

Please ensure that your mobile phone and other devices are switched off for tonight's performance. Please also refrain from photographing or videoing items. We hope you enjoy this evening's performances and ask that you stay until the end of the concert to show your support for all of the students participating – thank you.

## Music @ Kendrick

### CHAMBER CHOIR

**Conducted by Catherine Cooper**  
**Accompanied by Judith Creighton**  
**Mozart, arr. Liebergen**

**Requiem in D minor, K626**

**iii: Sequentia - a) Dies Irae; f) Lacrimosa**

Mozart's Requiem in D minor was written in 1791 during the last year of his life but he was unable to finish it due to ill health. It is thought that it was commissioned by another, lesser known composer, Walsegg, who may have wished to pass off the piece as his own for financial gain and to commemorate the anniversary of his late wife on 14<sup>th</sup> February. In 1792 Süßmayr used drafts of the sequences of Dies Irae and the first eight bars of the Lacrimosa (this was all that was completed) to produce the final version of the entire Requiem.

The original version of this famous piece is scored for four soloists, chorus and orchestra. The two movements you will hear this evening have been arranged for four female voices and piano (Dies Irae) and three female voices and piano (Lacrimosa) respectively.

**SINFONIA** (leader: Holly Haldane)

**Conducted by Catherine Cooper**  
**Vivaldi, arr. Farrington**

**The Four Seasons: – Winter: I - Allegro Non Molto**

Vivaldi was one of the first composers to write music that was designed to remind listeners of places and things in the world around them. He was a virtuoso violin player himself and, as such, this concerto heavily features the violins with a lot of the main melodic material. In this first movement of 'Winter', Vivaldi brilliantly conveys the biting cold, gusting wind, trembling bodies, and chattering teeth on his beloved violin.

### GUITAR ENSEMBLE

**Directed by Gareth Holwill**  
**Pierpoint, arr. Cracknell**

**Jingle Bells**

This arrangement is of the famous winter holiday piece composed in the mid-1850s. Although the original title was 'One Horse Open Sleigh', this song was meant for the Thanksgiving holiday celebration (which is ironic as that holiday is in autumn rather than winter). The song grew in popularity in the 1860s and 1870s and was first recorded in 1889 on an Edison cylinder. It is thought to be the first Christmas song to be recorded but was lost. However, an 1898 recording from Edison Records still survives today.

### Bad News Blues

**Compton**

John Compton, who taught at High Wycombe Music Centre, has been writing and arranging music for guitar ensembles for many years. This piece is based around the standard 12-bar blues format and is written in A major. It has a variety of stylistic features from blues music, such as swung quavers, syncopation and the use of the blues scale, all of which have been studied by Year 8 in their Music lessons this term.

## Hallelujah

Cohen, arr. Jones

A piece loved by many, 'Hallelujah' was originally written by Leonard Cohen in 1984 and has since been covered by a plethora of artists such as Jeff Buckley, Rufus Wainwright and Pentatonix. Over the years, the lyrics of the song have evolved considerably, moving away from many of the religious references. Depending on the performer, this piece can evoke the feelings of melancholy, joyousness or even fragility. This instrumental version still manages to portray a deep sense of emotion but is left up to the listener as to what those emotions may be.

## SENIOR CHOIR

Conducted by Catherine Cooper  
Accompanied by Judith Creighton  
Vivaldi, arr. Ratcliffe

### RV 589 - Gloria in Excelsis Deo

This masterpiece is one of at least three settings of the hymn 'Gloria in excelsis Deo' whose words date back as far as the 4<sup>th</sup> century. This is the first movement of 12 which Vivaldi composed whilst in employment at the Pieta, a girls orphanage in Venice. It has been recorded on nearly 100 albums and is regularly performed at Christmas and other celebratory events, often alongside Bach's 'Magnificat' (BWV 243).

This powerful arrangement has been written for three female voices and piano.

## Mary, Did You Know?

Lowry and Greene, arr. Emerson  
Accompanied by Ros Morgan

'Mary, Did You Know?' is a Christmas song originally recorded by the Christian artist, Michael English, in 1991. Subsequently, it has gone on to be recorded by many other artists. Our arrangement is based upon the 2014 version by Pentatonix and features on their third album, 'That's Christmas to Me'. It interweaves the melody with beautiful harmonies and showcases each part at various points during the piece resulting in a stunning but intimate performance.

## HARP ENSEMBLE

Directed by Liz Elliott  
Gruber, arr. Watkins

### Silent Night, Holy Night

This popular Christmas carol was written in 1818 by the schoolmaster and organist, Franz Gruber, to lyrics by Joseph Mohr of Austria. It was first performed on Christmas Eve that same year at the St Nicholas Parish Church in Oberndorf. Over the years, because the original manuscript had been lost, Mohr's name was forgotten and although Gruber was known to be the composer, many people assumed the melody was composed by a famous composer, and it was variously attributed to Haydn, Mozart, or Beethoven. However, a manuscript was discovered in 1995 in Mohr's handwriting and dated by researchers as c. 1820. It states that Mohr wrote the words in 1816 when he was assigned to a pilgrim church in Mariapfarr, Austria, and shows that the music was composed by Gruber in 1818.

