

SENIOR SUMMER CONCERT

Thursday 1st May, 2025
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

Assistant Director: Lucia Švecová

Fantaisie Dialoguée **Boëllmann**

Organ: Sophie

Léon Boëllmann (1862-1897) was a French post-romantic composer best known for his organ works. He studied under Lefèvre and Gigout, before working as an organist in Paris at the Church of St Vincent de Paul and teaching in Gigout's school of organ playing, until his death aged 35. He composed around 160 pieces, the most famous of which is his *Suite Gothique* for organ. *Fantaisie Dialoguée* includes the main motif from the Suite's *Toccata* in the pedal line of the organ part.

Fantaisie Dialoguée is varied in tone and style. It begins with the introduction of this theme and is followed by variations on this as it modulates through different keys. A second section reminiscent of the *Menuet* from *Suite Gothique* comes after this, and is followed by a chordal passage in the organ as the orchestra takes over this new theme. The piece builds to a dramatic finale for both organ and orchestra as it returns to the initial repeating theme before finishing with thunderous chord.

Sophie is a Jennifer Bate Memorial Organ Scholar at St Catherine's. After learning the piano from the age of six, she started learning the organ during lockdown, which she discovered she loved. She has enjoyed the variety of opportunities her music has given her, including participating in the Jennifer Bate Organ Academy, and playing the organ at both Chichester and Guildford cathedrals, as well as performing in a diverse array of concerts. She is currently working on Grade 8 level organ repertoire, and diploma level piano music, having achieved her Grade 8 piano in U5. As well as piano and organ, Sophie has enjoyed singing in school choirs since U3, and appreciates many different genres of music. She looks forward to continuing with her music in the future.

Rhapsody in Blue — Gershwin

Piano: Isabella

George Gershwin (1898-1937) was an American composer who played a significant role in the integration of classical and jazz music. Gershwin began his career composing for Broadway, frequently in collaboration with his brother Ira Gershwin and the lyricist Buddy DeSylva. Their work influenced the sound of American musical theatre during the early 20th century.

In early 1924, Gershwin was surprised to read in the New York Tribune that the American jazz bandleader Paul Whiteman had announced a concert with a new "jazz concerto" supposedly written by him. Gershwin had not been informed about it before, but following persistent persuasion from Whiteman, he finally accepted the challenge of composing it. He completed it in five weeks, just in time for the premiere date Whiteman had already promoted. *American Rhapsody* was the original title of the work, but the name *Rhapsody in Blue* was suggested by Ira Gershwin, who was inspired by an exhibition of James McNeill Whistler's paintings (e.g. *Nocturne in Black and Gold*).

The premiere of *Rhapsody in Blue* took place at Aeolian Hall, New York, with Whiteman conducting and Gershwin playing as soloist. The performance was an overwhelming success; the piece is still considered one of the most iconic works of 20th-century music.

One of the most recognisable moments in the work must be the clarinet's glissando opening: a sliding figure, which at once sets the mood. Notably, it was not part of the original score. The clarinettist improvised it during rehearsal; Gershwin liked it

so much that he kept it in. As its title suggests, *Rhapsody in Blue* is written in a rhapsodic style rather than in a traditional concerto form. The solo piano part has the character of improvisation, which reflects Gershwin's own background as a jazz pianist. The music is packed with rhythmic intensity, bluesy chords, and sweeping melodies, bringing together the refinement of classical music with the vitality of American jazz.

Isabella's passion for music began at the age of three, starting with piano, followed by a traditional Chinese instrument, the guzheng. With a strong connection to and enthusiasm for music, she advanced and achieved Grade 10 in both instruments on the Chinese exam board by eleven. Isabella continued to thrive in both Western and Chinese music. She now holds an ARSM-equivalent diploma in guzheng and is working towards her LRSM exam in piano.
Joining St Catherine's offered Isabella opportunities to venture into music. Alongside taking up singing and achieving Grade 8 in four years, she has enjoyed performing in choirs and instrumental groups, including a piano trio, quartet, quintet, and the Symphony Orchestra. Her journey into jazz began with Jazz Band, and that deepening interest makes *Rhapsody in Blue* an apt and exciting repertoire choice for tonight's Scholar's Concerto performance.
As an active performer and competitor, Isabella has played in a masterclass at the London Steinway Hall, represented the School at the Coach House Competition, and has been a prize winner at various music festivals. Through these experiences, Isabella has honed her craft and grown into a confident and expressive musician.

