



St Catherine's
BRAMLEY

**MIDDLE SCHOOL
SUMMER CONCERT**

Friday 21st June, 2024
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.





Intermediate Wind Ensemble

Director: Denise Burt

Music from *Wicked*

Schwartz arr. Sweeney

Wicked is a musical with music and lyrics by Stephen Schwartz and a book by Holzman. It is based on the novel *The Wonderful Wizard of Oz* and its 1939 film adaptation. The musical is told from the perspective of two witches in the Land of Oz and the plot begins before Dorothy arrives in Oz from Kansas.

Wicked is currently a Broadway and West End hit and in this skilful arrangement you will hear several highlights from the show including *No One Mourns the Wicked*, *Dancing Through Life*, the famous *Defying Gravity* and *For Good*. Many sections of the Ensemble have an opportunity to shine as the scoring shares the main themes amongst the instruments. With the sudden changes of tempo, key, dynamics and mood, this has been an exciting and challenging piece for the Intermediate Wind Ensemble to learn.

Fiona Lu

Piano

Butterfly Lovers

Zhanhao & Gang

Butterfly Lovers, originally composed by He Zhanhao and Chen Gang in 1959 as a violin concerto, has been beautifully arranged for piano. The piece, inspired by an ancient Chinese legend from the Eastern Jin dynasty, narrates a poignant love story often likened to *Romeo and Juliet* and *Mulan*. The tale follows Zhu Yingtai, who disguises herself as a man to attend school, and falls in love with her classmate, Liang Shanbo. Their love faces insurmountable obstacles, culminating in their transformation into butterflies, symbolizing their eternal union.

The piano arrangement performed this evening captures the original composition's emotional depth and technical complexity, utilising the full range of the instrument to convey the intense feelings of the protagonists. This





adaptation remains a cherished work in Chinese musical heritage, embodying themes of love and sacrifice that continue to resonate deeply with audiences.

Brass Band

Director: Denise Burt

Amazing Grace & Jericho

trad. arr. Fernie

These two African-American spirituals, arranged for four-part ensemble, showcase the rich, sonorous tones and the expressive qualities of the brass instruments.

Amazing Grace is one of the most beloved and widely-recognised hymns in the world. Its origins trace back to the late 18th century and it is an immensely popular piece used for religious and secular purposes.

Everyone will also recognise the melody *Joshua Fit the Battle of Jericho*, depicting the story from the Old Testament of Joshua's victory when the walls of Jericho came 'tumbly' down'. Believed to have been composed in the early 19th century, the piece has an easy swing rhythm conveying a sense of joy and eventually triumph.

Middle Chamber Choir

Director: Mitchell Farquharson

Let the River Run

Simon arr. Johnson

Let The River Run, by American singer-songwriter Carly Simon, was originally written for the 1988 film *Working Girl*. It won an Academy Award, a Golden Globe Award, and a Grammy Award for Best Original Song and has since been subject to countless arrangements. Tonight's setting, by Craig Hella Johnson, is scored for upper voices (SSAA). Additional percussion add drive and the piano an effervescence to the texture. Simon's intention was to juxtapose a hymn for New





York with a contemporary jungle beat so as to embody the feeling of allowing nature's primal forces to guide you through life's path. She achieves this through a triumphant refrain and a contemplative inner section, all stemming from the vivid and evocative poetry of her lyrics.

Scarlett Martin

Oboe

Sonata for Oboe and Piano: Scherzo

Poulenc

Francis Poulenc was a 20th century French composer and pianist. The *Sonata for Oboe and Piano* was one of his last works, written in 1962. It is dedicated Sergei Prokofiev. The sonata has the structure of slow-fast-slow and today you will hear the middle movement, Scherzo, which is marked *tres anime* (very lively!) and is in ternary form. This movement, in particular, demonstrates Prokofiev's influence, especially in the piano part, with rapid staccato movement, which is then reflected on the oboe.

Recorder Consort

With a Little Help from my Friends Lennon & McCartney arr. Knight

The song *With a Little Help from my Friends* was written by John Lennon and Paul McCartney for *The Beatles* in 1967 and was recorded on the album *Sgt. Pepper's Lonely Hearts Club Band*.

This arrangement features descant, treble, tenor, bass and great-bass recorders. Many members of the consort are performing on sizes of recorder that they have only played for a few weeks. It has been a delight for the Senior School recorder ensemble and LIII recorders to work together on this performance and enjoy a little help from their friends.





