



# **SENIOR SUMMER CONCERT**

Friday 5<sup>th</sup> May, 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 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.*

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# Symphony Orchestra

Director: Donald Lloyd

## March: Folk Songs from Somerset *from the English Folk Song Suite*

Vaughan Williams

Vaughan Williams was a British composer who adored his country, having been born in the idyllic Gloucestershire village of Down Ampney. Alongside his fondness for native landscapes, Vaughan Williams was also rather sentimental about Britain's musical history. The existence of military bands was something he recognised as being crucially important to the UK's cultural and community life, so in 1923 he composed his *English Folk Song Suite*. It was originally commissioned by the band of the Royal Military School of Music and called just *Folk Song Suite*. The following year, when it was arranged for full orchestra, the word 'English' was added at the beginning of the title. Tonight, we will be playing the final March, *Folk Songs from Somerset*.

## Final Countdown; Love Changes Everything     Tempest/Lloyd Webber arr. Lloyd

*The Final Countdown* is originally a song by Swedish rock band *Europe*, and was first released in 1986. Written by lead singer Joey Tempest, it was based on a keyboard melody he composed, with lyrics inspired by David Bowie's *Space Oddity*. It was originally composed to be a concert opener, but it became so popular that it is also used as inspirational music for all types of sports events. *Love Changes Everything* is a song from the musical *Aspects of Love*, composed by Andrew Lloyd Webber. In the prologue to *Aspects of Love*, a young Englishman is lovestruck by Rose, a French actress. This changes his world, and he sings that "Love changes everything ... How you live, and how you die ... for better or for worse." He notes that love "Makes fools of everyone" and concludes that, once love strikes, "Nothing in the world will ever be the same." It was first sung in the musical by Michael Ball in both London and Broadway casts. The song was released as a single in 1989 and stayed in the UK Singles Chart for 15 weeks.





## Senior Chamber Choir

Director: Matthew Greenfield

### Amazing Grace

Trad. arr. Forbes

Joanna Forbes (now Forbes L'Estrange) wrote this beautiful arrangement of the well-known traditional hymn during her time as Musical Director of *The Swingles*. She had noted that, while the group's library contained many pieces for just the four male voices of the group, there was no repertoire for just the four female voices, so she sought to rectify that. The group recorded it for a Christmas album in 2004.

In Forbes' arrangement, the melody passes between the voice parts while the other voices weave an accompaniment around it. The opening passage – tonight sung by our departing members of U6 – enjoys lyrical flexibility and gospel-like inflections. Listen out also for references to Howard Goodall's setting of Psalm 23 *The Lord is my Shepherd*, popularised as the theme tune to the BBC's *The Vicar of Dibley*.

## Brass Ensemble

Director: Ian Young

### Prelude from Te Deum

Charpentier arr. Kenny

Marc-Antoine Charpentier composed six *Te Deum* settings, although only four of them have survived. Largely because of the great popularity of its prelude, the best known is the *Te Deum in D Major*. This was written as a grand motet for soloists, choir, and instrumental accompaniment probably between 1688 and 1698, during Charpentier's stays at the Jesuit Church of Saint-Louis in Paris, where he held the position of Musical Director. It is thought that the composition was performed to mark the victory celebrations and the Battle of Steinkirk in August 1692.





The *Prelude to the Te Deum* that we hear in the Eurovision Song Contest was arranged by Guy Lambert, a 20th-Century French organist famous for his transcriptions of Charpentier's music. This piece has been used for the Eurovision for over 60 years, since the song contest was first held in the town of Lugano, Switzerland in May 1956.

The *Prelude* is not just the signature piece of the Eurovision Song Contest; Charpentier's fanfare is used across the European Broadcasting Union and can be heard in the opening credits of the Vienna New Year's Concert. *Te Deum* was also the introduction to Bud Greenspan's *Olympiad Films*.