Senior Chamber Choir

Director: Sarah Jones

'S Wonderful **Gershwin arr. Gaulke**

Originally written as part of the musical *Funny Face* featuring Fred and Adele Astaire, *'S Wonderful* is now considered a standard and has been performed and recorded by numerous artists, especially jazz perfomers, since the 1920s.
In this arrangement, American musician, composer and arranger Julie Gaulke, has given the piece a Latin groove and included call and response between the parts.

Sections of unison singing are contrasted with four-part close jazz harmonies set to syncopated rhythms.

Brass Band

Director: Denise Burt

Jericho **trad. arr. Fernie**

This African-American spiritual arranged for four-part ensemble showcases the bright sonorous tones and the expressive qualities of the brass instruments.
Everyone will recognise the melody *Joshua Fought the Battle of Jericho* depicting the story from the Old Testament of Joshua's victory when the walls of Jericho came 'tumblin' 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.

Jazz Band

Director: Ian Young

Whiplash **Levy arr. Morales**

Whiplash is a 2014 American psychological film drama written and directed by Damian Chazelle, starring Miles Teller, J.K. Simmons, Paul Reiser, and Melissa Benoist. The film focuses on an ambitious music student and aspiring jazz drummer, played by Teller, who is pushed to his limit by his instructor, portrayed by Simmons, at the fictional Shäfer Conservatory in New York City.
Tonight's performance of *Whiplash* by Jazz Band presents the most challenging piece they have taken on. Prepare to witness the Band tackle an irregular time signature of 7/8, a real challenge for any musician. The piece begins with a powerful start, setting the stage for an exhilarating musical journey with an alto saxophone solo from Gemma. It requires serious concentration to keep up with this high-energy piece from start to finish, so let the fun begin!

INTERVAL

(20 minutes)

Concert Band

Director: Ian Young

Pirates of the Caribbean **Badelt arr. Wasson**

Concert Band are thrilled to feature the *Pirates of the Caribbean* selection, a long-standing favourite of the Band. The music from the *Pirates of the Caribbean* film series is undeniably iconic, ranking among the most beloved movie soundtracks in history. It is widely regarded as some of the most impressive work to come out of the composer's studios, solidifying its place as one of the all-time great film scores. In the concert band repertoire, the music from *Pirates of the Caribbean* is a definite crowd-pleaser, filled with grand themes that weave tales of daring buccaneers, adventurous sailors, and formidable raiders. Join us as we bring a dash of swashbuckling flair to the stage with an impressive medley from Disney's blockbuster movie. This carefully adapted concert band arrangement maintains the authentic sound while delivering an exciting rendition that includes *The Medallion Calls*, *The Black Pearl*, *One Last Shot*, and *He's a Pirate*.

Camerata

Director: Silja Loya

Andante Festivo **Sibelius**

Finnish composer Jean Sibelius wrote *Andante Festivo* for string quartet in 1922, shortly before the Sixth Symphony. In 1929, the composer's niece, Riitta Sibelius, got married, and requested that *Andante Festivo* should be performed at the ceremony. It was from here that the composer began taking the steps to produce a new version of the work, expanding it for string orchestra with 'ad lib' timpani.

On 1 January 1939 Sibelius conducted a performance in Helsinki for short-wave radio transmission to the World Exhibition in New York. This performance was preserved on wax as a poignant historical memento. It was the last time Sibelius conducted and is the only known recorded example of his conducting. During the recording session at the Helsinki radio station, Sibelius told the performers: “Play with more humanity.” The noble, seamless melody is as close as he came to a religious statement. The work stayed close to the composer’s heart and was played at his funeral in 1957. *Andante Festivo* continues to be played in Finland during state occasions, and it is very often included in concert programmes around the world. In the UK, it is a frequently heard item on BBC Radio 3 and Classic FM.

