

‘Notes in Bloom’

Programme

West Suffolk Youth Jazz, West Suffolk Youth Junior Orchestra and
West Suffolk Youth Orchestra
Friday 20 March 2026 at 6.00pm
Abbeygate Sixth Form College, Bury St Edmunds

Staff: Charlotte Blyth, Jack Culpin, Martin Kershaw, Nicholas Morley, Michael Waters

West Suffolk Youth Junior Orchestra

Friday Fox Trot

Sarah Watts

Friday Fox Trot captures the light-hearted energy of the end of the week, when work winds down and feet start tapping of their own accord. Written with Sarah Watts’ trademark accessibility and rhythmic sparkle, the piece uses a limited five-note palette to create music that feels anything but limited. Its jaunty syncopations and easy-going swing style invite players to explore character, phrasing, and ensemble groove without technical pressure. Designed for developing ensembles, the piece encourages confident counting and listening, with each section given moments to contribute to the rhythmic “fox trot” feel. Cheerful, catchy, and instantly likeable, *Friday Fox Trot* brings a touch of weekend celebration to the concert stage.

Sweet & Salty

Sarah Watts

In **Sweet & Salty**, Sarah Watts serves up a musical recipe full of contrast and character. Built again on her distinctive five-note framework, the piece explores two contrasting moods: the smooth, lyrical warmth of the “sweet” sections and the punchy, rhythmically bold “salty” moments. The result is a lively conversation of flavours that keeps both performers and listeners guessing what’s coming next. This playful mixture allows young musicians to experiment with expressive playing—shaping phrases tenderly one moment, then delivering crisp, spicy rhythms the next. With its clever use of limited pitch material and its imaginative personality, *Sweet & Salty* is a delightful showcase of how much colour and fun can be created with just a handful of notes.

Morris Minor

Jock McKenzie

Jock McKenzie’s **Morris Minor** is a charming musical nod to the iconic British car that inspired it—compact, friendly, and full of character. Much like the vehicle itself, the piece is unhurried, reliable, and quietly quirky. Its steady tempo and warm melodic lines create the feeling of a gentle country drive, where the scenery rolls past at a comfortable pace and there’s time to enjoy every detail. Written with developing ensembles in mind, *Morris Minor* supports secure ensemble playing through clear phrasing and approachable part-writing. Players will enjoy its tuneful simplicity, while listeners will appreciate the nostalgic, slightly whimsical mood that McKenzie captures so well. It’s a piece that proves music doesn’t have to be flashy to be memorable—sometimes the most delightful journeys are the ones taken slowly.

Jelly-Mould Jive

Sarah Watts

Sarah Watts’ **Jelly-Mould Jive** is exactly as playful as its title suggests—a wobbly, jiggly dance full of colourful rhythms and cheeky personality. Watts combines her trademark clarity with a strong sense of fun, giving young musicians a chance to explore swing-style articulation, syncopation, and ensemble groove without feeling overwhelmed. The piece bounces between lively melodic fragments and rhythmic riffs, creating the impression of jelly shimmying on a plate at a party. Its infectious energy encourages players to listen carefully, keep the rhythmic pulse crisp, and bring out the humour in the music. Perfect for concerts, *Jelly-Mould Jive* lifts the mood instantly and guarantees smiles from audience and performers alike.

West Suffolk Youth Jazz

In The Still of the Night

Cole Porter. Arr Jerry Nowak

Cole Porter’s **In the Still of the Night** (1937) is one of his most enduring and sophisticated ballads, originally written for the film *Rosalie*. Porter’s gift for elegant melody and rich harmonic colour is on full display, creating a mood of nocturnal stillness, longing, and classic Hollywood romance. Jerry Nowak’s arrangement brings the song’s lush atmosphere into the ensemble setting with great sensitivity. Smooth inner-voice movement, warm chord voicings and gentle dynamic shaping allow the players to recreate the “glow” of Porter’s original orchestral

palette. The arrangement emphasises phrasing, blend, and balance, giving ensembles the chance to explore expressive legato playing and slow jazz-influenced harmony without overwhelming technical demands. The result is a timeless, velvety piece that invites both performers and listeners to relax into the quiet beauty of Porter's musical night-scape.

