



**St Catherine's**  
BRAMLEY

**MIDDLE SCHOOL  
SUMMER CONCERT**

Friday 23<sup>rd</sup> June, 2023  
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.*





## Junior Camerata

Director: Silja Loya

### Entrance of the Dragon

**Martin**

*Entrance of the Dragon* evokes the Chinese Festival of the Dragon and is enhanced by the percussion section. Dragons are deeply rooted symbols in the Chinese culture and have long been associated with the Emperor. In China, dragons are a very popular motif and appear on clothing, signs, flags, and in the shape of kites; life-sized puppets of dragons are an important part of many traditional festivals. The Chinese Dragon Boat Festival takes place on the fifth day of the fifth lunar month usually around the summer solstice in June.

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 Local Education Authority 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 illness in September 2021. At his request, *Mainly4Strings.com* is now a free resource with all the scores by Peter Martin available to download at no cost – a wonderful library for string players and teachers.

### Two Shakespeare Sketches

**Vaughan Williams arr. Mathieson**

Ralph Vaughan Williams (1872–1958) was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and songs which influenced his editorial approach to the English Hymnal, beginning in 1904, containing many folk song arrangements set as hymn tunes, in addition to several original compositions.





*Two Shakespeare Sketches* makes use of two well-known tunes from Shakespeare's time. The first movement that you hear tonight is based on the tune *When that I was and a little tiny boy* and the second one on *It was a lover and his lass* by Thomas Morley. The music was composed in 1955 for the documentary *The England of Elizabeth*.

## Iris

### Trumpet

#### Trumpet Concerto: 1st movement – Allegro

Haydn

Haydn's *Trumpet Concerto* was written in 1796; 200 years after its composition, it remains one of the greatest trumpet concertos ever composed. Before this time trumpets had been extremely limited instruments, able to produce only a few notes in a scale subject to a player's ability to change pitch by adjusting their lips. In the 1790s, however, the Viennese trumpeter Anton Weidinger invented a keyed trumpet that made the instrument much more flexible. Its keys gave his trumpet a much greater range and made possible a number of chromatic tones previously impossible. The keyed trumpet represented a great leap forward for the trumpet, though this instrument was then superseded by the invention of the modern valved trumpet in 1813.

Haydn immediately saw the possibilities of the new instrument and wrote a concerto designed to show it off. It employs a full range of notes, requires rapid leaps, and includes many chromatic passages that no earlier trumpet could have played.

Haydn's *Trumpet Concerto* is in three movements: fast-slow-fast. Each movement celebrates the trumpet's new technical ability and sound. This evening you will hear the opening movement, *Allegro*, which is in sonata form; Haydn varies the classical concerto formula by having the trumpet join the orchestra before the opening exposition is complete, and he asks the soloist to make difficult leaps and to play long chromatic lines. The end of the movement mirrors that of the





opening and is marked by a cadenza, which comprises fragmented themes from the movement. A short coda is played by the orchestra before the movement ends triumphantly.

## Fourth Form Choir and Melodic Magic

Director: Sarah Jones

### Greatest Showman Medley

Pasek & Paul

*The Greatest Showman* is a 2017 American musical film inspired by the story of P. T. Barnum's creation of the Barnum & Bailey Circus. The film is a fictionalised account of Barnum's life, and it follows his journey from a struggling businessman to the creator of one of the most successful circuses in history. Along the way, Barnum faces challenges from critics and naysayers, but he never gives up on his dream of creating a show that will celebrate the diversity of humanity.

Benj Pasek and Justin Paul wrote nine original songs for the film on the theme of acceptance, empowerment, and the power of the human spirit. Tonight, Fourth Form Choir come together with Melodic Magic (our UII and LIII Choir) to bring you a medley of many of these songs, accompanied by our Music Prefect Quartet.

## Morwenna

Alto Saxophone

### Scaramouche Suite: 1st movement – Vif

Milhaud

Darius Milhaud was a French composer, conductor, and teacher. Many of his compositions were influenced by jazz and Brazilian music, and one such piece is *Scaramouche*. It was originally composed for two pianos, but has since been arranged for various groups, including alto saxophone with orchestra. It is now one of the most popular saxophone pieces, and was played by Jess Gillam in The Last Night of the Proms in 2018.





