

SENIOR SUMMER CONCERT

Friday 24th April, 2026
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

Merry-Go-Round of Life *from Howl's Moving Castle* **Hisaishi**

Tonight, the Symphony Orchestra presents to you a famous soundtrack from a wonderful animated film by Studio Ghibli that many of you might know: *Howl's Moving Castle*. The *Merry-Go-Round of Life* is the opening title of the film and introduces a theme that comes back numerous times, with its playful and elegant tune accompanied by harmonies that suggest the presence of both good and evil magic in Howl's world. Joe Hisaishi has collaborated on a number of animated films directed by Hayao Miyazaki, and his music has become the trademark of Studio Ghibli films. Connecting a range of musical styles with a large symphonic palette and rhythmic themes, Hisaishi's soundtracks are truly memorable and truly enhance the wonderful artwork of the animated films. We hope that you will enjoy our rendition of *Merry-Go-Round of Life* as much as we enjoy playing it!

Warsaw Concerto **Addinsell**

Piano: Mien

Richard Addinsell (1904-1977) was a prolific English composer who studied law before turning to a career in music. He is best known for his film scores and light music, most notably the 1941 *Warsaw Concerto* from the British film *Dangerous Moonlight*. Educated at home and briefly at Oxford and the Royal College of Music, he built a career in theatre and film.

The concerto was not part of the original plan as the film's director had originally wanted to use Rachmaninoff's Second Piano Concerto; but this idea was forbidden by the copyright owners. Although it is at the heart of *Dangerous Moonlight*, the concerto is never performed complete within the film but rather revealed piecemeal. The opening of the work is heard when the two protagonists meet, and it is further developed when they are on their honeymoon. The themes are found as underscoring throughout the film, and in this way a brief concert piece gains a dramatic resonance that belies its small scale.

Dangerous Moonlight is set at the start of World War Two and tells the story of a Polish concert pianist and composer, Stefan Radeck, who defends his country by becoming a fighter pilot. After an air raid in Warsaw he is discovered by an American reporter practising the piano in a bombed-out building. Like Rachmaninoff, Addinsell introduces it almost as a nocturne. In the film, the unfinished piece is defined in a relationship with Frédéric Chopin's *Military Polonaise*, symbolising Polish patriotism.

Senior Chamber Choir

Director: Sarah Jones

At the Spring Dawn — Ramsey

At the Spring Dawn by Andrea Ramsey is a luminous choral setting of a poem by Angelina Weld Grimké. The work captures the fragile, expectant beauty of early morning in spring, exploring themes of renewal, awakening, and quiet transformation.

Ramsey's writing is notable for its sensitivity to text and its rich yet transparent harmonic language. In this piece, gently unfolding melodic lines and sustained harmonies evoke the stillness of dawn, while subtle dynamic shaping mirrors the gradual emergence of light. The choral texture often feels suspended, creating a sense of breath and space that allows the poetry to resonate.

As the music develops, there is a natural sense of blossoming that reflects the imagery of spring itself. Without becoming overly dramatic, Ramsey builds warmth and intensity, suggesting both emotional and natural awakening. The result is a work of understated beauty, where simplicity and clarity heighten the expressive impact.

Brass Band

Director: Denise Burt

Fascinating Rhythm **Gershwin arr. Fernie**
Strike up the Band **Gershwin arr. Fernie**

Fascinating Rhythm is a very popular song from the musical *Lady, be Good*. Composed in 1924, it was originally performed by Fred Astaire, whose effortless style helped bring the song to immediate acclaim. The piece is celebrated for its syncopated energy and playful complexity. Built round shifting accents and off-beat patterns, it mirrors the lyrics' theme of sleeplessness caused by a tune that will not stop repeating in the mind.

Strike up the Band was written in 1927 for the musical of the same name. This is another up-tempo number with spirited rhythms and a march-like character.

Both works are vibrant examples of early 20th century American musical theatre and are skilfully arranged by Alan Fernie for brass band.