Tonight's version for the Brass Ensemble has been skilfully arranged by Major Terry Kenny and captures the musical features one can imagine being played back in the 1600s.

## Camerata

Director: Silja Loya

### Brook Green Suite: Prelude – Air – Dance

Holst

The *Brook Green Suite* for strings was written in 1933 during Holst's stay in the hospital where he was later to die in May 1934. It was written for his pupils, the Junior Orchestra at St Paul's Girls School; he wanted to write a piece in a contemporary mature style that was easy enough for his pupils to perform. He felt they deserved better than simple orchestrations from keyboard originals or 'watered down' pieces aimed at younger players. It was most likely named after the location of St Paul's Girls School on Brook Green, but the Brook Green area in London also had special meaning to Holst because that was the location of his wedding to his wife, Isobel, in 1901.

The *Prelude* is based on the descending C major scale; in fact the cellos cover it in two octaves! The *Air* sounds as if it was based on English folk song, but most likely it was not: Holst had become so acquainted with folk song during his life that a lot of his created melodies were very similar to them. The structure of the *Air* is reminiscent of the counterpoint of *The Lyric Movement*, full of enharmonic





relations and somewhat austere. This is a trait of most of his later works. The *Dance* is based on a melody heard in a puppet show while he was in Sicily. Originally, the piece contained a *Gavotte* movement, but this was withdrawn after the first performance of the *Brook Green Suite* in March of 1934 at an informal school concert by the St Paul's Girls School Junior Orchestra. This was the last concert that Holst attended.

## Jazz Band

**Director: Ian Young**

### Li'l Darlin'

**Hefti**

*Li'l Darlin* is a jazz standard composed and arranged by Niel Hefti for the *Count Basie Orchestra* and first recorded on the 1958 album, *The Atomic Mr Basie*. The composition in the words of a jazz writer, Donald Clarke, is an object lesson in how to 'swing' at a slow tempo. Gary Giddens expanded on Clarke's comments saying the importance of tempo in the performance of *Li'l Darlin* tests any band's temporal mastery with a slow and simple theme that dies if it is not played at exactly the right tempo. Originally *Li'l Darlin* was meant to be played as a medium swing but, as you will hear tonight, it is more settled as a slow ballad and our Jazz Band are in full control of the intended tempo and the mood of the piece.

### Drum Diddley

**Moorhouse**

*Drum Diddley* features two of our drummers this evening, Helen and Isabel. The piece is based on the Bo Diddley beat, a syncopated musical rhythm that is widely used in rock n' roll and pop music. The rhythm is named after rhythm and blues musician Bo Diddley, who introduced and popularised the beat with his self-titled debut single *Bo Diddley* in 1955. Music educator and author Michael Campbell describes the Bo Diddley beat as a slightly altered version of the clave rhythm within Afro Cuban music. However, the Bo Diddley beat is more active and complicated than a simple rock rhythm, but less complex than a real Afro-Cuban rhythm.





Tonight's performance not only demonstrates the drummers as the foundation of the band, but all sections of the band have their chance to display their rhythmic artistry and produce this lively and stylistic piece for you this evening.

## **INTERVAL**

(20 minutes)

## **Concert Band**

**Director: Ian Young**

### **Aladdin**

*Aladdin* is a 2019 American fantasy film directed by Guy Ritchie from a screenplay he co-wrote with John August. Co-produced by Walt Disney Pictures and Ridgeback, it is a live action adaptation of Disney's 1992 animated film of the same name, itself based on *Aladdin and the Wonderful Lamp*, a French addition to the Middle Eastern folk tale, *One Thousand and One Nights*. The film stars Will Smith and Mena Massoud, with Naomi Scott, Marwan Kenzari, Navid Negahban, Nasim Pedrad and Billy Magnussen in supporting roles. The plot follows Aladdin, a street urchin, as he falls in love with Princess Jasmine, befriends a wish-granting genie, and battles the wicked sorcerer, Jafar.

