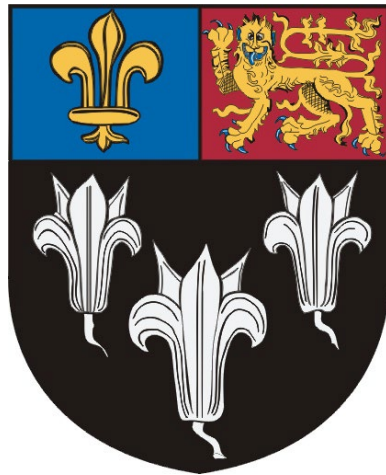


ETON COLLEGE
MUSICAL SOCIETY



SCHOOL CONCERT

SCHOOL HALL

SUNDAY 22nd June 2025
8.00pm

ETON COLLEGE SYMPHONY ORCHESTRA

1st Violins

Brooklyn F (Leader)
Yunus E-A (Leader)
Jaidon E (Leader)
Brandon K
Eddie H
Edgar B
Tony H
Lele Z
Alex S
Conrad L
Hugo D
Alex Q
Winston L
Edan Y

2nd Violins

Puyuan G (Principal)
William M
Andrew J
Edward M
Jamie L
Ethan S
Ntseyep N-K
Albert C
Jun I
George B
Stanley X
Lucas Y

Violas

Dorian P (Principal)
Pascal B
Jonathan Z
Bryan C
Charles L
Andrew Y
Ernest L
Anthony L
James L

Cellos

Warren W (Principal)

Rupert B (Principal)

Alejandro E
Jit W
Christopher L
Daniel R
Ryan H
Thomas G
Justin Y
Hayden Y
Adrian L
Benjamin G
Thomas W
Michael W

Double Basses

Killian H (Principal)
Lifu L
Kevin L
Rafe M

Flutes

Bill H (+alto)
Hayden I (+picc)
Andreas K (+picc)
Ray L
Hanlin M

Oboes

William G (cor anglais)
Anthony L
Matthew L
Dillon T

Clarinets

James J
Joshua K
Charles L
Jamie P
Simba S
James S
Oliver W
Boxuan Z

Saxophones

Andrew J
Edward M
Alexander R
Boxuan Z

Bassoons

Olujimi B
Jerry F
Jonny L

Frank X

Horns

Connor G
Aubrey M
Lucas N-G
Sam P
Frankie N
Théo W

Trumpets

Rufus B
Thomas E
William G
Harry J
Jules Le H
Tom S
George S
Ruzgar T
Thomas Z

Trombones

James L
Sebastian R
Teddy R
Shane S
Arihant T
Adam Q (guest musician)

Bass Trombone

Brandon W

Tuba

Toby P

Percussion

Skye C
Jun I
Bobur K
Etienne Y

Harp

Cecilia De M (guest musician)

Celeste

CJBA

ETON COLLEGE CHAMBER ORCHESTRA

Violin I

Yunus E-A (Leader)
Jaidon E
Brooklyn F
Puyuan G
Eddie H
Lele Z

Violin II

Brandon K
Tony H
Winston L
Hugo D
Alex S
Stanley X

Violas

Pascal B (Principal)
Dorian P
William M
Edan Y

Cellos

Rupert B (Principal)
Alejandro E
Daniel R
Jit W

Double Basses

Killian H (Principal)
Kevin L

Soloist's Piano Teacher:
Gareth Owen

String Coaches:
Caroline Emery, Claire Parkin, Jordan Sian & Nicole Wilson
Brass, Wind & Percussion Coaches:
David Gordon Shute,
Ian Wilson & Olly Yates

FOR REASONS OF SAFEGUARDING, AND AS A COURTESY TO BOTH PERFORMERS AND AUDIENCE, THE USE OF RECORDING DEVICES, MOBILE PHONES AND CAMERAS IS STRICTLY PROHIBITED DURING THIS PERFORMANCE.

A recording of the concert may be found in the parent portal.
Thank you for your cooperation.

The National Anthem will be played in the original version written by Thomas Arne (1710-1778). He was at Eton c.1725.

The Chamber Orchestra
Conducted by Leandro Silvera

Serenade for Strings
Edward Elgar (1857-1934)

Allegro piacevole
Larghetto
Allegretto

In the spring of 1888, Elgar conducted the Worcester Amateur Instrumental Society in his *Three Pieces for String Orchestra*. The manuscript of this work is lost, but there seems every reason to suppose that (in a revised form) it became the well-known *Serenade for Strings* op.20, of 1892. In later life he referred to the *Serenade* as his favourite work, and whilst the music has a youthful charm and exuberance, it also displays flashes of the skills which Elgar developed as he progressed towards greater musical maturity. In the *Larghetto*, we hear the Elgar of the slow movements of the symphonies, in which he combined yearning for the unattainable with a blissful sense of meditative resignation; whilst the outer movements have an open-air lightness of touch inspired by the scenery of the Malvern Hills. In the opening *Allegro piacevole* the lilting tunes are underpinned by a restless viola rhythm, which eventually prevails in the climax. The gentler *Allegretto* introduces new melodic material, but then concludes with the reinstatement of material from the first movement – revealing the cyclical foundations of the work. Elgar's hallmark characteristics – the love of sequences, the upward sweeps, and the detailed use of expression marks – are all present in the polished scoring.

