a full circle moment. Whilst the piece itself has no known storyline, in my performance I interpret the calm beginning as a dream before a nightmare begins to take hold. As the character battles their demons, the piece modulates back and forth until triumph at last when they succeed in overcoming the demons and the character can, for the most part, be returned to their peaceful slumber.





Pippa, Emilia (flute) and Ginny (piano)

Pippa: For the last eleven years I have been playing the flute at St Catherine's and, in 2021, I took my Grade 8 which wouldn't have been possible without the help of Mrs Burt who has stuck with me from the start. She's been there through the highs and the lows, from Prep School Wind Band to Symphony Orchestra, and it's thanks to her non-stop encouragement that I have continued playing for all these years. I am so grateful for her constant support because being able to play in orchestras and Flautissimo has been such an enjoyable part of my time at School. Along this journey Emilia has also been firmly by my side as we started off performing duets in the Prep School Music Festivals and now here we are performing together for the very last time. All I can say is a huge 'thank you' to everyone who has helped me along the way; it has been a truly memorable experience.

Emilia: I can honestly say that my ten years of playing the flute at St Catherine's have shaped my life for the better. Music and playing the flute have been such an integral part of my school life, and the memories I have made and friendships I have formed through the music ensembles have been life changing. I have greatly valued my lessons with Mrs Burt, from the moment they began in the Prep School Library, as she has given me such a calming and encouraging presence to my slightly chaotic mode of playing and living life! She has enabled me to step onto a stage with confidence, given me technical proficiency in a beautiful instrument, and empowered me to be able to face any exam head on (nothing will be as nerve-wracking as music exams!). Achieving my Grade 8 is one of my proudest achievements, and I am so grateful to her, and to the brilliant Music Department, to have had the opportunity to play in so many Informal Concerts as a soloist, as well as chamber music recitals and Gala Concerts as part of Flautissimo, Concert Band and Symphony Orchestra. Having had so many amazing experiences through Music at St Catherine's, I hope to always continue playing music, taking part in orchestras and bands at university as I move forwards. Therefore I would like to give thanks to Mr Young and Mr Lloyd, for taking the time to give me the





support and confidence to enjoy performing solos and to lead with joy, to Pippa, with whom I have shared so many wonderful and hilarious moments over the years, right from performing *Scarborough Fair* in the Prep School Music Festival to this beautiful waltz as our last duet. And, to Mrs Burt, immense thanks for always encouraging me to take part and supporting me through all my musical endeavours.

Valse de Fleurs – Kohler

Ernesto Kohler (1849-1907) was an Italian flautist and composer, widely regarded as one of the best flautists of his era. Initially taught by his father, who was also a professional flautist, he held orchestral positions in Vienna and St. Petersburg. He wrote over 100 works for his own instrument, as well as an opera and several ballets. Best known for his 'Flöten-Schule' (c.1880), a popular tutor book for the flute at the time, his other compositions for the flute include études, solos and duets. This delightful piece was originally scored for two flutes and piano. A brilliant fanfare calls out at the start of the piece, leading into a series of waltzes in various keys, reminiscent of the Viennese ballroom. Both solo parts contribute equally to the melodies to create a beautifully balanced performance.

Caitlin and Leah (voice)

Caitlin: Throughout my time at St Catherine's, I have participated in a range of different musical ensembles including String Orchestra, Fourth Form Choir, Cello Ensemble, Symphony Orchestra and Camerata. I have progressed from Grade 4 'cello through to Grade 7, which I completed at the end of the Autumn Term. My highlight was playing the 'cello in the whole school performance of *Oliver!* as it was such an amazing experience to play live with the performers. I have loved every moment of being a part of the musical side of St Catherine's.

Leah: Through my time at St Catherine's I have enjoyed all my singing opportunities. I have had so much fun in choirs, Informal Concerts and performances at various events in the school calendar. From U3 to U6 I have had so many opportunities to sing in a mix of formal and informal settings. I have





particularly loved singing at the Father Daughter Dinner, at the Fashion Show and especially in the L6 Musical. The range of musical events available to take part in at School is amazing and has given me so many fun memories: I'm grateful for all the opportunities I've had here.

She's Always a Woman – Joel

She's Always a Woman is a song by Billy Joel from his 1977 album, *The Stranger*. It is a love song that Joel wrote for his then-wife, Elizabeth Weber. The song is about a modern woman with whom the singer has fallen totally in love, to the extent of falling for her endearing quirks as well as her flaws.

Phoebe and Emma (voice)

Phoebe: I never really considered myself a singer but when I joined St Catherine's, I decided to take it up and I realized I enjoyed it more than I imagined. My experience in Senior Chamber Choir has been amusing and participating in the Gala Concert and Carol Service were some of the most unforgettable memories for me. I would like to thank all the members of the Music Department for encouraging me in starting and continuing to sing in St Catherine's.