Nice Work If You Can Get It

George Gershwin. Arr Jerry Nowak

Composed in 1937 and introduced by Fred Astaire, **Nice Work If You Can Get It** is one of George Gershwin's most recognisable classics—bright, witty, and overflowing with the rhythmic sparkle that defined the golden age of American songwriting. Its catchy syncopations and upbeat charm made it an instant standard, later recorded by many jazz greats. Jerry Nowak's arrangement captures the spirit of Gershwin's original with stylish swing rhythms, crisp articulations, and a clear, accessible jazz feel. The writing encourages players to lock into the groove, shape playful phrasing, and bring out the piece's inherent good humour. While approachable for developing ensembles, it still offers plenty of musical interest for more advanced groups through its clever harmonies and rhythmic interplay. Lively, polished, and irresistibly toe-tapping, *Nice Work If You Can Get It* brings a burst of classic Broadway-meets-jazz energy to any concert programme.

West Suffolk Youth Orchestra

John Dunbar Theme from Dances with Wolves

John Barry

John Barry's **John Dunbar Theme** is one of the most memorable elements of his Oscar-winning score for the 1990 film *Dances With Wolves*. The music accompanies the journey of Lieutenant John Dunbar as he travels across the American frontier, and it beautifully captures the vastness, solitude, and quiet majesty of the landscape. The theme begins with a simple, spacious melody that unfolds gradually, echoing the openness of the Great Plains. Barry's signature writing—broad lyrical lines, rich harmonies, and a sense of emotional clarity—creates music that feels both intimate and cinematic. As the theme develops, it grows in colour and warmth, reflecting Dunbar's personal transformation and his deepening connection with the Lakota Sioux people.

Lord of The Dance

Hardyman. Arr M Waters

Ronan Hardiman's **Lord of the Dance** has become a modern classic, instantly recognisable from its association with the globally successful Irish dance shows created by Michael Flatley. In this arrangement, the music's vibrant Celtic pulse and infectious rhythmic drive are brought vividly to life, giving players and audience alike a taste of the drama and exhilaration of a live dance performance. The piece is built around a series of energetic melodic motifs inspired by traditional Irish folk music. Driving percussion patterns, bright woodwind lines, and bold brass writing combine to recreate the excitement of the dance stage, moving through moments of lyricism, flair, and full-ensemble power. Rising sequences and rhythmic ostinatos create a sense of constant movement—mirroring the athletic choreography for which the show is famous.

Band of Brothers

Michal Kamen. Arr C Hales

Michael Kamen's **Band of Brothers** theme is one of the most moving and distinctive television scores of the early 21st century. Written for the acclaimed 2001 HBO miniseries produced by Steven Spielberg and Tom Hanks, the music reflects the courage, sacrifice, and profound camaraderie of Easy Company during the Second World War. Kamen's score earned widespread praise for its emotional depth and its ability to honour real historical events with dignity and restraint.

Bond 007 For Queen and Country

Arr. A Barnes and C Shelton

Bond 007: For Queen and Country brings together some of the most iconic musical elements from the James Bond film legacy into a single, stylish medley. The arrangement by A. Barnes and C. Shelton pays tribute to the unmistakable sound world created by composers including Monty Norman and John Barry—cool, bold, and brimming with cinematic swagger. Listeners will instantly recognise the hallmark features of the Bond style: driving rhythms, punchy brass lines, smoky harmonic colours, and that famous "spy" motif that has defined the franchise for generations. The arrangement cleverly captures the drama and sophistication of the films, balancing atmospheric tension with moments of high-energy action.

Thank you for attending today's concert, we really hope you enjoyed it.

We very much appreciate feedback from our audiences and would be grateful if you would take a minute of your time to complete the online survey by scanning the QR code.

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