The suite was written for Elgar's wife, Alice, and presented to her on the occasion of their third wedding anniversary. In a note written to a friend, Elgar stated that "Meine braut helped me a great deal to make these little tunes". Elgar later sent the *Serenade* to Novello for publication, who thought it "very good", but rejected it on the grounds that "this class of music is practically unsaleable". It received its première from the Ladies' Orchestral Class which Elgar conducted in Worcester, and was eventually published by Breitkopf and Härtel in Leipzig. In terms of 19th century string writing, it ranks alongside Grieg's *Holberg Suite* and Dvořák's

Serenade in E as one of the finest and most popular works for string orchestra.

Sebastian Smallshaw

The Symphony Orchestra
Conducted by Elliott Park

**Sparrowflight (first performance)
Elliott Park (b.1994)**

The present life of man, O king, seems to me, [...] like to the swift flight of a sparrow through the room wherein you sit at supper in winter, with your commanders and ministers, and a good fire in the midst, whilst the storms of rain and snow prevail abroad; the sparrow, I say, flying in at one door, and immediately out at another, whilst he is within, is safe from the wintry storm; but after a short space of fair weather, he immediately vanishes out of your sight, into the dark winter from which he had emerged. So this life of man appears for a short space, but of what went before, or what is to follow, we are utterly ignorant.

Bede, *Ecclesiastical History of the English People* (trans. John Stevens)

Over the 1200 years since its appearance Bede's *Ecclesiastical History*, the passage quoted above has inspired or been referenced in works as disparate as a sonnet by Wordsworth, a retelling of *Beowulf*, a comic book saga, and many more besides. While its original theological context is less often at the forefront of modern renderings, it remains an arresting image of dualities as fundamental as life and death, suffering and comfort, triumph and adversity, community and isolation, permanence and transience, all the while rooted in a rough-hewn dialogue between people and their environment which anyone who has spent time in what Bede knew as Northumbria will recognise. *Sparrowflight* seeks to try to imagine the metaphor from the sparrow's point of view, flying alone through a wintry night, briefly surrounded by warmth and comfort in a strange place, yet finally vanishing into the night beyond the horizon.

Elliott Park

The Symphony Orchestra
Conducted by Leandro Silvera

Fantasy Overture 'Romeo and Juliet'

Pyotr Ilyich Tchaikovsky (1840-1893)

Prince

*A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence to have more talk of these sad things.
Some shall be pardoned, and some punished.
For never was a story of more woe
Than this of Juliet and her Romeo.*

The idea of a Fantasy Overture to Romeo and Juliet was first put to Tchaikovsky by Balakirev, who outlined the form he thought it should take. Tchaikovsky began work in September 1869. The strength of the tragedy of Romeo and Juliet clearly appealed to Tchaikovsky, and key parts of the story come through vividly throughout the piece.

Clarinets and bassoons begin with a wonderfully sombre chorale-like theme for Friar Lawrence, the cadence at the end identifying the harmony as Tchaikovsky's. The chorale is answered with quiet, intense passion by strings and horns. As the story unfolds the chorale is heard in ever-increasing frenzy, first against pizzicato strings. The strong rhythms and syncopations of the allegro giusto in B minor depict fights of intensifying aggressiveness. The love theme is heard first for cor anglais and viola after a prescient modulation to D flat major. As part of the development section we hear a combination of the fight theme in the strings with the Friar Lawrence theme in the horns. Despite stern protestations from the latter, it seems incapable of calming the fight as it grows more and more violent, with the clash of steel in the sword-fight clearly depicted by cymbals. The death-strokes for the lovers' suicides are delivered by fortissimo, low, unison trombones, and there follows a solemn coda with wind chords agonisingly forcing us from a powerful modulation through D and F sharp majors to what might be perceived as a happy ending in B major, perhaps representing the subsequent reconciliation of the families.

Ralph Allwood

INTERVAL

The Symphony Orchestra
Conducted by Tim Johnson

Piano Concerto No. 1 in B flat minor Op. 23
Pyotr Ilyich Tchaikovsky
(1840-1893)

Allegro non troppo e molto maestoso
Andantino semplice
Allegro con fuoco

Soloist: Ryan Wang

Tchaikovsky was a westernised Russian composer. Whilst his contemporaries wrote Russian nationalistic music, Tchaikovsky took the European symphonic tradition from a Russian perspective. He is perhaps the greatest composer of Russia. The *1st Piano Concerto*, written in 1874, is renowned for its many memorable themes. This is one of the composer's happiest pieces, written mostly in the major. The first and second movements are in D flat major (the first ending in B flat major) but the third and final movements are in the true key, B flat minor.

