



St Catherine's
BRAMLEY

**ST CATHERINE'S DAY
GALA CONCERT**

Friday 24th November, 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.

Symphony Orchestra

Director: Donald Lloyd

Waltz from *Sleeping Beauty*

Tchaikovsky

La belle au bois dormant, or *The Beauty Sleeping in the Forest*, is a ballet in three acts with music composed by Tchaikovsky. He began the initial sketches in 1888, and the work was completed in 1889. The premiere took place at the Mariinsky Theatre in St. Petersburg on January 15, 1890. The focus of the storyline is on the conflicting forces of good (Lilac Fairy) and evil (Carabosse); each character has a leitmotif representing them, which run through the ballet, serving as an important thread to the underlying plot. In Tchaikovsky's work, the Princess's parents survive a 100-year sleep to celebrate the Princess's wedding with the Prince. *The Sleeping Beauty* is Tchaikovsky's longest ballet, lasting over three hours, not including intervals. At the premiere, Tsar Alexander III summoned Tchaikovsky to the imperial box. The Tsar made the simple remark 'Very nice,' and Tchaikovsky was immediately paid a substantial bonus for his work. Tonight we shall be performing the *Waltz from Sleeping Beauty* which is heard in Act One of the ballet.





Pirates of the Caribbean

Badelt arr. Ricketts

From the blockbuster movie comes a soundtrack filled with excitement, drama and power. Although attributed to Klaus Badelt, the film score was the result of a combined effort by nine composers. Klaus Badelt, Hans Zimmer, Ramin Djawadi, James Dooley, Nick Glennie-Smith, Steve Jablonsky, Blake Neely, James McKee Smith, and Geoff Zanelli all worked at a frantic pace to complete the music in just three weeks. The reason behind the rush was that the original composer (Alan Silvestri) had a creative disagreement with the producer and walked out on the project. After the success of this film, Disney announced there would be a series of *Pirates* films which have been successful all over the world.

In the film, blacksmith Will Turner teams up with eccentric pirate Captain Jack Sparrow to save Turner's love from the pirates led by Jack's mutinous former first mate, Hector Barbossa. Jack wants revenge against Barbossa, who left him stranded on an island before stealing his ship, *The Black Pearl*, along with 882 pieces of Aztec Gold.

This arrangement takes melodies from *The Curse of the Black Pearl* completed in 2003, and includes *Fog Bound*, *The Medallion Calls*, *To the Pirates' Cave*, *The Black Pearl*, *One Last Shot* and *He's a Pirate!*

Brass Band

Director: Denise Burt

Over There

Cohan arr. Kingston

This piece was written by George M. Cohan in 1917 about the American Army going '*Over There*' to win the First World War. This was one of the most popular songs of the time and, with its combination of ragtime, march-like music and jigs, it was an instant hit, selling over 2 million copies. In this arrangement of the song for brass, Matt Kingston shares the rousing theme with each section of the band, giving everyone a chance to enjoy playing the melody. Listen out for the trumpet grace notes as they accompany the horns and trombones.

You may well know the tune as the music used for the popular advert for *Go Compare* insurance.





Middle Chamber Choir

Director: Mitchell Farquharson

Ev'ry Time I Feel the Spirit

Trad. Spiritual arr. Unterseher

Born in Washington in 1956, renowned composer Reginald Unterseher has also penned countless arrangements of popular melodies and works for a variety of performing forces. The African-American spiritual *Ev'ry Time I Feel the Spirit* is known to have been written before the American Civil War, which broke out in 1861, by an unknown writer. However, it has since been recorded and performed by a great number of contemporary artists including Nat King Cole and Mahalia Jackson. It is this song which Unterseher takes as the basis for his arrangement for upper voices and piano. His own programme notes reference the hidden code words which allude to attempts to escape from slavery to the free states. In order to reach these, one must cross the Ohio River (here referred to as the Jordan River) and their use of walking in the rivers and streams at night to avoid detection by tracking dogs. Unterseher's arrangement breathes vitality into this spiritual with its upbeat tempo, syncopated rhythms, and sudden dynamic changes. The introduction of a descant in the final refrain only serves to heighten this experience.