Listen out for the accompanying harmonics in the first verse and the ascending arpeggios and countermelodies in the second and third verses of this instrumental arrangement.

## 'Troika' from *Lieutenant Kijé*

Prokofiev, arr. Harrison

This was Prokofiev's first commission and first composition for film. It was written in the early years of sound cinema, in 1934, for the film *Lieutenant Kijé*. Although a lot of his previous music had been known for its use of dissonance and experimentation, Prokofiev was keen to return to his native country, Russia, and saw this commission as an opportunity to write music in a more popular and accessible style.

Since its initial release, the five movement *Kijé* suite has become part of the international concert repertoire, often being performed at Christmas time. It has also featured in a number of other films and in two popular songs of the Cold War era.

**FLUTE CHOIR**  
**Ave Verum Corpus**

**Directed by Cathy Laney**  
**Mozart, arr. Jones**

Ave Verum Corpus is another work written in the last year of Mozart's life, 1791. It was written almost as a payment to a friend, Anton Stoll. Stoll was a choral master at a small church in Baden, and had often helped Mozart by making travel arrangements for his wife, Constanze. Despite having money worries, Mozart still liked to make sure his wife had her restorative periods at Baden.

The original was a motet composed for SATB choir, strings and organ and was written to be performed on the Feast of Corpus Christi. This arrangement has no voices but rather is scored for three flutes and alto flute.

**Christmas Bells**

**Elvey, arr. Lynch**

Sir George Elvey was a Romantic composer and organist who studied at the Royal Academy of Music. He became organist at St. George's, Windsor in 1935 and stayed there until he retired. In 1840, he became a D.Mus at Oxford and was knighted in 1871. It is tempting to speculate that, since Elvey was married four times, his effective portrayal of the bells in this piece was derived from a practical knowledge of tintinnabulation gained from frequent visits to church!

This arrangement of *Christmas Bells* was made from the piano solo original, published in 1935. It shares the melodies and harmonies between each of the parts.

**WIND ORCHESTRA**  
**On the Edge of Tomorrow**

**Conducted by Cathy Laney**  
**Sweeney**

From time to time, Mother Nature has a way of reminding us all of her awesome power and destructive capabilities. In June of 2008, Cedar Rapids, Iowa experienced a catastrophic flood that destroyed millions of dollars-worth of property, leaving many homeless, and ultimately affective the lives of thousands of people. Then, in the following winter, this same area was hit by record low temperatures as it withstood another particularly harsh season. Although this work was commissioned by the Roosevelt Middle School Band prior to the events mentioned above, it certainly took on a new meaning as the lives of students, families and teachers were all affected.

Although not meant to depict any specific series of events, the piece itself has contrasting moods and tempi which may evoke a variety of emotions. As the final returning tempo returns, it has a renewed sense of hope that as we near "the edge of tomorrow" things will be better – a rebirth, both physically and emotionally.

\*\*\* There will now be a short interval of 15 minutes \*\*\*

**SYMPHONY ORCHESTRA** (leader: Shayna D'Silva)  
**'Overture' from *Orpheus in the Underworld***

**Conducted by Catherine Cooper**  
**Binder**

*Orpheus in the Underworld* is a comic opera written by Offenbach. Its first performance was in two acts in 1858 but was later revised and expanded to a four-act opera presented in Paris in 1874. However, this famous overture, better known as the can-can that was adopted by Moulin Rouges and Folies Bergère, was not included in either production. Incidentally, this piece of music was written by Carl Binder for the first performance of the opera in Vienna in 1860.

This excitable piece involves the whole orchestra playing energetic melodies that will have the audience tapping along and wanting to do a can-can all of their own.

## **VOX CHOIR**

**Conducted by Brenda Rohweder**

**Accompanied by Ros Morgan**

**Kantor, arr. Haas and True**

### **Night of Silence**

**Soloists: Ananya Prasanna (8C) and Bryony Stewart (8C)**

Daniel Kantor, an American composer, wrote 'Night of Silence' in 1981 and it is fast becoming a popular Christmas song. Keep your ears open to hear the quodlibet section (combines several melodies in counterpoint) as well as the song itself having a multi-lingual aspect.

In our arrangement, Ananya will be singing her solo in Spanish and Bryony will be singing hers in German and will be joined by the choir.