Tchaikovsky wrote the *1st Piano Concerto* for the pianist and Director of the Moscow Conservatoire, Nikolay Rubinstein, to play in a concert. Rubinstein condemned it as badly composed. Tchaikovsky replied that he would publish it in exactly that form. He rededicated it to Hans von Bülow, who gave his first performance as soloist in Boston. However, the concerto was not well received until 1878, when Rubinstein, having revised his opinion, conducted it in St Petersburg.

The concerto is structurally flawed. The grand tune at the beginning never repeats itself later, and starts off in the wrong key. Yet, even though Tchaikovsky ignores the rules of classical form, the tonal instability enhances the work's restless mood and sense of drama. In the first movement it is the serene second subject that returns after the cadenza which leads to the final climax. The second movement's simple melody is typical of the catchy tunes of westernised Russian music. The *prestissimo*

waltz in the middle is based on a song '*Il faut s'amuser et rire*'. The third movement's opening theme is based on a Ukranian folksong, which has an accentuated, dance-like nature. However, as in the first movement, it is surprisingly the grand second theme that carries the concerto to its romantic, grandiose conclusion.

Jesse Beaumont

Carmen Etonense, Eton Boating Song, Vale
Conducted by Tim Johnson

Soloists: William R, Killian H OS MS, Jaidon E MS

Carmen Etonense

A. C. Ainger (1841-1919)
Assistant Master, 1864-1901

J. Barnby (1838-1896)
Precentor, 1875-92

Tempo di marcia

mf

1. So - nent vo - ces om - ni - um li - li - o - rum flo - rem,
2. Jus - tam lu - dus vin - di - cet cum la - bo - re par - tem!
3. Mo - res E - to - nen - si - bus tra - di - tos co - la - mus;

cresc. *f*

dig - na pro - se - quen - ti - um lau - de Fun - da - to - rem!
Dul - ce foe - dus so - ci - et cum Min - er - va Mar - tem!
tra - di - tos pa - ren - ti - bus pos - te - ris tra - da - mus!

mp *cresc.*

Be - ne - fac - ti me - mo - res con - ci - na - mus qua - lis
Si - ve cau - sa glo - ri - ae pi - la, si - ve re - mus!
Pos - te - ri - que pos - te - ris, quot - quot i - bunt men - ses,

f

in a - lum - nos in - do - les fu - e - rit re - ga - lis.
U - na laus vic - to - ri - ae Ma - trem ex - or - ne - mus!
tra - dant i - dem se - cu - lis car - men E - to - nen - ses.

marcato *mp* *cresc.* *f*

Do - nec or - as Ang - li - ae al - ma lux fo - ve - bit,

ff

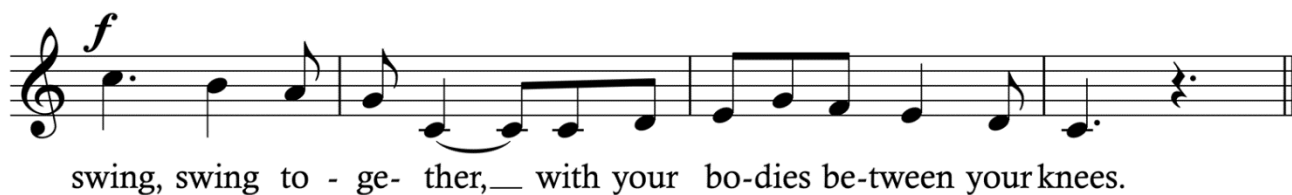
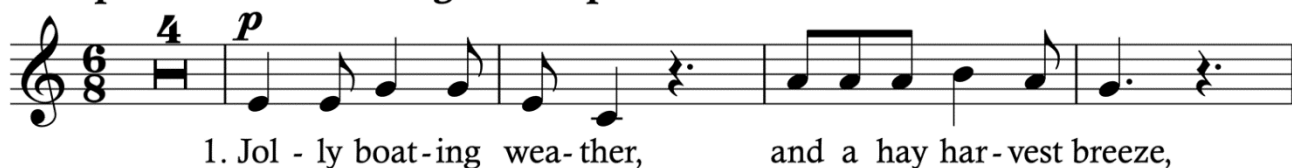
Flo - re - at E - to - na! Flo - re - at! Flo - re - bit!

