



# **SENIOR SUMMER CONCERT**

Thursday 2<sup>nd</sup> May, 2024  
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

## Symphony No.5 in C minor: I. Allegro con brio

Beethoven

The four notes that open Beethoven's Fifth Symphony could claim to form the most famous musical motif ever composed. Beethoven is reported to have described this motif as Fate knocking at the door.

*Symphony No. 5 in C minor*, Op. 67 by Ludwig van Beethoven was composed between 1804 and 1808. It is one of the best-known compositions in classical music and one of the most frequently played symphonies. First performed in Vienna's Theater an der Wien in 1808, the work achieved its now well-known reputation after a critic described the symphony as one of the most important works of the time. As is typical of symphonies during the Classical period, Beethoven's Fifth Symphony has four movements; tonight we shall be playing the first.

The first movement is in the traditional sonata form that Beethoven inherited from his Classical predecessors, such as Haydn and Mozart. It begins with two dramatic fortissimo phrases, the famous four note motif demanding the listener's attention. After the first four bars, Beethoven uses imitation and sequences to expand the theme; these imitations are heard with such rhythmic regularity that they appear to form a single, flowing melody.

Shortly after a very short fortissimo bridge played by the horns, a second theme is introduced in E flat major (the relative major) which is more lyrical. The dynamics are now softer but still feature the four-note motif within the string accompaniment. The codetta which closes this section is once again based on the opening four-note motif, which leads on to the development section. During the recapitulation, when we hear the original themes once again, there is a brief oboe cadenza, and the movement ends with a substantial coda.





## Brass Band

Director: Denise Burt

### Basse-Danse

Warlock arr. Wampler

*Basse-Danse* is the first of six dances from the *Capriol Suite* composed in 1926 by Peter Warlock. Based on French dance tunes, the *Capriol Suite* explores the different moods and styles of dances from the Renaissance period, with some 20th century harmony. Originally scored for piano duet and then for strings, this arrangement for brass allows each section to take the main melodies in turn. Inspired by the court low-dance, the stately theme starts with the trumpets while the bass builds the foundation in C minor adding dark undertones and colour. Warlock's use of contrapuntal themes add contrast and energy to this short movement.

## Camerata

Director: Silja Loya

### Concerto No. 3 in F major (Autumn): I. Allegro

Vivaldi

Vivaldi's *Allegro*, the first movement of his *Autumn* concerto from his famous work *The Four Seasons*, was composed between 1718 and 1720. Unusually for this period, Vivaldi's concerti were published with accompanying sonnets that describe the elements that made up the season's spirit; he then evoked these elements in his music. Therefore, the concerti stand as one of the earliest and most detailed examples of what would later be known as programme music, i.e. music with a narrative element. His sonnet for this movement depicts peasants celebrating the bountiful harvest with songs and dances, fired up by Bacchus' liquor and ending their revelry in sleep.





## **Serenade No. 13 in G major, K. 525: I. Allegro**

**Mozart**

*Eine kleine Nachtmusik* ('A Little Night Music'), a serenade for two violins, viola, cello and double bass by Mozart, is admired for its lively, joyful quality and its memorable melodies. The piece was completed on August 10, 1787, but was published posthumously. In present-day practice, it is typically performed in an orchestral arrangement.

By the late 18<sup>th</sup> century, the term 'serenade' was used broadly to describe a chamber work intended for light entertainment on a social occasion. Serenades enjoyed great popularity in south-central Europe, particularly in Vienna, where Mozart spent the last decade of his life. At that time, it was customary for ensembles to perform serenades in Vienna's parks and gardens, and the creation of such pieces became a lucrative source of income for composers.

Mozart produced many serenades, the thirteenth of which, nicknamed *Eine kleine Nachtmusik*, is his best known. The four-movement work opens with a bright allegro in sonata form. The specific occasion, if any, for which *Eine kleine Nachtmusik* was composed has never been determined. In the 21st century, *Eine kleine Nachtmusik* remains among the most frequently performed and iconic of all classical compositions.