Senior Chamber Choir

Director: Sarah Jones

Come Alive

Mahler

Jenny Mahler is a British musician and composer, who enjoys writing for female choirs. *Come Alive* explores the scientific notion that energy never dies, but instead transforms into or transfers to something new. The text calls us to renew our connection to nature in order to reawaken our senses and reconnect with a lost loved one. This energetic piece features an appealing combination of textures, from unison melody to four-part counterpoint and builds to a full, emphatic climax at the close.





Percussion Ensemble

Director: Ian Young

Game of Thrones

Djawadi arr. Shtaloko

Percussion Ensemble perform an arrangement of the main theme from the HBO fantasy television series of *Game of Thrones*. When Djawadi was commissioned to compose this piece, he was asked to avoid flutes or solo vocals as the producer felt this combination has been overused in fantasy themes in the past. Therefore, cello was the chosen instrument as the lead instrument.

Tonight's arrangement works well with pitched and unpitched percussion and still manages to create a mystical sound that matches the television series' original theme. A great deal of dynamic control is evident right up until the very last note, and this adds to the magical sound intended.

Fourth Form Choir

Director: Matthew Greenfield

Don't Stop Me Now

Mercury

Recorded in 1978, *Don't Stop Me Now* has grown in popularity over the years to become one of *Queen's* greatest hits. Written by Freddie Mercury, the lyrics come from the band's realisation that they were getting better at 'having a good time' although guitarist Brian May did not originally approve, as he felt the song celebrated Mercury's hedonistic and risky lifestyle.

While tonight's arrangement is accompanied by solo piano rather than full rock band, Brian May's guitar solo does feature: we hope he will approve of that, at least.





Wind Band

Director: Denise Burt

From Now On from *The Greatest Showman* Pasek & Paul arr. Murtha

From Now On is the last musical number from the film *The Greatest Showman* which was released in December 2017. The song is performed by the circus owner and ringmaster P.T. Barnum as he faces a crucial stage in his life and career.

This skilful arrangement for Wind Band starts with a reflective opening which gradually builds to the main theme played by the horns and saxophone. The driving beat of the drums leads us to the upbeat and exciting chorus with its catchy, repetitive melody for the whole band to enjoy.

String Orchestra

Director: Silja Loya

Music for a Western: Hoedown

Martin

A hoedown is a dance or community dancing party associated with Americans in rural or southeastern parts of the country, particularly Appalachia. It is a dance with quick movement most likely related to the jig, reel or clog dance. In contest fiddling, a hoedown is a tune in fast 2/4 time. First used in the early 1800's, this term referred to a dance based on the movements of hoeing corn and potatoes, which was the primary entertainment at 'hoedown parties' held in the early fall in the American midwest.

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.





Jazz Band

Director: Ian Young

Sabor de Cuba

López

Sabor de Cuba (Taste of Cuba) was commissioned by the Glades Middle School Concert Jazz Band, Florida and premiered at the 2015 Midwest International Band and Orchestra Clinic, directed by Erich Rivero. The introduction has a Latin-jazz flavour, followed by a 'funky' melody and harmonic flares that immediately set the tone for the guaracha. The guaracha is a Cuban up tempo dance genre, and it was the first Creole dance music that included singers. Consequently, the original guaracha was a topical song form for chorus and solo voice, something like a call and response in a two-bar form, and this you will hear woven into the piece tonight.

As is the case with all Latin music, a good rhythm section is the key to the effectiveness of the piece. The bass player and the drummer should complement each other and in addition, the pianist is responsible for establishing the rhythmic pulse, so it is essential for the drummer, bassist, guitarist and pianist to play cohesively to set a solid foundation for the band. Tonight, we also feature our tenor saxophonist Morwenna, as she takes the solo through to the unison section.

I am immensely proud of the Band for the way they have adapted to the style of this piece of music, as this piece has developed each week, leading up to the performance you will hear tonight.

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

Music

Miles arr. Briegel

John Miles was born in Durham and attended St Peter's School before passing his 11+ and joining Jarrow Grammar School. Miles started guitar lessons at nearby Hebburn and was encouraged by his music teacher, Jimmy Joseph, to take up a career in music. However, his first job after leaving school was making lavatory signs! Amongst many other huge musical achievements, John Miles was also a member of the Tina Turner Band (Keyboard and Guitar) and toured with the band from 1987 until 2009.