Flautissimo

Director: Denise Burt

Flûtes en Vacances: IV. Flûtes Légères **Castérède**

This flute quartet was composed in 1962 for advanced flautists and the piece features four sections, each expressing a different mood. Flautissimo are playing the fourth movement this evening, *Flûtes Légères*, which zips along at a fast pace with light articulation and melodies. The spirited waltz section in the middle requires technical dexterity from all the flautists!

Jacques Castérède, a composer and pianist, won the *Grand Prix de Rome* in 1953 and has composed numerous melodic pieces including ballets, concertos, symphonies and chamber music.

Senior Choir

Director: Matthew Greenfield

Sure on this Shining Night **Lauridsen**

The evocative text of the poem *Sure on this Shining Night*, written by the American author James Agee (1909-1955), has given inspiration to a number of composers, including Samuel Barber. Morten Lauridsen (b. 1943) includes his

setting of the poem as the third in a collection of four *Nocturnes*. With its melodic contours and fluid tempo, Lauridsen's music leads the listener through a journey of poignance and reflection.

Cantores

Director: Matthew Greenfield

And So It Goes **Joel arr. Chilcott**

Billy Joel's *And So It Goes* originally released on his 1989 album *Storm Front*, is a poignant ballad exploring the fragility and transience of love. Its introspective lyrics and simple yet profound melody have resonated deeply with audiences for decades. The song's contemplative nature, moving through themes of longing, acceptance – and the quiet understanding that some things are simply "how it goes" – lends itself beautifully to choral interpretation.

Bob Chilcott, renowned for his exquisite choral arrangements and original compositions, brings a fresh and sensitive perspective to Joel's classic. Chilcott's arrangement masterfully translates the song's intimate piano accompaniment and vocal line into a rich tapestry of voices, enhancing the emotional depth of the original without sacrificing its heartfelt simplicity. Through his skilled harmonisation and thoughtful voice leading, Chilcott illuminates the subtle nuances of Joel's melody and lyrics, inviting listeners to reflect on the song's universal message of love's unpredictable journey.

Senior Choir

Director: Matthew Greenfield

Gratitude **Dienes-Williams**

Gratitude was composed especially for Senior Chamber Choir to perform at the annual Girls Schools Association Service in St. Margaret's, Westminster, in

November 2014, the year in which Alice Phillips was President. The words are by Maya Angelou (1928–2014), the well-known and respected American author, poet, dancer, actress and singer. During her life Maya Angelou published seven autobiographies, three books of essays, and several books of poetry, and was credited with a list of plays, movies, and television shows spanning over 50 years. She received dozens of awards and more than 50 honorary degrees. She is best known for her series of seven autobiographies, which focus on her childhood and early adult experiences. The first, *I Know Why the Caged Bird Sings* (1969), tells of her life up to the age of 17, and brought her international recognition and acclaim.

Commissioned by Alice Phillips, the music is written by Katherine Dienes-Williams (b. 1970) who is Organist and Master of the Choristers at Guildford Cathedral, and was the first woman to hold the most senior musical post in a Church of England cathedral. Born and educated in Wellington, New Zealand, Katherine studied for a BA in Modern Languages and a BMus at Victoria University. Katherine came to England in 1991 to take up the post of Organ Scholar at Winchester Cathedral and Assistant Organist at Winchester College. Subsequent to this, Katherine was appointed Director of Music of St Mary's, Warwick, in 2001, before assuming her current post in January 2008.

Cantores

Director: Matthew Greenfield

Patchwork Quilter **Forbes L'Estrange & L'Estrange**

Patchwork Quilter is an arrangement of the School Song *Non Nobis, Domine* (the original hymn tune was set by Roger Quilter), featuring interpolated extra vocal material, which will no doubt be familiar. This wonderful arrangement was commissioned especially for the Cantores of 2011-12, to mark the first Gala Concert in the Anniversary Halls, and has provided a 'signature tune' for members of Cantores since, each of whom have put their own choreographic mark on it!





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