

ST CATHERINE'S DAY GALA CONCERT

Friday 21st November, 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

Assistant Conductor: Lucia Švecová

Director: Donald Lloyd

Overture to Il Segreto di Susanna **Wolf-Ferrari**

Il Segreto di Susanna (English: *Susanna's Secret*, German: *Susannens Geheimnis*) is an opera in one act by Ermanno Wolf-Ferrari, composed to an Italian libretto by Enrico Golisciani. The opera premiered in 1909 and is the most frequently performed of all Wolf-Ferrari's works. The overture of the work, performed by Symphony Orchestra this evening, has become a well-known concert piece. The opera tells the story of a husband who suspects his wife of having an affair after discovering she smells like cigarettes, only to discover that her secret is that she is a smoker herself. The overture captures some of the humour of this situation, along with different melodic themes chasing each other, much like the married couple in the opera. Enjoy the enchanting tunes of this lovely little piece!

The Phantom of the Opera **Lloyd Webber arr. Custer**

The Phantom of the Opera is based on the 1910 horror novel by Gaston Leroux. It is a thrilling and romantic account of a legendary Phantom who is a musical genius living deep beneath a majestic opera house in Paris. Sadly, he is shunned by society for his horrible facial deformity, but he takes a promising young soprano, Christine, under his wing and grooms her for operatic fame, all the while falling deeply in love with her. As Christine grows ever more successful, a handsome young man from her past begins successfully to court her, causing the Phantom to descend into a jealous rage and terrorise the opera company with increasingly dangerous threats.

Phantom has gone on to become a huge success, and one of the most successful musicals of all time, and has been performed all over the world since its London premiere in 1988. This selection of Andrew Lloyd Webber's music includes melodies from *Think of Me*, *Angel of Music*, *The Music of the Night*, *Masquerade*, *All I Ask of You* and of course the title song, *The Phantom of the Opera*.

Brass Band

Director: Denise Burt

The Floral Dance **Moss arr. Kingston**

The Floral Dance, a lively and much-loved piece in the brass band repertoire, originates from a 1911 song by British composer Katie Moss. The song and its lyrics were inspired by her visit to Helston, a Cornish town, where she observed the ancient custom of the *Furry Dance* (or *Flora Day*) held annually on 8th May. The piece gained widespread fame in the mid-1970s through an instrumental brass band arrangement by Derek Broadbent, the musical director of the Brighouse and Rastrick Band. This iconic recording became an unexpected commercial success, reaching number two on the UK Singles Chart in 1977 and introducing the tune to a national audience. Its enduring popularity means it remains a staple of brass band concerts, often performed as an encore.

Senior Chamber Choir

Director: Sarah Jones

Abendlied **Rheinberger arr. Greenfield**

Josef Rheinberger's *Abendlied* is a sacred motet composed in 1855, when he was just 15 years old. Born in Liechtenstein and later active in Munich, Rheinberger was a prolific composer and teacher, known for his organ works and choral music. *Abendlied* stands out as one of his most beloved and enduring pieces.

The text is taken from Luke 24:29: *Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget* (Abide with us, for evening falls and the day is nearly over). It reflects the moment when two disciples, walking to Emmaus, ask the risen Christ to stay with them. Rheinberger's setting captures the quiet reverence and spiritual intimacy of this plea through rich harmonies and gentle polyphony.

This arrangement for female voices captures the full harmony and the soaring sopranos add to the serenity of the set entity of the sound. Its serene beauty and emotional clarity have made it a staple of the Romantic choral repertoire.

String Orchestra

Director: Silja Loya

Celtic Mist **Martin**

Celtic Mist features an evocative opening which is then followed by a lively jig and reel. The slow opening may bring to mind music from the *Lord of the Rings* films. The score will get the audience tapping their feet! The strings are accompanied by a tenor drum.

Wind Band

Director: Denise Burt

Let it Go **Lopez & Lopez arr. Kazik**

This powerhouse ballad from Disney's animated hit *Frozen* (2013) has become a modern classic, earning an Academy Award for Best Original Song. *Let it Go* captures the pivotal moment when Queen Elsa embraces her magical ice powers, finally free from the fear and isolation that confined her, creating a stunning ice palace and a new self. In this arrangement for wind band, the music builds from the mysterious opening on the flutes to the triumphant, dramatic chorus.