John Miles' big hit *Music* is a sonorous declaration of love to music. Heinz Briegel has rearranged this classic not only for concert band, but he has also included a rock band section which we have also added this evening. The lyrics below come from the third verse and really do sum up to us all the power and meaning of Music.

*Music was my first love and it will be my last,
Music of the future and music of the past.
To live without my music would be impossible to do:
In this world of troubles my music pulls me through.*





It has been fun working on this piece with the Band as we have delved into irregular time signatures and, as always, the Band members have risen to the challenge: tonight's performance will be an example of their virtuosity with the many genres of music they perform.

Upper Three Choir

accompanied by The Upper Sixth Orchestra

Director: Matthew Greenfield

The Sound of Music

Rodgers

Based on the 1949 memoir *The Story of the Trapp Family Singers* by Maria von Trapp, *The Sound of Music* opened as a stage musical in 1959 before being adapted into the much-loved film starring Julie Andrew and Christopher Plummer in 1965. Although initial reviews of the film were mixed, it was soon a major commercial success, becoming the highest-grossing film of 1965, and the highest-grossing film of all time the following year. Set in Salzburg, Austria, the film is a fictional retelling of Maria's experiences as governess to seven children, her marriage to their father Captain Georg Von Trapp, and their escape during the Anschluss in 1938.

Tonight's medley features many of the well-known songs from the musical with Oscar Hammerstein II's lyrics set to music by Richard Rodgers: *The Sound of Music*; *My Favourite Things*; *Do-Re-Mi*; *The Lonely Goatherd*; *So Long, Farewell*; *Edelweiss*; and *Climb Every Mountain*.

Camerata

Director: Silja Loya

Richard Rodgers' Waltzes

arr. Naughtin

Richard Charles Rodgers (1902-1979) was an American composer of music for more than 900 songs and for 43 Broadway musicals. He also composed music for





films and television. He is best known for his songwriting partnerships with the lyricist Lorenz Hart and Oscar Hammerstein II. His compositions have had a significant impact on popular music up to the present day, and have an enduring broad appeal.

As well as *The Sound of Music*, the Rodgers and Hammerstein duo have given us some of the most popular musicals ever written such as *Oklahoma!*, *Carousel*, *South Pacific*, and *The King and I*. Tonight's medley includes the waltzes *The most beautiful girl in the world* (*Dumbo*, 1935); *Falling in love with love* (*The boys from Syracuse*, 1938); *My favourite things* (*The Sound of Music*, 1959) and *Carousel Waltz* (*Carousel*, 1945).

Middle Cantores

Director: Sarah Jones

Didn't My Lord Deliver Daniel

Trad. Spiritual arr. Guillen

This is an a cappella setting of the African-American spiritual containing references to Old Testament stories of deliverance. This upbeat rendition features a strong alto foundation with the sopranos in two parts above. When we aren't feeling our best, the song is a reminder that, just as God delivered Daniel, He can deliver any of us from the trials we face.

Cantores

Director: Matthew Greenfield

The Battle of Jericho

Trad. Spiritual arr. Hogan

Moses Hogan (1957-2003) was an American composer and arranger of choral music. Born in New Orleans to a musical family, he went on to study music at the Juillard School in New York, and later continued his studies in Vienna before returning to Louisiana.





Hogan's arrangement of *The Battle of Jericho* is a powerful and moving setting of this traditional African-American spiritual. His version is characterised by its use of call and response between the voice parts, its driving rhythms, its close-harmony trumpet calls, and its soaring melodies.

The spiritual tells the biblical story of the Israelites' conquest of the city of Jericho. The walls of Jericho were said to be impenetrable, but the Israelites were able to knock them down with the sound of their trumpets. Like those of many other spirituals, the song's words are likely also to allude to eventual escape from slavery.

Senior Choir

Director: Matthew Greenfield

Cindy

Trad. American arr. Wilberg

Cindy is a popular American folksong, set by Wilberg in a lively and infectious hoedown style. Possibly originating in North Carolina, the song is familiar from the chorus: *Get along home, little Cindy, I'll marry you some day*. One of the earliest versions of *Cindy* is found in Anne Virginia Culbertson's collection of American folktales (1904) where, as with many folk songs, each singer was free to add verses, and many did; *Cindy* was a particular favourite for this, with many ribald verses added attesting to Cindy's amorous inclinations...





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