*Aladdin* was theatrically released in the United States in May 2019. The film received mixed reviews from critics, with praise for its music. The medley Concert Band will be performing this evening includes *Arabian Nights*, *Friend Like Me*, *Prince Ali* and *A Whole New World*.

### **Menken arr. Jennings**





# Cello Orchestra

Director: Miguel Calvo

## **Adagietto from Fifth Symphony**

**Mahler arr. anon.**

The fourth movement of the *Fifth Symphony* may be Mahler's most famous composition and is the most frequently performed of his works. The British premiere of the entire symphony came in 1945, 36 years after that of the *Adagietto*, which was conducted by Henry Wood at a Proms concert in 1909.

It is said to represent Mahler's love song to his wife Alma. According to a letter she wrote, the composer left a small poem:

*Wie ich Dich liebe, Du meine Sonne,  
ich kann mit Worten Dir's nicht sagen.  
Nur meine Sehnsucht kann ich Dir klagen  
und meine Liebe, meine Wonne!*

In which way I love you, my sunbeam,  
I cannot tell you with words.  
Only my longing, my love and my bliss  
can I with anguish declare.

Mahler's instruction is *Sehr langsam* (very slowly). Mahler and Dutch conductor Mengelberg played it in about 7 minutes. Some conductors have taken tempos that extend it to nearly 12 minutes.

While the *Adagietto* had regularly been performed on its own, it came to popular prominence in the 1971 film *Death in Venice* (an adaptation of Thomas Mann's novella). In that film, the lead character was modified from the novel's original conception of writer to that of composer, with elements in common with Mahler. Since then, the music has been used across many fields, from advertising and figure skating to television and further film uses, easily making it the most familiar piece of Mahler's musical output.







## Flute Choir

**Director: Denise Burt**

### **The Syncopated Clock**

**Anderson arr. Orriss**

This charming piece has been skilfully arranged for flute choir with the addition of a triangle for the alarm bells, and two differently pitched wood blocks, mimicking the sound of a ticking clock. The perfectly regular ‘tick-tock’ established at the opening of the piece draws attention to the brief moments of syncopation that occur, creating a whimsical and comic effect that reflects the composer’s sense of humour.

Anderson composed the piece in 1945 whilst serving with the U.S. Army. He had been invited by Arthur Fielder to guest conduct the Boston Pops Orchestra during the annual Harvard Night, and wanted to introduce a new piece to Fielder. He reportedly thought of the title and composed it within a few hours.

*The Syncopated Clock* was featured in the charts in 1951 and was also used as a theme tune for the American programme *The Late Show*.

## Senior Choir

**Director: Matthew Greenfield**

### **New York, New York**

**Kander arr. Huff**

*New York, New York* is the theme song from Martin Scorsese’s 1977 film of the same name, and was written for and performed by Liza Minnelli in the film. John Kander and lyricist Fred Ebb attribute the song’s success to Minnelli’s co-star, the actor Robert De Niro, who rejected their original theme because he thought it was “too weak”.

The song grew in popularity when Frank Sinatra added it to his repertoire the following year and it was soon regarded as one of his signature songs, although Ebb did not approve of a few modifications that Sinatra made to his lyrics. Fortunately, tonight’s performance has his blessing, as the text is taken from the original film score.





# Cantores

Director: Matthew Greenfield

## I Got Rhythm

Gershwin arr. Swingle

This classic from Gershwin's musical *Girl Crazy* is performed tonight in an arrangement by Ward Swingle, founder of *The Swingle Singers* and several other eponymously named groups before. As was their usual way of working, George Gershwin wrote the melody first before passing it to his older brother Ira to set the lyrics. Ira found it an unusually challenging melody to write for, and eventually settled on lyrics that did not rhyme, which went against his usual style.

The song has become symbolic of the brothers' musical partnership, and was used as the theme in Gershwin's set of variations written in 1934, three years before his death, his last concert piece for piano and orchestra.







**MUSIC**||  
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