St Catherine's
BRAMLEY

LUNCHTIME CONCERT

Friday 10th October, 2025
1.10pm

Bellerby Studio, G Live

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 of your daughter 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.

Hennessey-Brown Music has curated the lunchtime series for the 2025-26 season.

Programme notes by Silja Loya, Mien, Morwenna and Bella

Camerata

Director: Silja Loya

Capriol Suite **Peter Warlock**

I. Basse-Danse
II. Pavane
III. Tordion
IV. Bransles
V. Pieds-en-l'air
VI. Mattachins (Sword Dance)

Peter Warlock (1894-1930) was the pen name of Philip Arnold Heseltine. Composed in 1926, Warlock's *Capriol Suite* is one of his most popular orchestral works.

Capriol Suite is based on tunes found in a manual of Renaissance dances by the French priest Jehan Tabourot. The treatment of the source material is very free and the work can be regarded as an original composition rather than an arrangement. It is made up from of six contrasting movements. The first, *Basse Danse*, is a lively dance for older folk, in which the dancers' feet for the most part slide along the floor. The second, *Pavane*, is far more stately in nature, quiet in dynamic throughout and the music is sensitive and fragile, as it would be if played in an Italian court. The following *Tordion* is once again spirited, similar in mood to the opening movement. The quick fourth movement, based on the pairs dance 'bransle' is full of dynamic changes. *Pieds-en-l'air* is justifiably the Suite's most popular movement. While most movements are named after the dance name this one is named after the dancers' instruction. The dancers' feet should move so gently that they barely touch the floor. This movement provides a nice oasis of calm before the final movement, *Mattachins*. This is an exhilarating sword dance, danced by four men in pretend combat. The music is march-like throughout, climaxing in violent dissonances which send the piece hurtling to a close.

Bella & Jamie – harp

Concerto for Two Mandolins, RV 532 **Antonio Vivaldi**
arranged for two harps *arr. T. Dearnley*

This mandolin concerto was composed by Vivaldi in 1701 for a Venetian orphanage. The slow central movement offers a striking contrast to the other movements. The two solo lines weave together in a lyrical dialogue and this harp arrangement highlights the movement's elegance and intimacy.

Mien – violoncello

Suite for Solo Cello: Preludio-Fantasia **Gaspar Cassadó**

The *Suite for Solo Cello* by Cassadó was composed in 1926, blending the Baroque form with Iberian flair as a homage to Spanish heritage and musical features. The first movement, *Preludio-Fantasia*, presents the solemn zarabanda and hints at great literary figures, including Don Quixote and Dulcinea.

Morwenna – alto saxophone

Syrinx **Claude Debussy**

Syrinx was originally written in 1913 for the flute, but is now performed by various instruments including the saxophone. It was named after a myth in which the goddess Pan falls in love with a nymph, Syrinx. Syrinx does not return the love and instead hides in water reeds, which Pan then cuts to make pan pipes causing Syrinx to be killed. This is reflected in the music with haunting tonality and a free tempo, leaving room for expression of emotions.

Camerata

Director: Silja Loya

Serenade for Strings in E minor, Op. 20 **Edward Elgar**

I. Allegro piacevole
II. Larghetto
III. Allegretto

Elgar's much-loved *Serenade for Strings* is also amongst his earliest works or, to be exact, a reworking of a youthful work began in 1888. It was first performed in 1892 by the Worcester Ladies' Orchestral Class, one of whom has reputedly remarked, "he is always writing these things and trying them out on us." The 'trial' turned out to be a perfect orchestral gem in three short movements, giving a more ambitious structural coherence to the mature style already achieved in *Salut d'amour*.

The first movement opens with a peaceful folk-like tune in 6/8, establishing the pastoral atmosphere that will pervade the entire work, and weaving together themes in minor and major modes in smooth succession.

The second movement, *Larghetto*, is slower and on the surface even more serene. Yet its wide melodic leaps, so characteristic of Elgar, establish a more intense mood. This signals a shift from the more Brahmsian influences of the first movement to Wagnerian melodic shapes, although the pastoral mood tones down the edgy chromaticism and world-weariness usually associated with such fin-de-siècle melodic style. *Larghetto* is generally accepted as containing the work's finest and most mature writing.

The final movement returns to the alfresco character of the first, with some discreet reminders of its lilting rhythms. Much later in life, Elgar singled *Serenade* out as his favourite work, and included it as one of his last gramophone recordings the year before he died. The work remains among the most frequently performed of all his music.

All are warmly welcome to our forthcoming events at St Catherine's, Bramley.