Jazz Band

Director: Ian Young

Porscha **Freeman arr. Tomaro**

Porscha is a powerhouse arrangement for jazz orchestra that promises to keep the Jazz Band firing on all cylinders from start to finish. Originally performed by the contemporary jazz group *The Rippingtons*, this piece captures the vibrant energy and sophisticated musicianship that define the ensemble's sound.

The Rippingtons were founded in 1985 by guitarist Russ Freeman and, over the decades, they have released 22 studio albums. Their debut, *Moonlighting*, has been hailed by *Jazziz* magazine as "the number one most influential contemporary jazz album of all time," underscoring the band's lasting impact on the genre. *Porscha* is emblematic of their signature style: dynamic, melodic, and richly textured.

The name *Porscha* itself carries meaningful connotations. Primarily a feminine name of German and Latin origin, it commonly means "offering" or "wealthy." It serves as a modern, phonetic variant of names like Portia or Porsche, often associated with

strength, intelligence, and luxury. These qualities resonate well with the piece's powerful, refined character, making *Porscha* a fitting title for this spirited musical journey.

In tonight's performance, all sections of the Jazz Band are prominently featured, bringing a full spectrum of sound to the arrangement. A highlight is a tenor saxophone solo by Rosemary, whose expressive playing adds a captivating layer of depth and emotion to the ensemble's vibrant tapestry.

INTERVAL

(20 minutes)

Concert Band

Director: Ian Young

Selections from Wicked **Schwartz arr. Bocook**

Rarely has a musical in modern times taken Broadway by storm quite like Stephen Schwartz's dazzling hit, *Wicked*. Set in the vibrant land of Oz, it retells the story of the Wicked Witch of the West from a fresh perspective. The tale unfolds with unforgettable characters, stirring conflicts, and a soundtrack filled with deep emotion and beauty.

At the heart of the story are Elphaba, the misunderstood, green-skinned girl destined to be the Wicked Witch, and Glinda, the popular Good Witch. Their journey begins at Shiz University, where unlikely friendship blooms amidst rivalries and secrets. As the plot builds, Elphaba grapples with her identity and confronts the corrupt Wizard, challenging the world's view of good and evil. This tension carries the musical to its thrilling height, driven by powerful songs that echo long after the curtain falls.

The music itself weaves magic through numbers like *No One Mourns the Wicked*, where the world's prejudice is laid bare; *The Wizard and I*, filled with hope and dreams; *Dancing Through Life*, bursting with carefree charm; *Defying Gravity*, the anthem of rebellion and transformation; and *For Good*, a poignant farewell that

celebrates lasting friendship. Together, these songs deepen the story's impact, blending complexity with unforgettable melodies.
By the final act, questions about destiny, choice, and perception are answered with grace and insight. Wicked shows that every story has two sides, reminding audiences that understanding often lies beyond first impressions. It is not simply a tale of witches and wizards but a powerful reflection on courage, acceptance, and the bonds that change us forever.
Tonight's programme choice has been largely influenced by the members of the Concert Band and something we have discussed performing for some time. Now they get to play one of the most loved shows and transport you to the magical world of theatre.

Camerata

Director: Silja Loya

Five Variants of Dives and Lazarus
for string orchestra and harp — Vaughan Williams

Introduction and Theme
Variant I
Variant III
Variant IV
Variant V

In the early decades of the twentieth century, Vaughan Williams was traveling the countryside to collect and preserve hundreds of age-old folk songs. Many of Vaughan Williams' most famous compositions were direct settings of famous or newly discovered folk melodies. In the case of his *Five Variants of Dives and Lazarus*, the inspiration was less literal. As the composer himself explained, "These variants are not exact replicas of traditional tunes but rather reminiscences of various versions in my own collection and those of others."
The original tune in question, called *Dives and Lazarus*, is referenced in sixteenth-century writings but could well have been written earlier than that, and is a musical depiction of the New Testament story of the rich man and the beggar. You may know

many other names, perhaps *The Star of the County Down*. Mrs Loya knows the tune from a Finnish hymn book, where it was added in 1986 with a Finnish text.
Much like *The Lark Ascending* and *Fantasia on a Theme by Thomas Tallis*, the *Five Variants of Dives and Lazarus* contains superbly sumptuous string writing, with sweeping melodies stretching across the orchestra, underpinned by deep and resonant harmonies. The wonderful harp part, crucial to this work, is played by Bella, U6.
Commissioned by the British Council for the 1939 World's Fair in New York City, *Five Variants of Dives and Lazarus* was premiered at Carnegie Hall with Sir Adrian Boult leading the New York Philharmonic.

