



KING EDWARD'S SCHOOL | KING EDWARD VI HIGH SCHOOL FOR GIRLS

# SEXAGESIMAL

CELEBRATING SIXTY YEARS OF EXCEPTIONAL MUSIC MAKING TOGETHER

MONDAY, 9 MARCH, 2020 AT 1930  
RUDDOCK HALL, RUDDOCK PERFORMING ARTS CENTRE







## PROGRAMME

Christopher Churcher: *Sexagesimal!*

*(KES/KEHS Symphony Orchestra commission, first performance)*

*From ideas by Eddie Keane, Eshwar Kolli, Shizhe Liu, George Roberts, Jacob Rowley, and Rahul Sharma*

Ludwig van Beethoven: Piano Concerto no.5, op.73 'Emperor'

- i. Allegro
- ii. Adagio un poco moto
- iii. RONDO: Allegro, ma non troppo

## Interval

Johannes Brahms: Symphony no.3, op.90

*Performing edition by Professor Robert Pascall*

- i. Allegro con brio
- ii. Andante
- iii. Poco Allegretto
- iv. Allegro

Lauren Zhang, piano

KES/KEHS Symphony Orchestra

Renee Chang, leader

Martin Leigh, conductor

Monday, 9 March at 1930

Ruddock Hall, Ruddock Performing Arts Centre

The portraits of players in this programme, past and present, are by David Ash.



Music at King Edward's School and King Edward VI High School is unique in its scale, quality, and ambition. Although we celebrate tonight the sixtieth anniversary of the joint orchestra, KES/KEHS Symphony Orchestra, we share two more orchestras, as well as ten other large-scale weekly-rehearsing ensembles and choirs. The young girl or boy new to music has a place, as does the aspiring young professional, and there is a clear path from one to the other. This is the historic role of our schools, and our living legacy for the city of Birmingham.

We work together in artistic endeavour — with musical, personal, and educational benefits to all. The residential weekend at Cleobury Mortimer, which combines immensely hard work with a great deal of fun, occupies a very special place in the life of the school and in the memory of Old Edwardians.

Old Edwardians speak of how much music means to them, remembering with gratitude how great performances and great teachers sparked a life-long interest. You will find in this programme memories of Willis Grant, Thomas Tunnard, Christine Douglas, Gordon Sill, Roy Massey, Nigel Argust, and Peter Bridle — those who built, literally, the building and the culture of excellence which benefits all today.

**Katy Ricks**  
**Chief Master, KES**

Attending a concert of the joint KEHS/KES Symphony Orchestra by kind invitation of Sarah Evans, before taking up my post as Principal, I was amazed by the quality of the music-making, and this sense of awe and amazement has never abated over the last seven years. The Symphony Orchestra unites young musicians of all ages from both schools and the results are quite remarkable. The exacting batons of Peter Bridle and, in more recent years, Martin Leigh, have encouraged and inspired pupils to take on repertoires rarely seen in school concerts and to execute them with real panache, often to standing ovations. Witnessing the flair and talent of so many young people has been a delight; of course, each year, one or two notable individuals distinguish themselves in solo performances, but more important for me, is the sense of shared dedication, pride and camaraderie. No wonder then that Old Edwardians who were members of the joint Symphony Orchestra decades ago still remember their experiences fondly today. I know the Orchestra will continue to delight audiences for years to come and remain emblematic of the excellence which permeates so many facets of the pupils' experience.

**Ann Clark**  
**Principal, KEHS**



At KEHS and KES, the music departments are very fortunate to be able to work collaboratively to foster the pupils' musical and social development. So many pupils find enjoyment from the range of choirs and ensembles we have on offer, with many pupils being members of multiple groups. At times, it is hard to understand how these pupils have time to fit in other subjects and homework as their commitment to music-making is absolutely amazing.

The pupils in the schools rightly show pride in their musical achievements, whether they are in training ensembles or in advanced groups. As Director of Music at KEHS, it is equally as wonderful to hear a fantastic performance given by a top ensemble as it is to watch the enjoyment and relief from a pupil who has performed in a choir or ensemble for the very first time.

The Music Departments seem like one large, happy family with many pupils making musical friends across the two schools and across year groups. It is likely that many of these friendships will last for life.

I feel privileged to work at KEHS where the pupils are inspiring, and inspire others.

**Michelle Sanders**  
**Director of Music, KEHS**

Joint musical activities have a special place in the memories of Old Edwardians. You can see the strength of feeling in the entries in this programme, for a concert that sold out in record time, celebrating our joint Symphony Orchestra and its evolution. Old Eds represent the rich history of this Orchestra, and are helping in many ways to support its future. Thanks to the generosity of alumna, Margaret Davis (1950), both schools benefit from scholarships awarded at age 11 to outstanding musicians. Along with many other generous donors from both sides of the drive, she makes it possible for pupils to attend our two great schools, regardless of their family's financial circumstances. When they arrive, they may play the beautiful Steinway piano she gifted to the schools as one of her last wishes, on the main stage of the state-of-the-art Sir Paul and Lady Ruddock Performing Arts Centre. Music sets us apart as a school and as a community of Old Edwardians. I am sure Music will remain an integral part of both for generations to come.