Boating Song

William Johnson Cory (1823-92) *alt.*
Assistant Master, 1845-1872

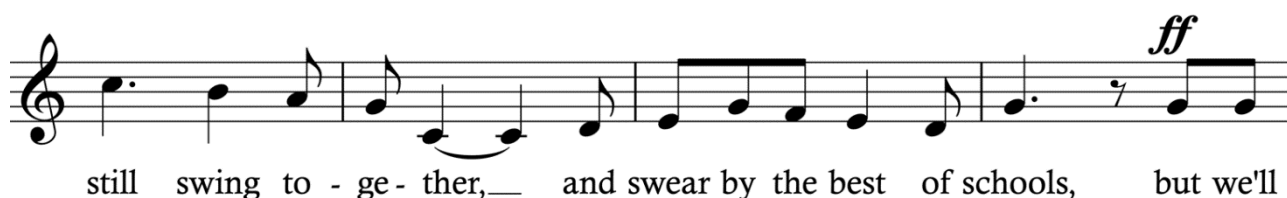
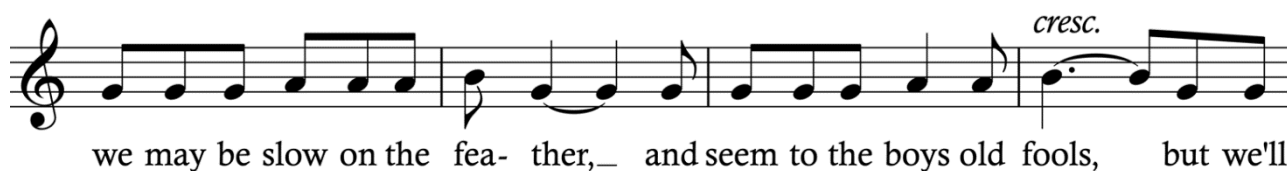
Algernon H. Drummond (1844-1932) *alt.*
OE, Evans's House, 1857-61

Tempo di barcarola: allegro con spirito





a tempo



Vale

A. C. Ainger (1841-1919)
Assistant Master, 1864-1901

J. Barnby (1838-1896)
Precentor, 1875-92

Tempo di Valse

SOLO **8** *mf*

1. Time e - ver flow - ing bids us be go - ing, dear Mo - ther E - ton,
2. Life's du - ties call us; what - e'er be - fall us, high lot or low - ly,
4. What we are leav - ing, o - thers re - ceiv - ing— new sons of E - ton,

mf

far from thee! Hearts grow - ing old - er, love nev - er cold - er,
weal or woe; bro - ther with bro - ther, thou our Mo - ther,
when we're gone, still for - ward strain - ing, fresh hon - our gain - ing,

f

ne - ver for - got - ten shalt thou be! East - ward and west - ward,
in thee u - ni - ted we will go: for home and kins - folk,
keep the torch burn - ing— hand it on! Bro - ther with bro - ther,

poco rit.

far di - vid - ed, north - ward and south - ward, go must we.
for old com - rades, for Queen and coun - try, and for thee!
thou our Mo - ther, in thee u - ni - ted thus sing we:

A tempo CHORUS

f

Hearts grow - ing old - er, love ne - ver cold - er,

cresc.

ne - ver for - got - ten, *cresc.* ne - ver for - got - ten,

ff

ne - ver for - got - ten shalt thou be!

Fine

1. 3.

* The small notes to be used for the last verse only.

A little slower **rit.** **SOLO** **p** **rit. molto**

3. Old E-ton pla - ces, old E-ton fa - ces, though we be part - ed, far a - way,

A tempo

seen e - ver clear - ly, loved e - ver dear - ly, shall then be with us as to - day:

affettuoso

each house fa - mil - iar, each smooth mea - dow,

rit.

each bend of ri - ver, each old tree.

A tempo **CHORUS**

Hearts grow - ing old - er, love ne - ver cold - er,

ne - ver for - got - ten, ne - ver for - got - ten,

D.C. al fine

ne - ver for - got - ten shalt thou be!

Joseph Boileau MS - Memorial Fund



It is with great sadness that we share the news that recent school leaver Joseph Boileau MS (CDNP 2024) tragically died in an accident on 5th January 2025. Joseph was an exceptionally gifted musician, Keeper of Chamber Music, chorister in College Chapel Choir and leader of the cellos in the Eton College Chamber Orchestra. But most of all he will be remembered by those in the Eton community who knew him for his kindness, enthusiasm, positivity, and irrepressible sense of fun. Joseph's family, Alice, Sam, Edward (JMG 2022) and Madeleine, have set up a charitable campaign in Joseph's memory, split between two musical charities, the Benedetti Foundation and Music in Secondary Schools Trust, in recognition of Joseph's passion for music. These two charities are committed to bringing music education opportunities to children who would otherwise not be able to afford it. More details and a donations page are available via this QR code:



Both Eton College and the Boileau family would be incredibly grateful for any donations to this campaign in Joseph's memory. Thank you.