Middle Chamber Choir

Director: Sarah Jones

You'd be So Nice to Come Home to **Porter arr. Althouse**

Written in 1942 for the film *Something to Shout About*, Cole Porter's *You'd be So Nice to Come Home to* quickly became one of his most enduring standards. The song earned an Academy Award nomination and has remained a beloved part of the Great American Songbook.

In this female vocal arrangement by Jay Althouse, the song's classic contours are preserved while offering fresh clarity and accessibility for modern performers. Althouse highlights the lyrical intimacy of the piece, supporting the melody with harmonies and textures that enhance the song's romantic character without overshadowing it. The scat section is a nod to the instrumental solos and improvised melodies recorded by performers such as Ella Fitzgerald and Frank Sinatra.

Jazz Band

Director: Ian Young

The Jazz Police **Goodwin**

Gordon Goodwin stands as a remarkable figure in contemporary music, celebrated for his extraordinary talent as a composer, arranger, and bandleader. Beginning his composing journey at the astonishingly young age of five, Goodwin's ability to imagine complete pieces in his mind set him apart early on. By thirteen, he had crafted his first big band piece, *Hang Loose*, signalling the emergence of a prodigy whose work would soon captivate both the jazz world and broader audiences. Over the years, his excellence has been recognised through three Emmy awards and multiple Grammy nominations, while collaborations with iconic artists such as Christina Aguilera and Quincy Jones underline his versatile creative range. Goodwin's influence extends beyond the concert stage. His unique skill in cinematic scoring and orchestration has contributed significantly to blockbuster films including *The Incredibles*, *Con Air*, *Enemy of the State*, and *Star Trek Nemesis*. These projects showcase his ability to infuse powerful storytelling with dynamic musical textures, marrying classical orchestration with contemporary sensibilities.

Following a memorable performance last term with *Whiplash*, the Jazz Band have embraced a fresh challenge by performing Goodwin's composition *The Jazz Police*. This high-energy piece demands unwavering focus and enthusiasm from every musician, offering a thrilling ride from start to finish. With its driving rock-and-roll style, the opening guitar riff immediately grabs the listener's attention, setting an invigorating tone that propels the entire ensemble forward. Throughout the performance, solos from Morwenna on alto saxophone, Rosemary on tenor saxophone, and Ajsa on guitar add layers of individual brilliance, turning the piece into a vibrant showcase of talent and teamwork.

In essence, Gordon Goodwin's work exemplifies the power of musical innovation and dedication. *The Jazz Police* challenges musicians to elevate their craft and invites audiences to experience the exhilarating fusion of jazz energy and rock

vitality. As young musicians continue to explore such demanding compositions, they inherit a legacy of creative excellence that inspires both artistic growth and collective spirit.

INTERVAL

(20 minutes)

Fife & Drum Band

Directors: Denise Burt, Ian Young

The St Catherine **trad. arr. Kenny**

The St Catherine was stumbled upon by Major Kenny whilst arranging our very own *Farewell Medley* that the Fife & Drum Band performs at the end of Speech Day. A rousing piece arranged for piccolo, flutes and percussion, *The St Catherine* has become a traditional piece regularly performed on school occasions.

Concert Band

Director: Ian Young

Selections from Mary Poppins **Sherman & Sherman arr. Ricketts**

Mary Poppins fundamentally revolves around the theme of family, particularly focusing on the father's journey toward redemption and the vital roles of love and appreciation within family bonds, even as the enchanting escapades captivate the audience. The narrative delves into the significance of believing in the extraordinary and encourages viewers to look beyond appearances, revealing Mary Poppins' nurturing yet firm character beneath her seemingly stern appearance. It serves as a critique of a father's neglect of his family due to professional obligations, with Mary Poppins employing her magical abilities and self-discipline to care for the Banks family. Instantly recognisable by her sensible

hat and parrot umbrella, she embodies a blend of authority and perfection, often described as practically perfect in every way.