**Adelaide Bailey**  
**Development Director**







## KES/KEHS SYMPHONY ORCHESTRA

Renee Chang (leader)

### Violin I

Enoch Cheung (principal)  
Renee Chang (principal)  
Ivy Lau (principal)  
Samantha Burley (principal)  
Isabel Drugan  
YingQi Han  
Emmy Jin  
Michael Luo  
Adam Mukoon  
Arjun Narendran  
Jonathan Nguyen  
Angie Qiao  
Emily Tran  
Joseph Ward  
Asher Wei  
Zoe Yap  
Jessie Zhao

### Violin II

Bronagh Lee (principal)  
Jenny Liu (principal)  
Alisha Narendran (principal)  
Katie Bown  
Sam Chan  
Michael Fan  
Chloe Fung  
Yiting Guo  
Tom Hao  
Josh Howard  
Sharon Li  
Alicia Liu  
Yiyang Luo  
Will Marrett  
Pierce Maughan  
Puvun Mudhar  
Hira Varma  
Hannah Watton  
Jimmy Yuan

### Viola

Daniel Li (principal)  
Junias Wong (principal)  
Naina Reddy (principal)  
Cathy Ge (principal)  
Ritisha Baidyaray  
James Corcoran  
Nehemiah Kong  
Luca Mazibrada  
Ananth Vydianth  
Michelle Wen

### 'Cello

Mark Li (principal)  
Beatrice Beardmore  
(principal)  
Ami Chen (principal)  
Rick Zheng (principal)  
Salihah Baig  
James Howard  
Bryneet Kaur  
Charlie Shay  
Henry Ward

### Double Bass

George Roberts (principal)  
Carola Kirchhof  
Kishan Sharma  
Imogen Fernando\*  
Hannah Grimley\*  
Mark Walkem\*

### Harp

Sara Vogt  
Derwent Wilson

### Flute

Jiali Lu  
Anushka Shetty  
Sanika Kharwadkar

### Oboe

Rhea Takhar  
Scarlett Brunning  
Yash Suribhatla

### Clarinet

Ben Marrett  
Tom Kenchington  
Lucy Smith (bass clarinet)

### Bassoon

Nikita Jain  
Shivanii Arun

### Contrabassoon

Margaret Cookhorn\*

### Horn

Roshan Bahia  
Sam Ecclestone-Brown  
Cath Butler\*  
Claire Dawes\*

### Trumpet

Michael Heneghan  
Ella Mason  
Turan Gardiner

### Trombone

Chris Hickman\*  
Colin Howard\*  
Edward Whitehead

### Timpani and Percussion

Eddie Keane  
James Perry  
Dhiran Sodha

\* denotes a guest player



STEINWAY



**Lauren Zhang**, a current pupil of King Edward VI High School for Girls, began piano lessons at the age of four in the US, and from 2010 has studied with Robert Markham in the Junior Department at the Royal Birmingham Conservatoire and also began taking lessons with Professor Christopher Elton in 2017.

In 2019, she attended the Verbier Festival Academy and was accepted to the Curtis Institute of Music. She has performed with the China National Symphony Orchestra, the Orchestra of the Swan, Warsaw Sinfonia, European Union Chamber Orchestra, London Mozart Players and in the Klavier-festival Ruhr and Musikfest Bremen.

She won the BBC Young Musician Competition in 2018 and performed Prokofiev's Second Piano Concerto with the City of Birmingham Symphony Orchestra conducted by Mark Wigglesworth to widespread critical acclaim.

Her performances have been broadcast live on BBC 4, BBC Radio 3, Deutschlandfunk in Germany and TVN24 in Poland.

In 2020, Lauren makes her debut with the Adelaide Symphony Orchestra in Australia and with the BBC Scottish Symphony Orchestra and Brno Philharmonic. She gives recitals at Nottingham Royal Concert Hall, Birmingham Town Hall, the Herkulesaal in Munich, at Schleswig-Holstein Musik Festival in Germany, and Sydney Town Hall.

In 2016, Lauren won first prize at the 15th Ettlingen International Piano Competition in Germany. Among other achievements, she was a prize-winner at the Wales International Piano Festival (2016), and the Young Pianist of the North International Competition (2015) and was awarded first prize in the EPTA-UK (18 and under) competition (2015).

Lauren has participated in masterclasses or lessons with Joaquín Achúcarro, Sergei Babayan, Jean-Efflam Bavouzet, Fabio Bidini, Peter Donohoe, Peter Frankl, Kenneth Hamilton, Klaus Hellwig, Angela Hewitt, Stephen Hough, Yoheved Kaplinsky, Pascal Nemirovski, Marios Papadopoulos, Menahem Pressler, Boris Slutsky and John Thwaites.

She holds offers from Christ Church, Oxford, for Medicine, and Harvard.

**Christopher Churcher** is 16 years old and has been composing music for the last four years, previously taught by Dr. Kirsty Devaney at the Junior Royal Birmingham Conservatoire and now studying with Rob Jones. He also plays the piano, in which he is working towards an ARSM diploma, as well as the bassoon and organ.

His music has been performed at the Sound of Music Summer School, his choral work *I Sing of a Maiden* was premiered by KES Choir at the 2019 Christmas Concerts, and his commission from the Junior Royal Birmingham Conservatoire Symphony Orchestra *River of Grass* is due to be performed in the summer of 2020.





### **Christopher Churcher (2004-): *Sexagesimal!***

*Sexagesimal!* began life in June when it was suggested that, in order to celebrate KES/KEHS Symphony Orchestra's 60th Anniversary, there should be an original composition written that in some way incorporates ideas from students from both schools. As the composer, I was given six pieces of material from other students, from which I extracted small motifs, rhythmic ideas, harmonic material and some melodic fragments which were then used when writing the composition.