Flautissimo

Director: Denise Burt

Jour d'été à la Montagne: I. Pastorale — Bozza

Jour d'été à la Montagne (Summer Days in the Mountain) is a delightful flute quartet published in 1955 by Eugene Bozza (1905-1991). It has four movements and this evening Flautissimo are playing the first movement, *Pastorale*.

The *Pastorale* immediately takes us into the typical setting of shepherds' and shepherds' sounds. The theme wanders through all four voices, developing an almost hypnotic character before the use of birdcalls, in the last quarter of the movement, attracts attention again.

Bozza, winner of the 1934 Rome Prize for music composition, is particularly known for his works for woodwind, always exploring colour and virtuosity in his ensembles and often blurring the relationship between the individual and the group sound. He was a prolific composer with over 250 works published, including several operas, symphonies and concertos.

Senior Choir

Director: Matthew Greenfield

Boogie Woogie Bugle Boy **Rave and Prince arr. Lojeski**

Recorded by *The Andrews Sisters* in early 1941, *Boogie Woogie Bugle Boy* is one of the most iconic World War Two songs to come from America, although it was written, recorded, and featured in a film (*Buck Privates*, starring Abbott and Costello) before America had even entered combat. The song was used as a recruitment campaign for the American troops, and was a great hit by the time America entered the war.

Boogie Woogie Bugle Boy tells the story of a renowned bugler from Chicago, who is drafted into the army. His musical duties include playing the Reveille (the traditional wake-up call), which "really brought him down because he couldn't jam." Fortunately, the Captain of Company B is sympathetic to his frustration and assembles a band to accompany him, because "he can't play a note unless the bass and guitar is playing with him…"

Cantores

Director: Matthew Greenfield

Mister Sandman **Ballard arr. Bradley**

First released in 1954, *Mister Sandman* remains one of the most enduring artifacts of the mid-century vocal pop era. Written by the American songwriter Pat Ballard, the song achieved its most iconic status through the recording by *The Chordettes*, whose four-part female harmonies transformed the track into a chart-topping sensation.

The lyrics serve as a whimsical plea to the mythical folkloric figure to "bring me a dream," requesting a partner with classic Hollywood charm. They do not ask for just any companion, but specifically one with "lots of wavy hair like Liberace," which is a nod to the flamboyant pianist who was then at the height of his

television stardom and heartthrob status. Furthermore, the song leans into a clever bit of wordplay by asking for someone with “a lonely heart like Pagliacci.” This reference to the tragic clown from Ruggero Leoncavallo's famous opera adds a surprisingly sophisticated layer of irony to the song; it juxtaposes the upbeat, chirpy tempo of the music with the classic image of the “sad clown,” suggesting a desire for a partner who possesses both deep emotional complexity and dramatic flair.

The sophisticated barbershop-style part-writing feels both nostalgic and timelessly catchy. The song is a staple of the close-harmony singing, and Cantores have greatly enjoyed learning it.

I Got Rhythm **Gershwin arr. Swingle**

This classic from Gershwin’s musical *Girl Crazy* is performed tonight in an arrangement by Ward Swingle, founder of *The Swingle Singers* and several other eponymously named groups before. As was their usual way of working, George Gershwin wrote the melody first before passing it to his older brother Ira to set the lyrics. Ira found it an unusually challenging melody to write for, and eventually settled on lyrics that did not rhyme, which went against his usual style.

The song has become symbolic of the brothers’ musical partnership, and was used as the theme in Gershwin’s set of variations written in 1934, three years before his death, his last concert piece for piano and orchestra.





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