St Catherine's
BRAMLEY

MIDDLE SCHOOL SUMMER CONCERT

Friday 20th June, 2025
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

Hoe-Down from *Rodeo* **Copland**

Hoe-Down from the ballet *Rodeo* was composed by the American 20th-century composer Aaron Copland in 1942. It was first performed at the Metropolitan Opera House in October of that year. The ballet was a huge success: there were said to be 22 curtain calls at its premiere. *Hoe-Down* is the last section in this work.

The story is based on cowboy life in America. The tomboyish cowgirl, who is trying to attract the attention of the Head Wrangler, gets dressed up for the Saturday night dance. This leads to invitations to dance from both the Head Wrangler and the Champion Roper. She chooses the Champion Roper and the dramatic and exciting music in *Hoe-Down* captures the drama of the scene.

Copland used two American folk tunes, Bonyparte's *Retreat* and McCloud's *Reel*. The rhythm is based on an American cowboy square-dance, a dance of US origin that starts with four couples facing one another in a square.

Hoe-Down is an example of programme music, which is music that tells a story. The woodblock makes a "clip-clop" sound of a horse running which is further enhanced by using pizzicato and staccato in the strings.

Lulu

Trombone

Adagio Cantabile **Handel arr. Smith**

George Frideric Handel was one of the most important composers of the Baroque period, known for his operas, oratorios, and instrumental music. This piece, originally written for a solo melody instrument such as the violin or oboe, has been arranged for trombone.

The *Adagio Cantabile* is a slow and lyrical movement from Handel's *Sonata VI*. Handel wrote this in the early 18th century but the expressive quality of the music remains timeless. In this arrangement the trombone showcases a delicate tone. The music flows with long, elegant phrases and gentle ornamentation typical of the Baroque period.

Middle Chamber Choir

Director: Mitchell Farquharson

¡Cantar! **Althouse**

Jay Althouse is a prolific American composer, author, and educator whose catalogue of over 800 published works spans a wide range of styles and genres.

His music has been featured at prestigious events, including the 2009 inauguration of President Barack Obama.

¡Cantar! is a spirited and rhythmically vibrant choral work that fuses the infectious energy of Latin American music with choral writing. Arranged here for upper voices, the piece features a macaronic text – a text in more than one language, in this case Spanish and English – that celebrates the worldwide joy of singing. The lively tempo, syncopated rhythms, and layered ostinati create a sense of forward momentum and exuberance. Contrasting dynamic sections add dynamic variety, culminating in a jubilant final exclamation that leaves a lasting impression. So, sit back, relax (or get ready to fiesta), and let *¡Cantar!* whisk you away to Latin America – no passport required!

Rosemary

Treble Recorder

Sonata in C: Andante, Larghetto & Vivace **Telemann**

This sonata by Telemann is full of colourful moments and turns. The first movement, Allegro, is composed of two Andante sections and two Allegro sections. While the Andante sections are legato and grand, the allegro sections are there to demonstrate virtuosity, and give a sense of fun. The second movement, Larghetto, definitely lives up to its name, but its smooth phrases help to contrast the third movement, Vivace (lively), which follows.

Telemann was a prolific composer from the late Baroque era, and he wrote a considerable amount of recorder music because of the recorder's popularity at that time.

Brass Band

Director: Denise Burt

Drunken Sailor **trad. arr. Asher**

This traditional sea shanty, also known as *What shall we do with a drunken sailor?* or *Up she rises*, is known for its call-and-response structure and varied verses suggesting innovative ways to deal with an inebriated seaman. The song is a classic example of a work song used to coordinate sailors' movements during tasks such as hauling up sails. In this lively, energetic, four-part arrangement you can hear the call and response between the first and second trumpets and later between the horns and lower brass.

Flute Choir

Director: Denise Burt

Brian Boru's March **Irish trad. arr. Monroe**

Brian Boru's March is one of the oldest and most frequently played tunes in the traditional Irish repertoire. Brian Boru was a king who ruled the whole of Ireland for 39 years at the end of the 10th century. He was killed in 1014 during a battle against the Vikings – which his forces won despite his death. This piece is both a funeral march, written to commemorate the king's death, and a celebration of victory. The music is by turns melancholy and then powerful and uplifting. This arrangement for Flute Choir gives everyone a chance to play the melody and an opportunity for flutes to tremolo and bend notes.