## **Senior Chamber Choir**

**Director: Sarah Jones**

### **The Bird's Lullaby**

**Quartel**

*The Bird's Lullaby* is a playful a cappella setting of a text by poet Emily Pauline Johnson. Melodic lines and counter melodies are shared between the voice parts in a conversational style while swinging syncopations and dancing scat accompaniment create an engaging background texture. Canadian composer and educator Sarah Quartel enjoys creating choral compositions with an energetic and contemporary flavour.





# Jazz Band

Director: Ian Young

## ***Mission: Impossible* Theme**

**Schifrin arr. Holmes**

At 91, Argentine composer Lalo Schifrin has been soundtracking Hollywood films and television shows for more than 70 years. Throughout that time, he won six Oscars and five Grammy Awards, in addition to penning memorable scores for action films, including 1973's *Enter the Dragon*, 1977's *The Eagle has Landed* and all three of the *Rush Hour* series.

A jazz composer at heart, Schifrin's work is defined by a love of Big Band arrangements and strong percussion which is evident in this piece tonight. In an interview with the *New York Post* in 2015, Schifrin recalled being asked by Bruce Geller, producer of the original *Mission: Impossible* television series, to "write something exciting, something that when people are in the living room and go into the kitchen to have a soft drink, and they hear it, they will know what it is." Schifrin punched out the score in three minutes because orchestration is one of his biggest strengths. For the first instalment in 1996, U2 bassist and drummer Adam Clayton and Larry Mullen Jr created a dance-friendly variation of the original score.

For 2000's *Mission: Impossible II*, US band *Limp Bizkit* used the main riff of Schifrin's work for the film's official rap-rock theme song *Take A Look Around*. While *Mission: Impossible III* featured an additional new theme by rapper Kanye West called *Impossible*, the remainder of the series feature reworked versions of the original work by film composers including Michael Giacchino, Joe Kraemer and Lorne Balfe.

The *Mission: Impossible* theme is written in a 5/4 time signature, which Schifrin has jokingly explained as being "for people who have five legs". If one translates that into morse code with a dash as one and a half beats, and a dot as one beat – dash dash, dot dot spells *M* and *I* for *Mission* and *Impossible*.

In tonight's arrangement we feature the whole Jazz Band and solos from Gemma on alto saxophone and Iris on trumpet.





## **Children of Sanchez**

**Mangione arr. Lopez**

*The Children of Sanchez* is a 1978 Mexican/American drama film based on a book with the same title by Oscar Lewis. The movie's well-known soundtrack, *Children of Sanchez*, was created by jazz musician Chuck Mangione, and its opening song won the Grammy Award for the best pop instrumental performance.

In the film, Mr Sanchez struggles with the culture of poverty around him. A widowed farmer, he cares for his family in a marginal area of Mexico city. While being a hard worker who feels the duty to support his family financially, he is still an aggressive, domineering man. His main conflict is with his daughter, Consuelo, a rebellious girl who attempts to break free from her father. Consuelo strives to escape her role as a dutiful daughter and pursues her own dreams. She likes to talk with her grandmother, who secretly advises her to find a man and get married. This is the only way that she, an educated poor woman, can escape her father.

Our arrangement tonight features all sections of the Jazz Band starting off with an energetic introduction setting us up for this lyrical piece. *Children of Sanchez* requires accurate rhythmic section playing throughout, and features a solo by Iris on flugelhorn.

## **INTERVAL**

(20 minutes)

## **Concert Band**

**Director: Ian Young**

## **Selection from *Chicago***

**Kander arr. Ricketts**

*Chicago* is a 1975 Broadway musical based on the 1926 play of the same name, which was later made into an Academy-Award-winning film in 2002. Set amidst the razzle-dazzle decadence of the 1920s, *Chicago* is the story of Roxie Hart, a housewife and nightclub dancer who murders her lover after he threatens to walk





out on her. Desperate to avoid conviction, she dupes the public, the media, and her rival cellmate, Velma Kelly, by hiring Chicago's slickest criminal lawyer to transform her malicious crime into a barrage of sensational headlines, the likes of which might just as easily be ripped from today's tabloids.

The music from *Chicago* has gained popularity over the years as it harkens back to the early jazz age and raucous lifestyle of gangster-era Chicago. This well-scored arrangement opens with a bluesy trumpet solo, played by Buan, using a plunger mute. The selection includes feature spots for all sections of the Band as it winds through the hits *And All That Jazz*, *Cell Block Tango*, *Roxie* and *They Both Reached for the Gun*.