The piece begins quietly and mysteriously in C minor, with a slowly ascending scalar motif announced by a solo clarinet which is augmented and extended. The second theme in G major is much faster, as the ascending scalar motif can be heard again in short staccato string notes, before sections of antiphony where the G-major motif can be heard in the flute and solo violin. This motif is then passed around different sections of the orchestra, overlapped with the scalar ascending motif from the beginning until the first climax of the composition when the strings triumphantly play the ascending motif from the beginning of the piece, but this time in B major, before a quick diminuendo, leaving a single pianissimo C in the strings.

The third theme is then heard, again based on the ascending scalar motif from the beginning, but now in F major; played by the clarinet and accompanied by rippling harp arpeggios and hushed strings. After the culmination of this theme, the mysterious C minor material of the beginning returns, and the ascending scalar motif is played in repeated overlapping entries in the brass and wind, cadencing onto the remote key of B major until the fast second theme returns, now in C major which grows into the final statement of the scalar C minor theme, but now in C major, punctuated by fragments of the fast second theme. *Sexagesimal!* concludes with a theme which many will recognise, heard in the brass, leading the piece to an emphatic and triumphant conclusion.

**Christopher Churcher, Fifts**

### **Ludwig van Beethoven (1770-1827): Piano Concerto no.5 op.73 'Emperor'**

Beethoven composed the Fifth Piano Concerto in 1809, a year which saw much difficulty in Vienna. In May, French troops under Napoleon attacked and occupied the city, which led to worsening living conditions and high inflation. Earlier that year, Beethoven had considered leaving the city to become Kapellmeister to Napoleon's brother, but in March agreed to remain, accepting a counteroffer from three of his patrons: the Archduke Rudolph, Prince Lobkowitz, and Prince Ferdinand Kinsky.

Interestingly, Beethoven composed several works in E-flat major, the same key as his 'Eroica' symphony, during 1809, including his Piano Sonata op. 81a 'Lebewohl', Trio op. 70 no. 2, and String Quartet op. 74.

The first movement of the Fifth Concerto begins with a powerful statement of the E-flat chord, reminiscent of the opening chords of the 'Eroica' symphony. As in the Fourth Concerto, the piano makes its entrance sooner than the audience at the time would have expected it - this time not with a lyrical, thematic statement, but with flourishes of broken chords and trills. Although this movement is characterized by heroism and majesty, with rhythms suggesting those of the military, the drama of important events is often created by abrupt descent into stillness. For example, in the solo exposition, the piano states two themes marked pianissimo in B minor and C-flat major, portending the second movement which is in the key of B major (enharmonically C flat). The development fades until it is reduced to the all-important rhythmic motif (in the 'military' style) which is repeated with increasing intensity, paving the way for the recapitulation.

Marked 'dämmernd', roughly translated to 'twilight', the second movement is a chorale-like reflection orchestrated to create an ethereal sound world. Here, the theme features the motif B-A#-B as a cadential figure which becomes prominent in the transition to the Rondo, becoming an extensive passage marked diminuendo when the leading note falls to A natural instead of resolving and rising to B in an interrupted cadence. The piano also descends, eventually reaching a B in its lower register,

← *Roshan Bahia (KES/KEHS Symphony Orchestra, 2020)*







sustained by bassoons. Falling by a semitone is structural in addition to motivic; B-flat is the dominant of E-flat major. In an improvisatory manner, the piano projects the outline of the theme of the finale before launching, fortissimo, into the Rondo in tempo.

Beethoven displays his humorous capabilities in full in the finale, with alternating moments of boisterousness and quieter expression. It is a movement full of rhythmic energy and sheer joy, and the similarities between it and the exuberant finale of the 'Lebewohl' sonata op 81a are striking. The development is intensely inventive, presenting the theme three times, descending a major third each time until reaching the distant key of E major (the dominant of which is B major). Each repetition gives the impression of being further subdued, or entranced, until the piano and orchestra return to E-flat major in a rhythmically-driven display. The coda brings the timpani to unexpected prominence in a dialogue with the piano, almost coming to a halt at 'Adagio', until a final brilliant scalar run upwards from the piano followed by the last, resolute orchestral *tutti*.

Lauren Zhang, Upper Sixth

### Johannes Brahms (1833-97): Symphony no.3 op.90

On 31 September 1853, a 20-year-old Johannes Brahms, then completely unknown to the musical world, paid a visit to Robert Schumann to play him his C-major piano sonata. Shortly after this brief preview, Schumann wrote in his diary, "Visit from Brahms, a genius". It was clear from very early on that Brahms's music was something special, and in decades that followed the "genius" German, born in Hamburg in 1833, became recognised as one of the finest composers of the 19th century, later to be heralded as one of the three "B"s of classical music alongside Bach and Beethoven. An extreme perfectionist who believed in "absolute music" and rejected music with any programme or narrative, Brahms scrapped anything he didn't believe to be good enough, regardless of how far through the composition process he was (it took several performances of his First Symphony before he decided to completely rewrite the slow movement), and this is perhaps what accounts for his relatively small amount of compositional output; only four symphonies, four concertos, two serenades, two overtures and a theme-and-variations make up his orchestral works.