Emma: Singing has been an important part of my time at St Catherine's. Over six years of lessons, Mrs Crocker helped me develop my voice up to achieving my ARSM diploma last year. My favourite musical memories from St Catherine's are the Gala Concerts, House Music competitions and singing with Cantores in the beautiful Winchester Cathedral. I am very grateful for all the opportunities and teaching the members of the Music Department have given me.

Come to your Senses – Larson

Come to your Senses is a song written by Jonathan Larson for the musical *Tick, Tick... Boom!* The musical tells the story of an aspiring composer, Jon, who makes a career choice to be a part of the performing arts. Jon is writing a futuristic musical called *Superbia*, which features this song. The song is therefore performed by a member of the *Superbia* cast. However, it also refers to Jon's





relationship with Susan who wishes to make Jon realise the love that he has right in front of him.

Honor (bass guitar)

Playing bass and being part of the Jazz Band and Concert Band throughout my time at St Catherine's has truly been one of the highlights of my St Catherine's career. I'm so grateful for how my experiences playing as part of these groups has had such a fundamental role in shaping me as a more rounded, musician. Individually, my music lessons have provided me the chance to develop my own playing style which is something truly invaluable that I will take with me as I continue my music beyond St Catherine's, but my highlight has been collaborating with other musicians at St Catherine's throughout my time here. The Jazz and Rock Concert has been one of my favourite events as a musician. Not only have I loved playing in the jazz ensembles, but I'm also incredibly grateful for the opportunities Mr Young has provided me with, offering me the chance to accompany many of the performances on the evening. This really has shaped me as a musician and I definitely would not be the performer I am today without the support from him and my music teacher, Mr Goodman.

Marcus Miller Bass Medley – arr. Biale

Recently, Marcus Miller has become somewhat of a bass idol for me. He is an American musician, songwriter, and record producer working with music icons such as Stevie Wonder, Aretha Franklin, and Luther Vandross as well as forming his own bass supergroup with Stanley Clarke and Victor Wooten. Miller has an incredible playing style and wrote the rule book when it comes to playing in the pocket and using the pop and slap technique, something I've really come to enjoy experimenting with. This medley is a mixture of some of Marcus's most iconic basslines adapted by David Biale. I hope you enjoy the piece as much as I do!





Tabi (voice)

Music has always been a huge part of my life. I grew up loving singing and this only grew once I joined St Catherine's. Singing has instilled a confidence in me that I would not have built if not for the belief and support of the teachers I have had over the past seven years. Each one taught me to be completely unafraid of being myself and for that I am forever grateful to them. A highlight of my time doing Music at School was being a part of choirs. Choir has brought me so many great memories as well as great friends. The Music Department is a really supportive community and I was glad to be part of it by being a Music Prefect for the past year. I cannot wait to continue singing in the future.

Both Sides Now – Mitchell

Both Sides Now is a song by Canadian singer-songwriter Joni Mitchell. The song reflects on three different subjects: clouds, love and life. Each topic has one verse that looks at them through a childlike, wondrous view, and then a second contrasting verse which is more cynical as it comes from a place of maturity and reality. Joni captures that even though she's experienced great happiness as well as sorrow; when she looks back on it, it's the rose-coloured illusions she recalls. This hope for future happiness in spite of the pain she's felt leads her to feel that she mustn't know life at all.

I was introduced to Joni Mitchell by my mother, and I felt especially drawn to sing this song due to its themes of reflecting on past experiences and realising that through the bad there is always a balance of good. As Joni would say: "Something's lost, and something's gained in living every day."

Angel (drums)

Before St Catherine's, I never thought that I would pick up drums as a new instrument. Now, it is such an integral part of my life and I cannot imagine not taking part in these wonderful ensembles as a percussionist. Some of my favourite performances are playing in the U6 Orchestra at the Gala Concert this year and in the Fashion Show as a member of a band with my friends. I could not have done this alone: I was inspired by Rachel Yin (Class of 2019) in U4 as a





drummer, and supported throughout my percussion journey by Mr Young, who has been nothing but encouraging and inspirational. I hope to continue playing the drums in the future.

No One Knows – Queens of the Stone Age

No One Knows is a modern rock classic by the American heavy rock band *Queens of the Stone Age*. The band was first started in 1996 by singer, songwriter, guitarist and producer Josh Homme. This song was the first single from the band's third album, 2002's *Songs for the Deaf*. Based in California's Palm Desert, the band have undergone several line-up changes with Homme as the only constant, while building a reputation as one of rock's most formidable yet chart-friendly outfits. In this song, Homme was accompanied by bassist Nick Oliver, additional singer Mark Lanegan and drummer Dave Grohl. When asked what the song was about, Homme replied "It's a mystery ... No one knows."