The journey of bringing *Mary Poppins* to the screen began in the early 1940s when Walt Disney sought the film rights to P.L. Travers' beloved books, motivated by a promise made to his daughters, who adored the original story. After two decades of negotiations, he finally acquired the rights in 1962 and enlisted the Sherman Brothers, Richard M. Sherman and Robert B. Sherman, to compose the film's score, following their success with earlier Disney projects. Their task involved creating original songs and seamlessly integrating them into a live-action film that combined elements of fantasy, musical theatre, and animation, marking a pivotal moment in Disney's musical evolution, with Disney himself closely overseeing the film's artistic direction.

Currently, Cameron Mackintosh and Disney's spectacular production of this award-winning musical is touring the UK and Ireland, featuring acclaimed Australian performers Stefanie Jones and Jack Chambers, who reprise their roles as Mary Poppins and Bert, receiving critical acclaim and standing ovations for their performances in the recent Australian production. This evening's musical selection will include a variety of pieces from *Mary Poppins*, highlighting the enduring popularity of its songs. Please sing along with the band and enjoy the magical musical sounds of *Mary Poppins*.

Upper Three Choir

accompanied by The Upper Sixth Orchestra

Director: Matthew Greenfield

Queen Medley **arr. Greenfield**

Formed in 1970, *Queen* transcended the typical rock band mould to become one of the most innovative and spectacular groups in musical history. Featuring the electrifyingly charismatic frontman Freddie Mercury, guitarist Brian May,

drummer Roger Taylor, and bassist John Deacon, their sound was a glorious fusion of hard rock, glam, progressive elements, and operatic flair.

Tonight's medley includes a number of classic *Queen* hits from the 1970s, 1980s and 1990s – apologies if your favourite is not included: there are just too many to choose from! U3 Choir have greatly enjoyed singing some of their favourites and getting to know new songs from the *Queen* repertoire, and U6 have enjoyed accompanying them – as is now tradition – in their final Gala Concert. Rumours that Mr Greenfield selected this medley as a hint towards who might be visiting the School this week are unfounded.

Camerata

Director: Silja Loya

Capriol Suite **Warlock**

I. Basse-Danse
II. Pavane
III. Tordion
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. The 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.

The suite comprises six contrasting movements, five of which we hear tonight. 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. *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.

Senior Choir

Director: Matthew Greenfield

Puttin' on the Ritz **Berlin arr. Shaw**

Written by Irving Berlin in the late 1920s, the song *Puttin' on the Ritz* was used in a film of the same name in 1930 and its success resulted in its use in several more films across the years. Recorded by a number of artists, it is Harry Richman and Fred Astaire whose respective versions are most widely known, the latter in a tap-dancing routine with which he is particularly associated. The title derives from a slang expression inspired by Piccadilly's *The Ritz* hotel, meaning to dress very fashionably ('high hats and arrow collars; white spats and lots of dollars…'). Although the original version of the song was not the most politically correct by modern standards, the text has since been revised into this much loved classic with its catchy, off-beat melody.

Cantores

Director: Matthew Greenfield

In the Mood **Manone/Garland arr. Greenfield**

In the Mood, a tune synonymous with Big Band and immortalised by Glenn Miller in his 1939 recording, is an irrepressible blast of swing-era excitement. Written by Joe Garland (with lyrics later added by Andy Razaf), based on an arpeggiated theme credited to one-armed trumpeter Wingy Manone, the song is structurally simple yet rhythmically infectious, centred on a driving, repeated twelve-bar blues riff that instantly conjures images of crowded ballrooms and frantic jitterbugging.

Razaf's lyrics take us through a thrilling conversation between two unlikely protagonists – Mister What-yer-call-em and Sister What-yer-call-em – as they amorously encourage each other to take to the dancefloor through the medium of trochaic hexameter. In tonight's a cappella arrangement, this riveting dialogue is sandwiched within some classic Cantores brassy scat singing. And possibly even some classic Cantores frantic jitterbugging.

MUSIC:
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