Of his four symphonies, the third is the shortest, lasting between 30 and 45 minutes, depending on whether the frequently-omitted repeats are played. However, its length does not detract from how remarkable an achievement this symphony is. It opens with a striking statement of Brahms's oft-used F-A $\flat$ -F motto, followed by a *passionato* introduction of a theme that bears an unmistakable resemblance to one from Schumann's Third Symphony; given the close relationship between the two composers, this is unlikely to be coincidental. Though the movement is in F major, and indeed begins with a triumphant F major chord from the wind, the theme more-often-than-not flattens the A, undermining the otherwise straightforward major mode, giving the overall tone of the piece a sense of complex maturity, a feeling aided by the use of a diminished chord as early as the second bar. This unexpected darkening of the music's character is something that occurs in several places elsewhere in the piece, most notably in the bars immediately preceding the A major second subject, where a sinister F natural in the viola part (darkened further by its repetition by the 'cellos two bars later) crafts a foreboding set-up for the much more carefree music that follows. The dance-like





second subject offers a moment of calm after the stormy opening, though this respite is quickly dashed by the quick, staccato crotchets that are bounced around the string section before the intense lead-up to the development. The relatively short development, where the second subject returns in a sinister C# minor, is concluded by a triumphant restatement of the F-Ab-F motto, leading directly into the recapitulation. The coda brings the movement to an atypically quiet end, though quiet endings become something of a theme throughout the symphony.

The storm clouds subside for the first (for there are two in this symphony) slow movement. It offers a striking textural departure from the previous movement, being mainly wind-dominated and featuring huge amounts of empty space in the string parts for the wind and brass to quietly tiptoe above. The dialogue between the strings and woodwind is inspired by folksong, and its simplicity and pastoral quality create a colourful landscape of blissful tranquillity. The mood suddenly brightens with a semiquaver-based decoration of the melody by the oboe and strings, though this is soon replaced by a mysterious atmosphere of uncertainty, with a simple motif of two repeated notes that echoes throughout the orchestra through “a kaleidoscopic spectrum of harmonies”. After the recapitulation brings us back full circle, the movement fades away, leaving nothing but complete stillness and calm.

The famous third movement is driven by its breathtakingly expressive ‘cello melody. This haunting theme is encircled by a delicate glimmer of strings, an accompaniment that gradually intensifies as the piece progresses. Although it moves through several different keys and textures, the movement never loses its evocative intimacy, as every repetition of the theme adds a new layer of emotional intensity that only serves to fuel the shadowy aura surrounding it. Any slight humour implied by the syncopation of the bass line in the middle section is spoiled by the menacing teasing of the main theme by the woodwind that leads to the full return of the opening section. It is here that the opening theme feels the most isolated, as it is played by a solo horn, so that it sits outside the texture while the strings rustle in a whispered business around it.

And so we come to the very end, with a finale that opens with a winding, dactylic theme in octave unison that is meant to remind the listener of the finale of Brahms’s Second Symphony, composed six years earlier. As soon as the music begins to gain some momentum, with the entry of the flutes and clarinets being supported by a steady plod from the double basses, it is brought to a grinding halt by a solemn, serious chant driven by the strings. However, a *sforzando* upbeat at the end of this section launches the orchestra back into a frantic aggression, and though the second subject, on C major, livens the mood, the music nonetheless retains its energetic rhythmic drive. Invasive recollections of the opening motif add to the polyphonic chaos, which reaches its peak during the development, where, after a short but dramatic silence, a return of the chant from the exposition, now blasted out by the brass, is surrounded by a furious flurry of triplets in the string section. The return of the opening theme in the recapitulation appears far more violent than its initial iteration. Soon, however, the chaos once again subsides, and as the piece gradually fades away, a faint echo can be heard of the very opening theme of the symphony.

**Jacob Rowley, Sixths**





## The early days of the KES/KEHS Combined Orchestra

I joined KES in the Upper Middles in 1956 at the age of 13, and I already knew Dr. Willis Grant as I had been for some years a chorister of Birmingham Cathedral, where he was organist and choirmaster. Dr. Grant was also Director of Music at KES, and he was primarily an organist, an academic musician and choir trainer, and church music was undoubtedly his core interest in which he excelled.

There was a school orchestra at KES in the 1950s, but Dr. Grant was not involved with it, and it was left to a chemistry teacher, Dr. Ronald Allison, to organise and conduct. Although I had been learning the violin from a private teacher for only a year, I joined this orchestra which rehearsed during a lunch hour and struggled through some fairly basic repertoire: simplified arrangements for school orchestras and the like. I do not recall any concerts being given, and there was no satisfactory balance to the orchestra as anyone who could play any instrument to any standard could just go along and have a go. It was, frankly, pretty bad.

Dr. Grant trained the school choir which was excellent, and every year a performance was given of an oratorio or major choral work, with professional soloists and a semi-professional orchestra composed of local music teachers and good amateur players. Just a few selected boys were invited to take part, among them Julian Pook, a good oboist and son of a CBSO violinist, Robert Waterhouse, and the irrepressible and hugely talented David Munrow on the bassoon. I was also pleased to be asked to play in Elgar's *King Olaf* in 1958.

Dr. Grant left KES in 1958 to take up an appointment as Professor of Music at Bristol University, and his successor, Thomas Tunnard, also had the dual position of cathedral organist and Director of Music at KES. However, Tunnard was quite shocked by the low standard of instrumental playing in the school, and fairly soon after his arrival he made contact with his opposite number at KEHS, Christine Douglas. Although things were a bit better at KEHS, the two of them soon came to the conclusion that amalgamating the two schools' orchestras was the obvious way forward. At that time this must have seemed quite a bold step, as hitherto there had been no joint activities between the schools, nor was contact between the pupils of the two schools encouraged.

I was delighted to be selected as the first leader of the combined orchestra. The new orchestra began to look like a proper orchestra for the first time, and the days of the hired-in semi-professional orchestra were over.

I recall a concert in July 1961 when the new orchestra played Mozart's Overture *Il re pastore*, a movement from Beethoven's Piano Concerto with A J Gracie as soloist, and Thomas Wood's *Daniel and the Lions* for chorus and orchestra.

I left the school in 1961 so I only had a couple of years in the Leader's chair, but I feel quite proud to have been in at the beginning of an orchestra which has since attained a standard of performance which we could not have dreamt of in those days.