Annabel

French Horn

Horn Concerto No. 4: Rondo **Mozart**

Wolfgang Amadeus Mozart's *Horn Concerto No. 4 in E-flat major*, K. 495, is one of his most celebrated works for the French horn. Completed in 1786, it was written for his friend and virtuoso horn player Joseph Leutgeb, who was renowned for his expressive and agile playing. Mozart's relationship with Leutgeb was playful—he even wrote the concerto's manuscript using multiple colours of ink, possibly as a joke at his friend's expense. As one of the most prominent composers of the Classical era, Mozart created over 600 works, leaving an extraordinary legacy despite his short life.

This concerto is structured in three movements: a bold and lively Allegro maestoso, a lyrical and expressive Romance (Andante cantabile), and a fast-paced Rondo (Allegro vivace). The final movement is particularly renowned for its hunting theme, featuring distinct interval patterns that reflect the natural capabilities of the French horn. These prominent tonic and dominant triads mimic the traditional open-air hunting calls, a style known as chassé. Interestingly, this concerto is one of only two of Mozart's horn concertos where additional horns are included in the orchestra, with the soloist's part often doubling that of the first horn in ensemble passages.

Middle Cantores

Director: Sarah Jones

Give me the River **Young**

Toby Young's evocative choral work, *Give me the River*, sets a poignant text that explores themes of solace, reflection, and the enduring power of nature. This piece showcases Young's sensitive understanding of the human voice, weaving intricate harmonies and expressive melodic lines to create a deeply immersive

soundworld. The music ebbs and flows, much like the river it describes, moving from moments of tranquil contemplation to more powerful, swirling currents of emotion. Young's masterful use of dynamics and texture paints a vivid sonic landscape, allowing the listener to feel the gentle lapping of water, the quietude of a riverside evening, and the profound sense of peace that nature can offer. *Give me the River* is a testament to the restorative influence of the natural world, offering a meditative and uplifting experience for both performers and audience alike.

Wind Band

Director: Denise Burt

John Williams Trilogy **arr. Moss**

One of the most popular and successful American orchestral composers of the modern age, John Williams (b. 1932) is the winner of five Academy Awards, seventeen Grammys, three Golden Globes and two Emmys. With a career spanning over six decades, he has composed some of the most popular, recognisable, and critically acclaimed film scores in cinematic history, including those of the *Star Wars* series, *Jaws*, *Superman*, *E.T. the Extra-Terrestrial*, and the first three *Harry Potter* films. Williams has been associated with director Steven Spielberg since 1974, composing music for all but three of his feature films.

This *Trilogy* for Wind Band is a medley of three more of his well-known compositions. It begins with music from *Jurassic Park* followed by a transition into the slow, gentle, moving theme from *Schindler's List*. The finale is the rousing *Raiders March*, from the *Indiana Jones* series.

INTERVAL

(15 minutes)

Intermediate Orchestra

Director: Donald Lloyd

Mars, the Bringer of War *from The Planets* **Holst arr. Glyn & Smith**

Gustav Holst (1874-1934) was an English composer, best known for his orchestral suite *The Planets*. He studied at the Royal College of Music under Charles Villiers Stanford, and later became a teacher and for many years was the Musical Director of St Paul's Girls' school. Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of *The Planets* in the years immediately after the First World War that he became a well-known composer.

The Planets, Op. 32 is a seven-movement orchestral suite written between 1914 and 1916 and first performed in 1920. Each movement is named after a planet of the solar system and its corresponding astrological character as defined by the composer. Holst wrote: "*These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names.*"

The association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror). Holst's *Mars* is a fierce, remorseless allegro. It creates unease by using a brutal rhythmic figure of five beats relentlessly hammered out. The main theme moves in chromatic steps within the relentlessness created by both time signature and tempo. Mars is insensitive to death as it is to life, but the real subject of this work is War. In his music Holst re-created the senseless, mechanised horror that is War. There is no glory, heroism or tragedy, just the constant and moving unease created by this dark, foreboding music.