String Orchestra

Director: Silja Loya

Three Dances from *Le Roi s'amuse*

Delibes arr. Stone

Gaillarde – Pavane – Passepied

Léo Delibes (1836-1891) was a French Romantic composer, best known for his ballets and operas. French author Victor Hugo wrote the play *Le Roi s'amuse* (The King Amuses Himself) in 1832. It was loosely based on historical figures, but the play was banned in 1832 after just one performance because the government censors believed that the play insulted the current King of France. Some twenty years later, the plot of *Le Roi s'amuse* became the basis for Verdi's opera *Rigoletto*.

When the play was finally revived in 1882, composer Léo Delibes wrote a ballet sequence of six charming dances and antique airs to be included as incidental music. String Orchestra will perform a grand opening *Gaillarde*, a stately *Pavane* and lively *Passepied*.

Waltz & Rodeo from *Music from a Western*

Martin

Waltz is a slow, lyrical movement which then moves on to a faster-paced *Rodeo*, composed in American Bluegrass style. Bluegrass music's origins come from Scottish and Irish immigrants who settled in the Appalachian Mountain region making their own 'mountain and hillbilly' music.

INTERVAL

(15 minutes)





Intermediate Orchestra

Director: Donald Lloyd

Finlandia

Sibelius arr. Farrington

Sibelius is best known for his Symphonies, Violin Concerto, and above all his patriotic symphonic tone poem, *Finlandia*, which was composed in 1899 and received its premiere performance on July 2, 1900 with Robert Kajanus conducting the Helsinki Philharmonic.

Finlandia is the ultimate expression of the Finnish people's desire for independence at a time when the country was still under the control of Czarist Russia. Sibelius created, in 1899, some incidental music based on Finnish history for a benefit event that was, on the surface, a fundraiser for the newspapermen's pension. In point of fact, however, the event was a call for freedom of the press and Finnish independence. Originally titled *Finland Awakes!*, Sibelius reworked it as an orchestral tone poem under its now well-known name, *Finlandia*.

The first part of the piece begins darkly in the minor mode with music that may easily be interpreted as a representation of the struggle of the Finnish people. As the music gains strength, each gesture is punctuated by stirring fanfares in the brass. This ultimately yields to the memorable *Finlandia Hymn*, which itself grows ever more triumphant. Many years later, Sibelius rearranged the *Finlandia Hymn* into a stand-alone piece. Words were created for the hymn in 1941 by Veikko Antero Koskenniemi, and *Finlandia* became one of the most important national songs of Finland, although not the country's national anthem.

Melodic Magic & Fourth Form Choir

Directors: Sarah Jones & Matthew Greenfield

Frozen Medley

Anderson-Lopez & Lopez

The combined choirs of U11, L11, L4 and U4 bring you a selection of beloved songs from Disney's megahit, *Frozen*. Released in 2013, the film captivated audiences with its stunning animation, powerful story, and unforgettable music by





songwriting duo Kristen Anderson-Lopez and Robert Lopez. It was later adapted for the stage, opening on Broadway in 2018 and in the West End in 2021.

This medley weaves together several key moments from the film's narrative, bound together throughout with excerpts from *Let It Go*. *Do You Want to Build a Snowman?*, the playful duet between Elsa and Anna, showcases the innocence and joy of their childhood bond. *For the First Time in Forever* is a song filled with anticipation and newfound freedom as Elsa reopens the gates of Arendelle. The celebratory spirit continues with *Love is an Open Door*, as Anna falls in love with the handsome Prince Hans. *Fixer Upper* is a light-hearted number as the trolls try to encourage a romantic connection between Anna and Kristoff.

Having built up anticipation throughout, the arrangement concludes with the well-known theme to Elsa's powerful anthem, *Let It Go*, where she embraces her individuality and unleashes her magical abilities.

Through this musical journey, we celebrate the film's themes of self-discovery, the importance of family, and the courage to embrace who you truly are. So, let the voices soar, and let yourself be transported back to the magical kingdom of Arendelle!

Flute Choir

Director: Denise Burt

Summertime

Gershwin arr. Booth

Summertime is an aria composed in 1934 by George Gershwin for the 1935 opera *Porgy and Bess*. The song soon became a popular and much-recorded jazz standard. Gershwin's evocative writing mixes elements of jazz and the song styles of African Americans from the early twentieth century. Zoe Booth has arranged this piece for five flute parts, alto and bass. The well-known melody on the higher flute parts is supported by rich, full harmonies.