← Enoch Cheung, David Powis, and Renee Chang (Leaders, KES/KEHS Symphony Orchestra, 1960 and 2020)





Finally, I remain convinced, sixty years later, that learning to play a musical instrument to a good standard is one of the most satisfying and rewarding things a young person can do. I went on to play in the Cambridge University First Orchestra under David Willcocks which gave some marvellous concerts, including one of the early performances of Britten's War Requiem in King's College Chapel with the composer conducting.

For me music has really been a joy for life, and it is rare that a day passes without my violin coming out of its case.

May the combined KES/KEHS orchestra flourish and go from strength to strength in the next sixty years.

### **David Powis (Combined Orchestra Leader 1960-1961)**

#### **From the timpanist's chair**

*On the music shelf in my library is a copy of the percussionist's primer by the famous Jimmy Blades. Inside I have grandly signed myself as "Timpanist, King Edward's Schools Combined Orchestra (director Thomas Tunnard) 1960-1963". The following is set of memories, some reliable, some not, of those years.*

My immediate memories of being a timpanist focus not so much on the music we played as on the heavy lifting one had to do. The timps, though bulky and quite weighty, could be carried individually by a fit young man - lifting them by the taps and hugging the instrument to one's chest. This was how I carried them across to KEHS on the occasions when we had to rehearse there. The girls' school was actually strictly "out of bounds" to KES boys. You needed special permission or a jolly good reason to enter it. Transporting timps was obviously a "jolly good reason" – I recall the strange sense of entitlement and a frisson of anticipation at carrying my drums into this "alien" territory. I have no memory of actually communicating with any of the green-jumpered denizens thereof, but I do remember a pleasant welcome from the then headmistress, the legendary Miss Lloyd-Williams, who was keen to develop joint musical activities with KES.

I don't remember being actually taught how to play those timps. I bought Jimmy Blade's book only after I left KES. I probably got the timp job after the then Director of Music Thomas Tunnard called for volunteers for the orchestra. I then picked it up as I went along. I had, and still have, a natural ear for tuning. I have no idea where these timps came from, as, surprising as it may seem, I had had little or no previous connection to school musical activity.

Mr. Tunnard encouraged shy and inexperienced people like myself to try their hand at music. He welcomed volunteers, and my musical "career" flourished as a result – and not just as an orchestral player. Under his guidance I took up singing as a tenor, not only in main school choir but also in the school's busiest musical group, the Chapel Choir. As a member of this I became *ex officio* "lay clerk" in the choir of Birmingham Cathedral, where Tunnard (because of the longstanding arrangement between KES and the Cathedral) was also organist and

←Jenni Liu (KES/KEHS Symphony Orchestra, 2020)





choirmaster. And not only choral singing: he pushed me to sing solo tenor parts. I sang the part of Evander in a production of Gluck's opera *Alceste* in February 1962, and the part of Uriel (no mean feat!) in a performance of Haydn's *Creation* in February 1963. I thus must have showed quite a lot of promise as a singer, even though I never had any lessons.

Mention of my school music career would not be complete without recording that I was also, for the year 1962-63, secretary of the Music Society, which involved organizing concerts, preparing programme sheets, etc. Also important was my time as Music Librarian, for which I also "volunteered".

These few years of intense activity in school music had a lasting effect on me. It meant that classical music entered my head and my heart and captured me for ever. I continued the orchestral activity at university, and I enjoyed choral singing when resident in London in the 1970s and also after I moved to Belgrade in the 1980s. But there is no doubt in my mind that it was the timps that really got me into this. "Of the percussion instruments," says Jimmy Blades, "the timpani are the most noble and the most satisfying to play." It is said that the last thing Mozart did on his deathbed "was to try and mouth the sound of the timpani in his Requiem. I can still hear that now."

Nowadays, watching orchestras live or on screen, I'm always looking out for the timpanist – and none of this would have come about if it hadn't been for KES and, above all, Thomas Tunnard. There have been other important influences which helped me to develop my deep appreciation of music, but the KES/Tunnard combination was the key factor in launching me on my life's modest musical odyssey.

**John A. White (timpani, 1960-63)**

← Ben Marrett (*KES/KEHS Symphony Orchestra, 2020*)







## **The Bridle Years 1976-2014**

### **Harriet Moynihan (viola)**

I remember feeling right in the thick of a great blanket of noise. It was a pleasure to sense this noise gradually evolve from cacophony in early rehearsals as each section got to know its part, to a sound of beauty as, through the course of all the rehearsals.

I was in awe of the soloists that we were so lucky to have, including Helen Feltrup, Matthew Hunt, and Josh (when we played the beautiful Dvořák). I also enjoyed the way you ran a tight ship, and the dedication and devotion you instilled in all of us, with the goal of producing great music. I often hear music on the radio that takes me straight back to my orchestra days, whether it be Kodály, Shostakovich, Dvořák, Tchaikovsky or Strauss, and it makes me smile to pick out the viola section and remember those happy times.

### **Hannah Storey (viola)**

We spent our years in the viola section gradually gaining confidence as we watched the man “with the clearest beat in the business” guiding us all and leading us to great results. Every time I hear something on the radio which we played, I am transported back to the concerts in the Symphony Hall and the Town Hall. Christmas concerts with tinsel on our bows. Miss Evans and the Chief Master of KES reading the Twelve Days of Christmas and how Mr. Bridle would beam at us all.

Tchaikovsky, Dvořák and Mozart. All opened my eyes to a whole new experience. I play some of these pieces in my primary school as I want to pass on to the children the delights which I was given by Mr. Bridle and the Symphony Orchestra.

