



CREATE

# SPRING CONCERTS

Saturday 25th March

Recital Room | 12.00pm

## CHAMBER PROGRAMME

### GUITAR ENSEMBLE

SWING 42  
PYRAMID  
CLANKY & CRANKY  
STELLA'S SWING

### SAXOPHONE ENSEMBLE

L'EPICE D'ASIE

### FLUTE CHOIR

LA CACCIA  
CHIM CHIM CHER-EE  
HOW CAN I KEEP FROM SINGING?  
CHITTY CHITTY BANG BANG

### CLARINET CHOIR

OVERTURE THE MAGIC FLUTE  
THE SORCERER'S APPRENTICE

### STRING ENSEMBLE

SOUND POSTS



# GUITAR ENSEMBLE

**Tutors:** Stewart Kelly, Tom Abela

## SWING 42

Django Reinhardt

A popular tune by the famous Jazz guitarist Django Reinhardt. Django famously played effortlessly with only two fingers of his left hand available to him after an accident. This tune features a few solos from some of the ensemble members!

## PYRAMID

Stewart Kelly

This piece is a journey through a pyramid. You turn a corner and suddenly you are in a new chamber. There are various scales used throughout and the Lydian Mode features amongst others. This piece allowed the ensemble members to experience some more modern harmonies they weren't used to. It's very simple to play unless you are the bass player!

## CLANKY & CRANKY

Thomas Abela

Clanky and Cranky is a reflection on all those Sunday jobs that need sorting. The piece impersonates broken machines, broken screws, jammed derailleurs, wrong tools, oil everywhere and an empty can of anti-corrosion spray. As the piece develops, the guitars start to sound normal and ends in peaceful harmony. Job done.

## STELLA'S SWING

Thomas Abela

Stella's Swing is heavily influenced by the works of Django Reinhardt and especially Minor Swing. Tom Abela was first introduced to the works of Django Reinhardt when playing with the Birmingham Schools Guitar Ensemble as a teenager (a bit like the Brummy version of the Glasgow Schools Guitar Ensemble here today). This is a trickier version of a piece written for one of Tom's former students, a 6 year old named Stella who had lessons at the same time as her mum. The piece was written so her mum could play chords as Stella played a simple melody over the top.

**Performers:** Lewis Aitcheson, Aleezah Ali, Ndiaye Assane, Lomond Barr, Madison Caldwell, Yuke Chen, Aiden Connor, Lennon Egan, James Embleton, Reena Forrest, Luna Greer, Kayla Hendry, Rachael Hill, Aimee Jauncey, Shubbe Kabanda, Summer Kilpatrick, Maria

Kovalenkova, Franki Li, Emma Lowe, Anna Lutsenko, Micah Masih, Rokas Matuzas, Gemma McAlpine, Abbey McSherry, Shannon Monaghan, Callie Prior, Lewis Riach, Danlel To, Mackenzie Wood, Jesse Yekti

**Tutors:** Francisco Sanchez Diaz,  
Ali Carberry

# **S**AXOPHONE ENSEMBLE

## **L'EPICE D'ASIE**

Shin-Itchiro Yokoyama

L'Epice d'Asie (Spice of Asia) was composed in 2002 by the Japanese composer Shin-Itchiro Yokoyama & premiered in the same year in Paris where the composer now resides.

This simple & enchanting piece lends itself to many different combinations of instruments, indeed there are alternative versions for flute, bassoon & cello or oboe, bass clarinet & guitar. In this arrangement we showcase the different timbres & ranges of the saxophone family, from the lyrical soprano to the rich baritone.

Jessica Koffie, Soprano saxophone  
Craig McGroarty, Alto Saxophone  
Florence Bartlett, Alto saxophone  
Matthew Lanagan, Alto saxophone  
James Buchanan, Tenor saxophone  
Sam Hamilton, Baritone saxophone  
Mercy Macharia, Alto Saxophone

# FLUTE CHOIR

Tutor: Andrea Kuypers

## LA CACCIA

Georg Philip Telemann

La Caccia ( the Hunt) was composed originally for violin by Georg Philip Telemann was a German Baroque composer and multi-instrumentalist. This musical picture of a hunt starts at dawn (misty, peaceful, dew-laden) the sun gradually rises, a church-bell is heard and the birds start twittering. And then the hunt is up, a hunting-horn starts it off, and we hear the galloping horses, the speed, excitement and noise, the horn sounding from right and left, and then bringing the hunt - and the piece - to a close.

## CHIM CHIM CHER-EE

The Sherman Brothers, arr. Osterling

"Chim Chim Cher-ee" is a song from Mary Poppins, the 1964 musical motion picture. It was originally sung by Dick Van Dyke and Julie Andrews, and also is featured in the 2004 Mary Poppins musical. The song won the 1964 Academy Award for Best Original Song. We are going to play this fun arrangement for flute ensemble and piano.

## HOW CAN I KEEP FROM SINGING?

American folk song arr. Kile

How Can I Keep From Singing? Is an American folk song which has been used in several contexts over the years including as a Quaker hymn and a song about solidarity in the face of oppression. This arrangement for flute ensemble and piano begins and ends with a solo melody featuring alto flute which is pitched a fourth lower than the regular flute.

## CHITTY CHITTY BANG BANG

The Sherman Brothers, arr. Orris

Chitty Chitty Bang Bang is From the score of a 1968 musical fantasy film. Composed by Robert and Richard Sherman, it was originally written as 'James Bond' for kids with multiple references to the films. This arrangement by Mel Orriss for flute ensemble includes alto and bass flutes as well as some surprise percussion moments.