Beatrice

Vibraphone

Blues for Gilbert **Glentworth**

Blues for Gilbert is a widely acclaimed piece for solo vibraphone composed by Mark Glentworth, a leading composer and performer in the percussion world. At the age of 16, Glentworth was one of the youngest students to study percussion at the Royal Northern College of Music. Glentworth's composition work has covered a very wide spectrum of music, ranging from solo percussion pieces, commercial songs to orchestral compositions and Opera. He has worked with actors Steven Berkoff and Sir John Gielgud, and The BBC Symphony Orchestra.

Glentworth's first ever composition in 1982, *Blues for Gilbert*, is deeply rooted in the blues tradition, yet it transcends stylistic boundaries, incorporating elements of jazz, classical and contemporary music, which results in a unique compelling work that showcases both the lyrical and rhythmic capabilities of the vibraphone. With its "cool jazz" style well associated with the vibraphone, *Blues for Gilbert* has become a staple of the vibraphone repertoire, and is recorded and performed frequently by soloists such as Evelyn Glennie.

The vibraphone's natural sustain and the use of the pedal add to the piece's rich, resonant texture, evoking a sense of introspection and melancholy. The vibraphone's motor also enhances this by its distinctive vibrato, creating a gentle pulsating and shimmery effect. This works by rotating spinning discs inside the resonator tubes.

Through a wide range of dynamics and rubato, *Blues for Gilbert* was Glentworth's attempt to express his mood on learning about the death of his mentor Gilbert Webster, to whom this piece has been dedicated.

Melodic Magic & Fourth Form Choir

Director: Sarah Jones

Medley from Les Misérables **Schönberg arr. Lojeski**

First performed in Paris in 1980, *Les Misérables* was brought to London in 1985 where it has remained ever since, making it the longest-running West End musical. The production is being performed next February in this very Auditorium as our latest biennial collaboration between the Drama and Music Departments.

Based on the novel of the same name by Victor Hugo, *Les Misérables* is set in early 19th-century France and tells the story of Jean Valjean, a French peasant, who seeks redemption after serving nineteen years in prison for stealing a loaf of bread. Valjean breaks his parole and assumes a new identity, becoming the mayor of his town and a wealthy factory owner, but his identity is discovered and he is pursued by a police Inspector named Javert.

This medley arranged for upper voices brings together a number of Schönberg's famous songs from the musical and is performed by the combined choirs of UII, LIII, L4 and U4.

Recorder Consort

Director: Denise Burt

Through the Arches of Time **Purnell**

The piece represents a journey along the river Medway from Aylesford Priory to Maidstone. We witness timeless tranquility, a variety of sounds from modern factories along the riverbank, and the joyful hustle and bustle of market day. Prep and senior players have enjoyed working together on this project: a piece in seven parts and for a variety of levels of playing.

String Orchestra

Director: Miguel Calvo

Barcarolle from *The Tales of Hoffmann* **Offenbach arr. Manookian**

A barcarolle is a traditional folk song sung by Venetian gondoliers, or a piece of music composed in that style, with a characteristically rocking rhythm. In classical music, one of the most famous barcarolles is this one by Offenbach: *Belle nuit, ô nuit d'amour* (Beautiful Night, Oh Night of Love) from the opera *The Tales of Hoffmann* which was first performed in Paris at the Opéra-Comique in February 1881. Curiously, the aria was not written by Offenbach with *The Tales of Hoffmann* in mind. He wrote it as a ghost-song in the opera *Les fées du Rhin*.

This *Barcarolle* has been incorporated into many films including *Life is Beautiful* and *Titanic*.

Intermediate Wind Band

Director: Denise Burt

The Best of Glee **arr. Brown**

The Best of Glee is a compilation of some of the most popular and memorable songs performed on the musical comedy-drama television show *Glee*, broadcast between 2009 and 2015.

Starting with the rock classic *Don't Stop Believin'* by Journey, which is also a signature tune for the show, the music suddenly changes pace to the slow groove of *Lean on Me* by Bill Withers. It then picks up tempo for the now well-known anthem of *Sweet Caroline* by Neil Diamond, which should have the whole audience singing, and lastly *My Life Would Suck Without You* by Kelly Clarkson.

The familiar tunes have been fun to rehearse and the Band a have risen to the challenge of finding the perfect style for each song.

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