## **JAZZ BAND**

**Conducted by Catherine Cooper**

### **Peter Gunn**

**Mancini, arr. Murtha**

**Soloists: Clarinet – Nadia Taylor (13JD); Guitar – Evie Haigh (10J)**

One of the classic TV themes of all time, 'Peter Gunn' includes an iconic bass guitar and piano riff that starts the piece with the drums and is heard throughout. The main theme is derived from rock'n'roll rather than jazz and was released alongside the famous TV show of the same name in 1959. This soundtrack was the first ever to win the Grammy Award for Album of the Year in 1959. It went on to be selected by the Library of Congress in 2010 as an addition to the National Recording Registry, which selects recordings annually that are "culturally, historically, or aesthetically significant."

### **Cantaloupe Island**

**Hancock, arr. Kamuf**

**Soloists: Clarinet – Rebecca Pye (9L); Trumpet – Iris Rushbrooke (12BK); Drums – Valerie Jones (11Q)**

This jazz standard was written and recorded in 1964 by Herbie Hancock during his early years as one of the members of the 1960s Miles Davis Quintet. The perfect convergence of hard-bop, soul and modal jazz, the song originally appeared on Herbie's fourth Blue Note album, *Empyrean Isles*, which featured Hancock in the company of a jazz A-Team: trumpeter Freddie Hubbard, bassist Ron Carter and drummer Tony Williams. A jam session favorite since its release, the song would find new life nearly 30 years later, when the English jazz-rap group, US3, sampled Herbie's infectiously funky groove for the backing track of their early '90s hit "Cantaloop (Flip Fantasia)."

This arrangement features a memorable riff on the piano as well as a few short solos for our instrumentalists.

## **NO DIRECTION**

**Directed by Catherine Cooper**

### **It's Beginning To Look A Lot Like Christmas**

**Willson, arr. Cooper**

Kendrick School staff have stepped up the level of challenge in their latest outing to entertain you all. With a total of 11 chords to learn, and singing to integrate over the top, it was tough, but we have put together this festive favourite to get you all into the holiday spirit.

Since its inception in 1951, this song has been sung and covered by many artists such as Bing Crosby and Michael Bublé. A popular belief is that this song was written whilst Meredith Willson was staying in the Yarmouth Grand Hotel in Nova Scotia as it makes reference to the "tree in the Grand Hotel, one in the park as well...", which could refer to Frost Park, a park just across from the Grand Hotel. It also mentions the "Five and Ten" which was a store operating in the area at the time.

**BRASS ENSEMBLE**  
**Great Movie Adventures**

**Directed by John Watts**  
**Williams, arr. Sweeney**

This medley of classic film favourites takes you on an adventure through space with music from *Star Wars*, excitement and suspense with music from *Jurassic Park*, and the supernatural with music from *E.T. The Extra Terrestrial*. All of these iconic film scores, from the 1970s to the present day, have been written by John Williams, an American film composer whose career has spanned over six decades!

**YEAR 7 CHOIR**

**Conducted by Catherine Cooper**  
**Accompanied by Judith Creighton**

**Grown-up Christmas List**

**Foster and Thompson-Jenner, arr. Snyder**

**Soloists: Connie Maynard (7T) and Charlotte Penney (7T)**

With so much war, political unrest and sadness in the world, we wanted to close our concert with a message that encapsulates positivity and hope for us all. Over the years, this song has grown to express the deepest wish in everyone's heart, the hope for peace and a better world.

Our Year 7 students bring you this delightful song written in three parts, with moments for soloists, small groups and the entire choir to sing together.

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**Thank you**

Thank you to the caretaking team for the staging, Tara Taylor for taking photos of the concert, and to all of the staff and student backstage helpers. Thank you also to KPS for providing refreshments. We are also grateful to Sally Foster and Michelle Mendez for coordinating ticketing arrangements. Lastly, thank you to the staff from Berkshire Maestros for their continued support to the Music Department.

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## **Dates For Your Diaries**

### **Piano Masterclass**

Wednesday 12<sup>th</sup> February 2020, School Hall 3.45pm, performance at 5.30pm  
This will feature a professional pianist who will lead a workshop and masterclass for pianists in and around the county. It will culminate with a short recital and lecture from our professional performer and some short performances from our masterclass students.

### **Air Ambulance Concert**

Friday 20<sup>th</sup> March, School Hall, 6.30pm

This entirely student-led concert will feature both small and large ensembles with music in a variety of styles. They will be raising money for Thames Valley Air Ambulance and would love to see as many of you there as possible.

### **Spring Concert**

Tuesday 31<sup>st</sup> March 2020, School Hall, 6.30pm

Our annual Spring Concert will feature some of our soloists from Year 13, accompanied by ensembles such as Symphony Orchestra and Jazz Band. It will also involve performances from our other groups, such as Harp Ensemble and Vox Choir, as well as some of the items our tour groups will be playing in Belgium.