Flautists: Erin Bratt, Francesca Jamieson, Kirsty Johnston, Amelia Kurzynska, Amelia Macdonald

**OVERTURE THE MAGIC FLUTE (1791)**

Wolfgang Amadeus Mozart, arr. Franz Lotz

The Magic Flute is Mozart's final opera written in the last year of his life and was given its premiere in 1791.

The opera, despite the premiere not being an immediate success, became hugely popular due to its varied characters, entertaining story and captivating music which is apparent from the overture. Like many of Mozart's late compositions it is concise in its use of melodic ideas, however inventive in its use of them.

The overture opens with an adagio section, with three statement chords in the style of a fanfare before a more lyrical section which leads into a lively

**Clarinetists:** Louisa Cleland, Ruby Isabella Dumbreck, Abigail Fraser, Kate Hodge, Eva Hussain, Peter Jamieson, Rose Kagni Soukpe, Craig McGroarty, Mirren Scott, Eilidh Sutherland

allegro. The fugue-like melody is distributed throughout all the parts seamlessly and the syncopation and varied dynamics draw the ear in.

**THE SORCERER'S APPRENTICE (1897)**

Paul Dukas, arr. David Farnon

The Sorcerer's Apprentice is based on a poem Der Zauberlehrling by Goethe which had been written over a hundred years earlier.

The poem tells of a sorcerer who can turn a broomstick into a servant. The sorcerer's apprentice overhears the magic formula and decides to try it for himself. The broomstick springs into life and starts bringing water from the well to fill his bath. As the water rises dangerously, the apprentice realises he has no idea how to stop the magic and desperately tries to stop the broomstick by chopping it into pieces. Now, all the individual pieces have life and bring buckets of

water even faster. Amidst the chaos, the sorcerer returns and restores order with one swoop of his magic wand.

The piece, originally scored for orchestra, follows the narrative of the poem closely. The opening rhythmic section emulates the broom gradually coming to life and making its way to the well to fetch the water. The music then builds as the water starts to overflow and the apprentice starts to panic as more and more broomsticks appear. We hear the sorcerer return to regain order with a final flourish.

The Sorcerer's Apprentice gained popularity for its inclusion in Disney's 1940 film, Fantasia in which the character of the apprentice is Mickey Mouse.

# S TRING ENSEMBLE

**Tutors:** Trish Strain, Pam Black, Rachael Black,  
Elspeth Berry, Roo Geddes, Emma Pantel

## SOUND POSTS

JOHN MAXWELL GEDDES

### I. ST. ANDREW'S ENTRY

Welcome to my first concert with the String Ensemble. The music you will hear this afternoon is very dear to my heart as I am privileged to say that John Geddes was my father in law and musical mentor. John was one of Scotland's most prolific composers, taking joy in his Scottish heritage and weaving echoes of history into his music. One of his many commissions was Sound Posts, written in 1995 for the Scottish Post Office Board on the occasion of the 360th anniversary of the postal service in Scotland.

**Trish Strain**

**Violin I:** Scarlet Carey, Julia Cullen, Charlotte Walker, Ruby Warmington, Jessica Zhu

The arrival of the mail was a special occasion, and this movement begins with the sounds of trumpets heralding its arrival. The movement introduces two stately dances which weave through the sections. This movement is full of energy evoking the ceremonial arrival of the mail at Glasgow cross.

St Andrews Entry is where "parcels can be uplifted from the London Stage at James Giddes's" (Jones' directory 1792).

**Violin II:** Jude Bamford, Thomas Cheng, Theodora Chow, Logan Logan, Raymond Zhang, Olwen Dimbleby Webber

### II. THE HOOLET

Canal historian Guthrie Hutton says, "In the late eighteenth century, a night passenger and goods boat carried the mail on the Forth and Clyde Canal. Local people, seeing her two lamps in the dark, christened her 'the Hoolet'" - a Scottish word for an owl.

A solo viola and violin set the scene, a silent foggy night. Six solo cellos summon the image of the boat emerging from the mist. The violins are instructed to play "sul Pont" producing a haunting metallic sound, possibly evoking light catching on water around the steady progress of the Hoolet on the canal. The boat passes and calm returns to the night.

**Viola:** Hannah Cook, Kathy Ross

**Cello:** Robin Crossley, Dougie Easdale, Amy Fuller, Danil Luisov, Louisa McCrae,

### III. CLAVERHOUSE POST

An eighteenth century mail coach rattles out of Dundee. The effective use of polyrhythms helps us picture an uneven road full of hazards. The coach gathers momentum and heads purposely on its journey, we can only hope that the wheels stay attached!

Laudika Monaghan

**Bass:** Erin Nixon

# THANK YOU

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We would like to express our sincerest gratitude to all of you, our audience members, for coming along this afternoon and supporting our young musicians.

This afternoon wouldn't be possible without the hard work and dedication of our amazing music tutors and of course, our young musicians who have worked so tirelessly in preparing for this afternoon's performance.

We would also like to take this opportunity to thank our Executive Director of Education, Douglas Hutchison.

Thanks to Louise Hamilton (Quality Improvement Officer – Creativity and Expressive Arts) and Pam Black (Education Support Officer – Instrumental Music) for all they do to support and raise the profile of music across Glasgow and ensuring our music service continues to grow and flourish.

Programme design & layout by Martin O'Neill