### **Lindsay Hong (bassoon, 1995-2002)**

One of my clearest memories is that of immense pride of actually getting into Symphony Orchestra. It felt like a real achievement to graduate from Concert Orchestra as we all knew the standard was so high and you wouldn't get in without good reason.

Another abiding memory is of playing with Peter Donohoe at Symphony Hall for a special occasion which eludes me right now, but the chance to play in a world-famous venue with such an accomplished soloist was incredible. Just being backstage and feeling like the CBSO for a night was truly inspiring.

When I went to Oxford, I joined as many orchestras and choirs as I could manage. I met many other musicians from the country's best schools, most of whom much more talented than me! I vividly remember sitting in my room with some of those friends chatting while Tchaikovsky's *Rococo Variations* was playing in the background. When one of them asked me which orchestra we were listening to, I told them it was a recording of my school orchestra (starring Kwesi Edman — I've still got the CD), and they were all dumbfounded. It was only at that point that I realised how incredibly fortunate I had been to be in Symphony Orchestra.

These kind of experiences, along with those enjoyed in BSSO, have provided me with friends for life. After my degree I lived in Taiwan for a few years so didn't play my bassoon, but luckily most of it came back when I returned to the UK in 2009. Such a strong foundation in

← *Andrew Frost (KES 1960)*





orchestral playing allowed me to play in several London amateur orchestras including Kensington Philharmonia.

### **Miriam Taylor ('cello, 1990-1996)**

Being part of the KES/KEHS Symphony Orchestra was the highlight of my time at school. The standard was remarkably high for a school orchestra and Peter really knew how to cultivate in us the utmost commitment to our performances with his unwavering energy and infallible rehearsal technique.

Some of my enduring memories include tours to Lyon, on exchange visits with *Les Petits Chanteurs de Saint Marc*, recording Rakhmaninov's Second Symphony (1995), rousing renditions of the *1812 Overture* and a plethora of other Tchaikovsky pieces, including Fifth Symphony. Particularly enjoyable performances were *Sheherazade* (1992), and *Symphonie Fantastique*. There were many concerto performances showing off the soloistic talents of our members and there was the excitement of performing in Symphony Hall for the first time. Not to be forgotten are the annual Christmas outings of *Sleigh Ride*.

### **Jonathan Pether ('cello)**

So many great memories of working on the great orchestral works intensively at Cleobury. Dvořák's Eighth and Ninth Symphonies, *Sheherazade*, Shostakovich 'Cello Concerto, Tchaikovsky *Romeo and Juliet* — many I've forgotten I'm sure. I must have been vaguely aware of how lucky I was to have that sort of orchestral training in school but I'm infinitely more aware of it now that I'm doing it as a career. The work we did in rehearsals has stuck with me for life.

My favourite project during my time was the joint concert with Elmhurst Ballet School. I can't imagine a more logistically challenging concert but it was such a treat for us to be playing *Midsummer Night's Dream* with dancers. I think this must have been shortly before I left school and the feeling of playing this music so well with the fantastic dance students in Symphony Hall is very fresh in my mind.

I can't emphasise enough how my time in Symphony Orchestra has shaped my life. I'm currently have a job at the Hallé in Manchester and also freelancing to make up the time, often with CBSO.

I love working as a musician but I don't think it would have happened if it wasn't for your rigorous and inspirational training. You always expected the best of all of us. I often play pieces now that I remember doing at KES and my first thought is always "I can't believe we played this stuff in our school lunch breaks!"

### **Matt Perry (timpani)**

I'm writing this whilst on a bus from San Francisco to Santa Barbara, coming to the end of a three week tour with the Royal Philharmonic around the USA. A six hour bus journey, after three weeks away from home and the family ... but at the same time a huge privilege to get to travel the world doing what I love.

← *Renee Chang (Leader, KES/KEHS Symphony Orchestra, 2020)*

And it all started at school, with the excellent teaching (Annie Oakley, of course!) and the second-to-none orchestral opportunities. The orchestras weren't designed necessarily to be training for the music profession, nor at that time did I think they would be for me, but they delivered in spades — preparation, concentration, thorough rehearsing, attention to detail, awareness of what was going on around you, teamwork. (Mind you, that clear beat we always got, I don't see so much of that these days!).

But it was the other things — the enjoyment of making orchestral music with your peers, always aiming for excellence, the joint sense of purpose, of rising to a challenge — that really gave those school orchestra days meaning and which linger in my memory. They were indeed challenging, we played “proper” pieces, works which today can still be nerves-inducing, staples of the concert hall and any audition list, but we didn't really know any better, and I like to think that those concerts were performed with at least as much dedication and effort as any professional ensemble would give. Rose tinted? Yes, probably, a bit, but it was all these qualities that inspired me to keep turning up back then and which set me firmly on the path which I now continue to tread.

So, we play Tchaikovsky's Fifth Symphony tonight. First time I played it? School orchestra. Hopefully I won't be as nervous as I was back then. Hopefully the good people of Santa Barbara won't notice if I don't concentrate quite as hard as I had to nearly 30 years ago. And there's no way I'll be watching the conductor as much as I used to...

The Orchestra was about trust, friendship, camaraderie, support, inspiration, it was about the music, it was about trying your hardest for yourself, for your colleagues and for the audience, it was about enjoyment and fulfilment. It was everything that making music should be about.