Informal Concert
7pm Monday 13th October (Lower Atrium)

Woodwind and Brass Sectional Concert
7.30pm Friday 17th October (Auditorium)

String Sectional Concert
7pm Tuesday 4th November (Auditorium)

Informal Concert
7pm Tuesday 11th November (Lower Atrium)

Tenebrae in Concert with St Catherine's and George Abbot
7.30pm Thursday 13th November (Auditorium)
Tickets available from ***www.ticketsource.co.uk/stcatherines***

Informal Concert
7pm Monday 17th November (Lower Atrium)

Cantores sing Choral Evensong at Chichester Cathedral
5.30pm Wednesday 19th November (Chichester Cathedral)

St Catherine's Day Gala Concert
7.30pm Friday 21st November (Auditorium)

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St Catherine's enjoys a strong reputation for excellence, inclusivity and the variety of its music as well as for its world-class facilities. These include a recording studio, music technology suite, 20 teaching rooms, 6 grand pianos, 2 pipe organs and a 300 -seat Auditorium with superb acoustics for performances and recitals, as well as an orchestra pit for accompanying productions. The Music Department offers lots of personal support and encouragement, respecting that the girls have a busy academic and extra-curricular programme.

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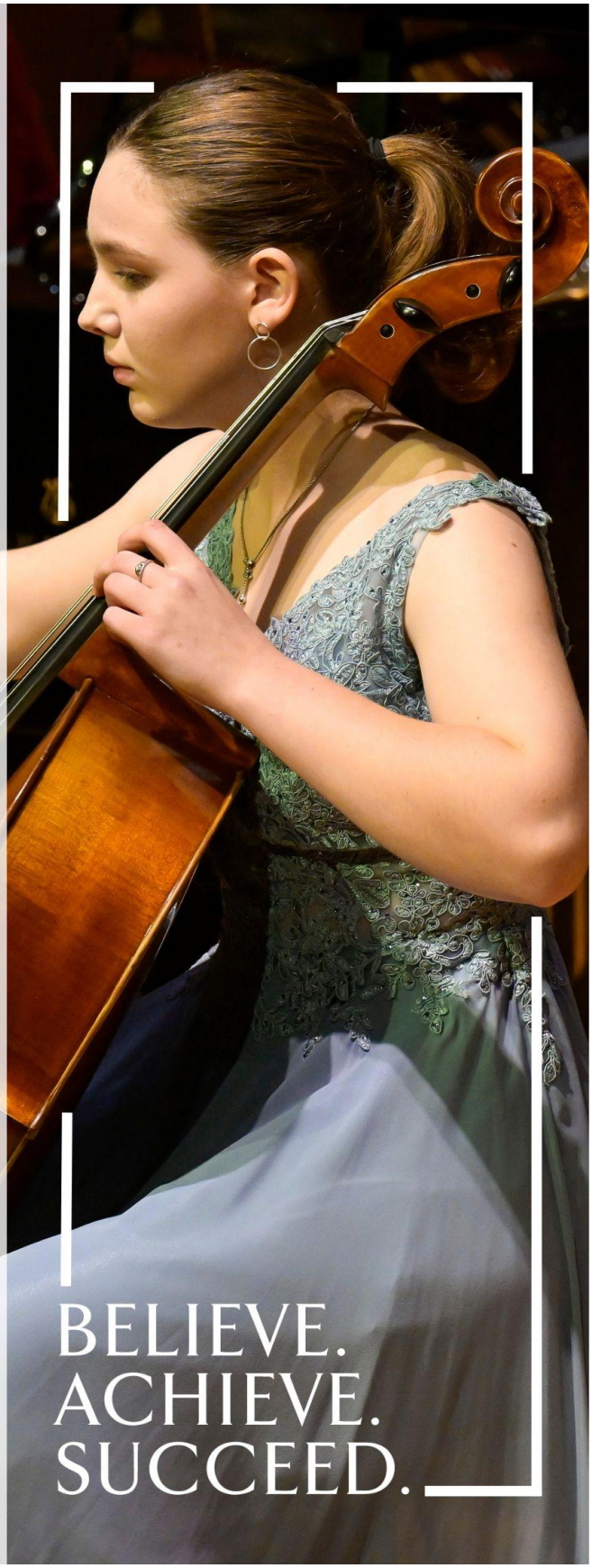
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- **Registration Deadline:**
  Friday 17th October 2025 (11+)
- **Entrance Examination:**
  Friday 7th November 2025 (Sixth Form)
  Monday 10th November 2025 (11+)
- **Scholarship Auditions:**
  Thursday 6th November 2025 (11+)
  Sixth Form - By arrangement

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St Catherine's School
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