Quizás Quizás Quizás

Farres arr. Booth

Oswaldo Farres was a Cuban composer and *Quizás, Quizás, Quizás* is probably the most recognised of his works, owing in part to its adaptation to English under the title *P'rhaps, P'rhaps, P'rhaps*. It was sung by many artists including Doris Day and Nat King Cole.

In this arrangement for flute choir, the melody is shared out amongst the parts and the exciting Latin rhythms and cascading entries into chords has required good listening and ensemble skills. There are a few unusual techniques to listen out for such as flutter-tonguing and note bends which have been included for effect.

Middle Cantores

Director: Sarah Jones

After the Rain

Quartel

The lyrics of this song are drawn from the writings of Chief Dan George, a renowned actor, musician, poet, and author. The excerpt used in this composition is taken from his poignant piece *Words to a Grandchild*, which offers wisdom and solace, reminding us that, even in times of trouble, beauty persists and challenging days are transient.

Musically, this setting features an interplay of triplets against duplets, creating a sense of fluidity and graceful movement within the melodic phrasing. This rhythmic texture along with melodic suspensions mirrors the ebb and flow of life's experiences, capturing both its struggles and its moments of joy.

After our rehearsal last week, as the rain ceased, we emerged from the Chapel to the distinct aroma of petrichor and a serene stillness in the air. This moment vividly brought to mind the feeling we are trying to evoke in our performance. We leave you with an encouragement from the concluding line: *Your heart will beat out a new gladness - if you let it happen.*





Wind Band

Director: Denise Burt

Theme from *Titanic*

Horner

My Heart Will Go On is the theme for James Cameron's film *Titanic*, based on the account of an ocean liner of the same name, which sank on its maiden voyage in 1912 after colliding with an iceberg in the North Atlantic Ocean. The song was a huge hit for Celine Dion in 1998 and a best-selling single.

This romantic, melancholy piece has a gentle Celtic style that builds to a powerful climax with a dramatic key change. Rosemary on solo recorder will be playing the haunting, recurring melody depicting loss of loved ones and sorrow, while Wind Band offer soaring flourishes and beautiful sustained melodic lines.

Junior Camerata

Director: Silja Loya

Tirolese

Rossini arr. Martin

Gioachino Rossini (1792-1868) was an Italian composer who gained fame for his 39 operas. He set new standards for both comic and serious opera before retiring from large-scale composition while still in his thirties, at the height of his popularity. In his retirement, aged around 40, Rossini started to arrange 'salon style' chamber music evenings with his friends. The *Soirées musicales* started life as a set of songs composed between 1830 and 1835 and *Tirolese* is the sixth of these.

In 1836, pianist and composer Franz Liszt transcribed the songs for piano and they are well-known as piano pieces. And then, almost a hundred years later, British composer Benjamin Britten took some of Rossini's songs, including *Soirées musicales* as well as some of his other compositions, and produced his own arrangements as a suite of ballet music for orchestra. He called his second ballet suite *Matinées Musicales*.





Theme from *Spartacus*: Adagio

Khachaturian arr. Longfield

Some will recognise the *Adagio of Spartacus and Phrygia* as the theme tune for the long-running 1970s TV series, *The Onedin Line*; younger listeners perhaps might recognise it for its appearance in the animated film *Ice Age: The Meltdown*. However, it was originally written as part of a ballet, *Spartacus*, by the Soviet-Armenian composer Aram Khachaturian in 1954. The *Adagio*, with its sweeping, romantic melody, comes at the dramatic moment in the ballet when the eponymous hero, the leader of a doomed slave uprising against the Romans, is reunited with his wife, Phrygia. The theme of the ballet has been interpreted by some as a covert reference to the Russians rebelling against their own oppressive Soviet leaders: Khachaturian himself had been officially denounced as a 'formalist' and his music dubbed 'anti-people' in 1948 (although his name was later restored).

The ballet was first staged by the Kirov in Leningrad (now St Petersburg), but only with limited success. It was the 1968 production at the Bolshoi in Moscow that was so successful that it toured to Covent Garden the following year. The ballet has remained part of the Bolshoi repertoire ever since, the original 1968 production being reprised at the Royal Opera House only last August.

Adagio has an important harp part and in our arrangement this evening, this is played by Jamie.





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