### **Heather Pawson (french horn)**

How many schools have orchestras that play repertoire which is indistinguishable from the country's youth orchestra. I don't think I ever took that for granted, but it certainly made it hard when I was looking at secondary schools for my boys as simply nothing compared. I remember your uncompromising approach ‘we could play easy ‘arranged for school orchestra’ pieces if you like’ was your mantra when we weren't concentrating, or delivering in rehearsals. And we always rose to the challenge (at least that was my memory).

Then there was the repertoire itself. As well as the big symphonies and concertos, I seem to recall hoovers and typewriters being involved on occasion. I also seem to recall a school orchestra trip to Lyon – not many school orchestras get to do that either. I do hope the school orchestra is still up to all that amazing stuff.

### **Sophie Shone (bassoon, 1992-99)**

Symphony Orchestra: Where to start?! I came along for the boys but ended up staying for the music. I still count sevens with ‘Gina Lollobrigida’ despite never having found out who she is, I know where all the cymbal crashes come in Tchaikovsky's *Romeo and Juliet* and the canons in the *1812* and the whip in *Sleigh Ride*. I seemed to have played all the major orchestral bassoon solos before leaving school without realising it. Peter led us straight to the heart of the music even though he frequently reminded us he'd much rather be riding his horse. I didn't know who David Stone was, but I did know I didn't want to play his arrangements with which we were occasionally threatened. We were treated like professional musicians, we felt like



professional musicians and many of us became professional musicians despite Peter continually encouraging us to get a proper job.

### **Helen Harris née Feltrup (violin, 1986-1993)**

Mr. Bridle had high expectations and managed to get the very best out of everyone, often exceeding what we thought was possible. The repertoire was exciting and challenging. One of my favourite concerts included Rimsky Korsakov's *Scheherazade* (despite my string snapping which resulted in having to borrow someone else's violin) and Christmas is now not complete without hearing Leroy Anderson's *Sleigh Ride*. I remember playing Mendelssohn's Violin Concerto on one of the orchestra's trips to Lyon. The trips were great fun, as were the concerts in the Central Hall, Town Hall, Adrian Boult Hall and Symphony Hall.

It was amazing that there were so many talented musicians in a school orchestra and that we had a real conductor who had a proper downbeat! I loved my seven years in the orchestra and am very grateful for the experience, enjoyment and opportunities it gave me.

### **John Garner (violin, 2001-08)**

Highlights would have to include working together with Elmhurst Ballet School on a Symphony Hall Spectacular featuring the music of Mendelssohn, Tchaikovsky and Chopin.

That was my first experience of ballet and working with dancers, amazingly talented ones no less. Great memories were made that month, and international friendships which endure to this day.

Cleobury Mortimer never failed to delight. Particularly memorable are being kidnapped and held hostage before a rehearsal of the Tchaikovsky Violin Concerto; relocating your very own bed to the main hall one evening; and cling-filming the entire orchestra set-up overnight (we weren't so plastic-averse back then), with my regular co-conspirator Andrew Browning.

Thank you for the brilliant times, the unfairly advantageous preparation for a cut-throat industry, and your unwillingness to accept nothing less than everyone's best.

### **Professor Maggie Faultless (violin, 1972-79)**

How amazing that the Joint orchestra is 60 — that's quite something!

I'm not very good at specific memories, but my time in the orchestra from 1972-79 was hugely influential in forming my own musical personality and especially for the invaluable experience of playing in a large ensemble and of leading the orchestra.

There were some extraordinary players at school in the 70s, something that's never changed.

### **Anne Drakeford**

My first experience of the orchestras was actually the year before I joined the school. There was a concert at Central Hall where Liz Varlow played the violin solo for Rimsky-Korsakov's *Capriccio Espagnol*. I was 12 and the Orchestra was of such a high standard I didn't think I would be good enough to play in it. I had no idea Liz was deaf.





The sheer range of pieces we played during my time at the school was remarkable and yet at the time I certainly didn't register that. Amongst the pieces I remember are: Gershwin's *Strike Up the Band*, Rimsky Korsakov's *Scheherazade*, Shostakovich's *Festival Overture*, Berlioz's *Symphonie Fantastique*, Sibelius' *Karelia Suite*, Tchaikovsky's *1812 Overture*, Dvorak's *9th Symphony*, Strauss *Waltzes*, Wagner's *Overture to Die Meistersinger*, a wide range of Tchaikovsky ballet music, Borodin's *Polovtsian Dances*, Leroy Anderson's *Sleigh Ride* and numerous concertos with pupils at both schools as soloists, to name a few.

Stage Crew — arriving early on the morning of the relevant concert day to lug chairs and percussion instruments on and off stage, making sure everyone had somewhere to sit, sorting out the music etc. I think that must have appealed to my inner administrator (although the croissants for breakfast (provided by Rob) and baguettes for lunch may also have been part of the attraction!!).

The trip to Lyon and the CD we recorded shortly afterwards. On the eve of the recording I bent all the fingers on my left hand back on themselves mis-fielding a ball in a game of rounders but was determined to play the next day regardless.

My overall memory is of making a lot of music to a very high standard with talented people many of whom were and some of whom still are, over 25 years later, close friends.

My time in the orchestra left me with a love of music, especially of live performance, and a deep appreciation of the time and effort that goes into creating those moments where music transports the listener or performer somewhere else.

### **Hugh Houghton ('cello, 1987-1994)**

Where to begin with memories of Symphony Orchestra? Maybe the place is the Christmas Concerts, spending the day in the Town Hall as one of the members of Stage Crew setting out chairs and music as ensemble after ensemble practised and then performed in the evening.

... there was that year when a number of us secretly hitched a lift from school to the Town Hall in the back of the hired van with the instruments. It seemed a good idea to begin with, but on the way we began to worry about the risk of asphyxiation and were all highly relieved to arrive safe and sound, vowing never to do it again.