# Intermediate Wind Ensemble

**Director: Denise Burt**

## How to Train Your Dragon

**Powell arr. Vinson**

*How to Train Your Dragon* is a 2010 American 3D computer-animated action-fantasy, loosely based on the book series of the same name by Cressida Cowell. The story takes place in a mythical Viking world where a young Viking teenager named Hiccup aspires to follow his tribe's tradition of becoming a dragon slayer. After finally capturing his first dragon, and with his chance at last of gaining the tribe's acceptance, he finds that he no longer wants to kill the dragon and instead befriends it.

This fantastic arrangement for band by Johnnie Vinson recreates all the inspiration from the movie. Its sweeping melodies taken from Nordic and Scottish folk music and bombastic fanfares transport its listeners to an ancient Viking village, swarming with dragons! This arrangement features two themes from the film: *This Is Berk* and *Coming Back Around*.

## String Orchestra

**Directors: Silja Loya and Miguel Calvo**

### A Suite of English Folk Songs

**arr. Boyle**

- 1. Raggle Taggle Gypsy**
- 2. O Waly, Waly**
- 3. Blow Away the Morning Dew**

Many folk songs have appeared around the British Isles with a variety of names. A ballad from Scotland might have travelled and been sung in Somerset or Norfolk with variations of the story. Cecil Sharp is one of the best-known collectors of English folk music. Between his "discovery" of folk dance in 1899 and his death in 1924 he collected almost 5,000 folk songs and tunes, far more than any other





English collector. The composer Ralph Vaughan Williams also collected and arranged many folk songs.

Although often thought of as Irish, *Raggle Taggle Gypsy* is actually a ballad from Scotland. Some believe, perhaps a touch romantically, that the song is based on true events, the story being that in 1642 a Scottish gypsy named John Faw ran away with Lady Jane Hamilton, the wife of the Earl of Cassilis. The Earl, being less than impressed, gave pursuit. Having caught the couple, he had Faw hanged, and his wife imprisoned. Whilst this story may or may not be true, it is certainly easy to see why a song about a handsome gypsy making off with a nobleman's wife became popular. Printed versions of this ballad probably date back to at least 1720.

*O Waly, Waly* (or simply *Waly, Waly*) is a folk song of Scottish origin otherwise known as *The Water is Wide*. Cecil Sharp published the song in *Folk Songs From Somerset* in 1906, and it remains popular today.

*Blow Away the Morning Dew* or *The Baffled Knight* is a traditional ballad existing in numerous variants. The first-known version was published in Thomas Ravenscroft's *Deuteromelia* in 1609, with a matching tune, making this one of the few early ballads for which there is extant original music. Versions were collected in England, Scotland, the US, and Canada. One version was recorded by Cecil Sharp in Devon in 1905.

## **Toreadors**

*Carmen* is an opera in four acts by the French composer Georges Bizet. *Carmen* initially gained its reputation through a series of productions outside France and was not revived in Paris until 1883; thereafter it rapidly acquired celebrity at home and abroad and continues to be one of the most frequently performed operas; the *Toreador Song* from Act 2 is among the best known of all operatic arias.

## **Bizet arr. Manookian**





## **INTERVAL**

(15 minutes)

### **Intermediate Orchestra**

**Director: Donald Lloyd**

#### **Symphony No. 1: 3rd movement – Juba Dance**

**Price**

Born in 1887, Florence Beatrice Smith Price received early musical training from her mother. She then went on to study at the New England Conservatory of Music, graduating in 1906 with a Soloist's Diploma in Organ Performance, and a Teacher's Diploma in Piano Performance. Whilst at the conservatoire, Price also studied composition with Wallace Goodrich, Frederick Converse and George Chadwick.