Bonnie (voice)

I have always loved singing and this is sadly the penultimate time I will be singing at St Catherine's which is very sobering. In my time I have sung in various choirs, concerts, and productions which I have thoroughly enjoyed. I've always sung for enjoyment rather than attainment and have been extremely lucky to have been taught by some wonderful teachers such as Mrs Jones. Singing and playing with friends has always been fun and has built some powerful bonds. My favourite moments have been playing and singing at the Jazz Café concerts, winning the Talent Show, singing at Christmas and recently performing with my little sister at the Vocal Sectional Concert. I have also had the opportunity to sing with a big band at various events out of school which I very much look forward to continuing. I hope to continue my singing after St Catherine's and I would like to thank Mrs Jones for always supporting me with my musical endeavours.

Valerie – Ronson & Winehouse

Valerie was a song written and performed by the English band *The Zutons*. It was written about Valerie Star, a make-up artist who dated *The Zutons'* front man.





The song was covered by Amy Winehouse in 2007 and became a world wide hit. It was produced by Mark Ronson of *Uptown Funk* fame.

Amy Winehouse was one of the best singers the UK has produced. She started her career singing with the National Youth Jazz Orchestra. Whilst being a huge talent she was also a troubled soul and died far too young at the age of 27. Incidentally there were a number of other amazing talents that died at the age of 27: Janis Joplin, Jimi Hendrix, Jim Morrison of *The Doors* and Brian Jones of *The Rolling Stones*.

I am singing this song on the 27th day of the month and it is dedicated to Amy Winehouse who died at the age of 27 as well as all those other talented artists who died far too young.

Tabi (voice) and Angel (voice & guitar)

Landslide – The Chicks

Landslide is a song written by Steve Nicks and performed by British-American rock band *Fleetwood Mac*. The song was first featured on the band's self-titled album *Fleetwood Mac* (1975). The version we are singing is *The Chicks'* 2002 cover. The lyrics are representative of the singer's path down a certain road in her life, and the landslide has now pulled her down. She contemplates whether, over time, she will be able to grow and face the hardships that the landslide has brought her. These themes resonated with us, as now that we are moving into a new phase of our lives, we look to see how we sail through the changing ocean tides and handle the seasons of our lives.





Amy and Ruby (voice)

I Dreamed a Dream – Schönberg

I Dreamed a Dream is a song from the 1980 musical *Les Misérables*. It is a solo that is sung during the first act. The song is a lament, sung by Fantine, who has just been fired from her job at the factory and thrown onto the streets. She thinks back to happier days and wonders at all that has gone wrong in her life.

Llinos (voice)

Music has always been a big part of my life. At the age of six, I joined Bangor Cathedral girls' choir and began my love for singing. Although, it wasn't until I moved to St Catherine's in 2016, I began singing a lot of different genres before finding my love of musical theatre. I managed to achieve my Grade 8 singing with Distinction last year, and hope to achieve a diploma in musical theatre at the end of this academic year. My favourite musical memories from St Catherine's have to be Cantores rehearsals. I've enjoyed meeting people through music, as well as the incredible opportunities I've had along the way. I will miss the St Catherine's Music Department greatly, although I hope to continue Music in university. I'd like to say a massive thank you to the entire Music Department for all that they have helped me over the years. Also a special thank you to Mr Greenfield for his continued support and encouragement throughout my time at St Catherine's.

Don't Rain on my Parade – Merrill & Styne

Don't Rain on My Parade is a popular song from the 1964 musical *Funny Girl*. It was also featured in the 1968 movie version of the musical. The song was written by Bob Merrill and Jule Styne. The musical is set in and around New York City just prior to and following the First World War. *Ziegfeld Follies* star Fanny Brice awaiting the return of her husband Nicky Arnstein from prison, reflects on their life together, and their story is told as a flashback.





U6 Choir

Conductor: Ruby

Piano: Hannah

Slipping Through my Fingers – Andersson & Ulvaeus

Benny Andersson and Björn Ulvaeus wrote the song *Slipping Through My Fingers*, which Swedish pop group ABBA recorded for their 1981 album *The Visitors* and featured lead vocals from Agnetha Fältskog. The song is about a mother's realisation of how fast her daughter is growing up as she gets ready for school – how she wishes she could reach out and grab what's left of her daughter's childhood and hold her close to her heart forever.

Accompanists

Miss Elizabeth Hayley, Mr Sin-seock Kim, Mr Ian Young, Mr Matthew Greenfield

As a year group, we have had such a fantastic time at School. We want to enable other girls, who would not otherwise be able to attend St Catherine's, to have the same opportunities. Tonight, we are raising money for the Leavers' Fund, and everything will go towards Sixth Form Bursaries. Thank you, and we hope that you have enjoyed this evening's performances.







MUSIC||
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