Concert Band have really enjoyed working on this piece and look forward to bringing you the exciting sounds of a West End theatre show to you all this evening.

## Telemann Quartet

**Director: Denise Burt**

### **Parisian Sonata in A major No.3: IV. Allegro**

**Telemann**

Telemann was a German Baroque composer. He is one of the most prolific composers of all time and his music was popular all over Europe. He first published the *Parisian Sonata in A major* in 1730 in Hamburg as part of six Parisian quartets. It was not written or published in Paris, and they only began to be called the Parisian quartets because of the influence that French music had on them in the 20th century. The music combines a mixture of musical styles, particularly French and Italian. The fourth movement is recognisable by its recurring theme and the imitation of melodies in different parts, and it is the lively finale to the Sonata.







## Flautissimo

Director: Denise Burt

### Jour d'été à la montagne: I. Pastorale

Bozza

*Jour d'été à la montagne* ('Summer Day in the Mountains') by Eugene Bozza is a beautiful flute quartet published in 1955. Technically and musically challenging, the piece was written for advanced flautists. The work was composed in four movements and Flautissimo are performing the first movement this evening: *Pastorale*.

This movement transports us to a typical setting of shepherds and shepherds' sounds. The theme wanders through all four voices and develops almost hypnotic abilities, before the use of bird calls in the final section attracts attention again. Bozza, well known for his chamber music, won many prizes at the *Conservatoire de Paris* such as first prize for violin, composition and conducting, as well as the *Grand Prix de Rome*.

## Cantores

Director: Matthew Greenfield

### The Longest Time

Joel arr. Greenfield

Billy Joel's *The Longest Time* takes us on a nostalgic trip through the world of doo-wop, a style that dominated the pop charts in the late 1950s and early 1960s. Released in 1984 as a single, taken from his album of the previous year, *An Innocent Man*, this song is a loving tribute to Joel's musical influences, particularly Frankie Lyman and *The Teenagers*. The voices heard in the original recording are all Joel's: he sings both the lead vocals and all backing vocals, as well as producing all the percussive sounds such as the finger clicks, which also feature heavily in tonight's performance.

The song serves as a reminder of the timeless power of love and the enduring influence of musical genres of the past. The lyrics express a new-found joy in love and creativity as the singer confesses to a period of cynicism and lack of





inspiration, now replaced with optimism for the future with a spirit rekindled by a new love interest.

## **Come Fly With Me**

**Van Heusen arr. Keller/Greenfield**

Composed by Jimmy Van Heusen with lyrics by Sammy Cahn, *Come Fly With Me* was the title track of Frank Sinatra's 1958 album, and became a signature tune for the legendary crooner.

*Come Fly With Me* is more than just a catchy melody: it's an invitation to adventure. The song evokes a sense of wanderlust and escape, a feeling amplified by the era's new-found ease of air travel. In tonight's barbershop-style arrangement, Cantores beckon you to join them for a feast of activities on their whirlwind tour of exotic destinations – gin-tasting in Bombay, ornithology in Acapulco Bay, and a rare visit to the flute-tooting llamas of Peru.

## **Senior Choir**

**Director: Matthew Greenfield**

## **Chattanooga Choo Choo**

**Warren arr. Huff**

*Chattanooga Choo Choo* was written in 1941 for the film *Sun Valley Serenade* and remained at number one in the American charts for nine weeks, recorded by *Glenn Miller and His Orchestra*. Henry Warren wrote the song with lyricist Mack Gordon, allegedly while they were travelling together through America on Southern Railway's *Birmingham Special*. The journey described in the song takes us from New York's Pennsylvania Station to Chattanooga in Tennessee, via Baltimore and Carolina, although there is a degree of artistic licence in this, as the route in fact passed directly from Virginia into Tennessee rather than travelling through North Carolina. The opening dialogue between the passenger and a shoeshine boy on the platform contains a similar dose of creative liberty: at the time, there was no Track 29 at Pennsylvania Station. But let's not allow mere facts to get in the way of a good rhyme.







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