After completing her degree, Price returned home to teach music at the Cotton Plant-Arkadelphia Academy in Cotton Plant, Arkansas, and then at Clark University in Atlanta (1910-1912). After around twenty years of teaching, Price and her family moved to Chicago ultimately to escape the racial tension in the south. It was here that she was able to establish herself properly as a concert pianist, organist and composer.

During her career Price received many accolades. She composed over 300 works, including 20 full orchestral works and over 110 art songs. Her orchestral works in particular were performed by leading American orchestras such as the Chicago Symphony Orchestra, Michigan W. P. A. Symphony Orchestra, the Woman's Symphony Orchestra of Chicago and U.S. Marine Corps Band.





This evening we will be performing the third movement from Price's Symphony No.1 in E minor, *Juba Dance*, which originates in West Africa. Many of the rhythms and melodies were brought over to the United States by slaves who were forced to work on plantations. Banned from playing musical instruments, slaves used their bodies to create music instead. In this work, Price was ahead of her time in fusing two worlds, taking a part of her own musical heritage and reimagining it with a Symphony Orchestra. African Drums echo the patting, slapping rhythms as the strings, woodwind and brass play a vibrant melody.

## Middle Chamber Choir

**Director: Sarah Jones**

### Feed the Birds

**Sherman & Sherman arr. Miller**

This poignant song from Disney's *Mary Poppins* is performed tonight in an arrangement by Cristi Cary Miller, an award winning choral conductor and arranger. The Sherman brothers recall reading chapter seven of *Mary Poppins Comes Back* and then realising the bird woman was the metaphor for why Mary had come, to teach the children and Mr Banks the value of charity. It was writing this song that secured the Sherman brothers a full-time contract with Disney and *Feed the Birds* became one of Walt Disney's favourite songs.

This arrangement features rich vocal writing, and a tasteful and expressive accompaniment.

## Recorder Ensemble

### Lullaby of Birdland

**Shearing arr. Gannaway**

This arrangement of George Shearing's *Lullaby of Birdland* features descant, treble and tenor recorders. Commissioned by the owner of the New York Jazz club *Birdland*, this catchy tune was played at the club on the hour every hour. It has





since been recorded by many musicians including Ella Fitzgerald, Count Basie and the twelve cellists of the Berlin Philharmonic!

## Middle Cantores

**Director: Sarah Jones**

### Be Thou my Vision

**Chilcott**

Bob Chilcott offers a new take on the traditional hymn which is believed to be of Irish origin. This hymn acts as a prayer to God that He would be the first that we seek after, and continually refocus the direction of our life. Chilcott's arrangement is a heartfelt and uplifting setting built upon a haunting melody of folk-like simplicity, underpinned throughout by a lyrical and supportive accompaniment.

## Cello Orchestra

**Director: Miguel Calvo**

### Mamma Mia

**Andersson, Ulvaeus & Anderson arr. Gillies**

*Mamma Mia* is the opening track of ABBA's third album released in 1975 and is the song that gave its name to the musical *Mamma Mia*, which premiered in London in 1999. It has continued to increase in popularity since the release of the 2008 film based on the musical.

The phrase *Mamma Mia* is an Italian saying that means 'My Mother' and is used to express surprise. This infectiously catchy tune contains very sad lyrics dealing with heartbreak and the pain of letting someone go when you wish you could have them back.

This fun arrangement by cellist Alison Gillies is cleverly written to keep interest for all parts, and is guaranteed to keep the tune in your head!





# Wind Band

Director: Denise Burt

## James Bond Returns

arr. Dye

Last year was the 60th anniversary of the first James Bond 007 film *Dr No* and in recognition of this, Wind Band have enjoyed playing a selection of early James Bond themes, spanning from the 1960s to the 70s. This arrangement, skilfully crafted by Ken Dye, starts – after a short fanfare – with the very famous menacing James Bond signature tune composed by Monty Norman in 1962. From here the music moves swiftly in to *Goldfinger* and then to *From Russia with Love*, the former becoming a big hit for Shirley Bassey in 1964. *Live and Let Die* with its rock style and the lyrical theme of *You Only Live Twice* follow, before the music returns to the main theme for a dramatic finish.





**MUSIC**||  
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