The Orchestral Concerts are the best memories for repertoire: the *Symphonie Fantastique*, *Capriccio Espagnol*, Tchaikovsky's *5th Symphony* (to which you taught us the words and I have, unfortunately, never managed to get out of my head): serious repertoire, treating us as serious players. We took the Tchaikovsky to Lyon, with Helen Feltrup playing the Mendelssohn Concerto.

One memorable occasion was to play on the stage of Symphony Hall before it had been officially opened, at the farewell concert for Martin Rogers. The two orchestras joined together then for the *Polovtsian Dances*, along with Choral Society.

I have many happy memories of school, but Symphony Orchestra was one of the highlights. Thank you for challenging and enabling us to make real music.

**Duncan McNaughton (trumpet, 1980-87)**

Playing in The First Orchestra, as it was then, was a hugely special part of my musical education. Monday after school, a quick cup of tea at the back of the Concert Hall, then down to work. It might be a Shostakovich Symphony, or a Bernstein Overture, or a Tchaikovsky Ballet Suite. It was always rehearsed with great passion and enthusiasm by Mr. Bridle, and this love of the repertoire really had an effect on all of us. There were some stunning concerts in The Town Hall, Big School and even the Central Hall in Birmingham at one point, I seem to remember. Simon Rattle even came to rehearse us once, so we must have been ok! It was an amazing experience being part of this school orchestra, which always seemed to rise to every challenge.

**Kathryn Miller (violin, 1987-1992)**

I was at KEHS from 1987 to 1992 and played violin in the era of Helen Feltrup, Anne Drakeford, Andrew le Feuvre. I have very fond memories of my time as a Music Dosser!

I still play in the Burford Orchestra and still really love it.

My clearest memory (other than coming with you in the van to get the timpani to the various performing locations) is you always saying: 'It's the clearest beat in the business' — and you were so right — never found a better one — and plenty of less clear ones over the years!

**Tim Franks (french horn, 1979-86)**

One of the lousiest, hoariest things you can be told as a boy, is that your school-days are the best days of your life. That should never be the case. But for me, there is one glaring and happy exception. The music I performed under the baton of Peter Bridle. I was a horn player of somewhere between no great- and no-aptitude. In the joint orchestra along with the spinoff chamber groups I had the chance to play alongside some wonderful talents and to embed a lifelong love of music. Peter was always driving us to new heights: it's outrageous and wonderful that he thought this scruffy bunch could pull off the *Firebird* Suite. But we did. I've never enjoyed performing music remotely as much as I did during those school-days. But I say that with gratitude rather than regret.

**Adam Phillips (oboe, 2007-14)**

Symphony Orchestra formed the backbone of my musical (and indeed wider) school life. Looking back, I realise how easy it must have been to take for granted some of the phenomenal opportunities it gave us, and to forget that this was a school orchestra. To give just a few repertoire highlights, we did Mahler's Symphony no. 4, Rakhmaninov's Symphony no. 2, and Stravinsky's *Petrushka* and *Firebird* Ballet Suites. However, it was not just about the amazing repertoire: it was what it meant to us. It was about being able to present something to our fellow pupils, parents, teachers, and the wider public that we had worked so hard towards and were excited and proud to perform. It was the perfect combination of a hard-working and productive atmosphere, yet with plenty of light heartedness and fun along the way (such as with the annual rehearsal weekend at Cleobury Mortimer). It was this balance that made KES/KEHS Symphony Orchestra so special and epitomised my time at KES overall.



### **Ali McQuail ('cello, 1985-1992)**

Music at KEHS was one of the great joys of my years spent there. Highlights were playing in the band for the joint production of *West Side Story*, playing alongside amazing soloists like Helen Feltrup and Heather McNaughton, and the trip to Lyons with Dvořák. I was a bit scared of Mr. Bridle when I first started at KEHS in 1985 but it didn't take long to realise that there was always a twinkle in his eye and rehearsals were always great fun. In fact, at one of my last concerts I had the job of producing a pistol from a garter under my skirt for Mr. Bridle to shoot the pesky bird at the end of Strauss' *Cuckoo Polka*. Luckily, there were no summons from Miss Evans after the concert!

### **Tanya Houghton (violin, 1992-99)**

Few teachers out there can have given students more inspiration, but with an iron discipline, than Peter Bridle. Under his reign, Symphony Orchestra reached dizzying heights of both repertoire and playing standards that I do not believe could have been found in many other secondary schools, including music specialist schools. His natural flair, military discipline meant that average teenagers could perform complex works such as Rakhmaninov's Second Symphony, Mahler's Symphony no. 1, Stravinsky's *Firebird* and more with aplomb and finesse. The final product would not have embarrassed a music college orchestra.

Many of us who learnt under Peter have gone into the profession. I, for one, owe him a huge debt for the orchestral training he gave me, and I rarely work for a professional conductor these days whom I would consider better than Maestro Bridle. You may think what I write to be sycophantic, however, I would argue it is true and is borne out by a legacy of music with which he has enriched the lives of his former students. My years in Symphony Orchestra were some of the happiest and most important of my life, and have influenced everything I have done since. Nowhere am I happier or more at ease than strumming away behind the 2nd violins. Music is a great gift and makes life richer and more meaningful. Here's to many more years of KES/KEHS Orchestra, enriching many more lives.

### **Liz Varlow (violin/viola)**

The school music scene was so influential in setting me on a musical pathway. And as I'm currently on tour with the Rochester Philharmonic Orchestra in Los Angeles you can see it has lasted a lifetime.

Memories. Leading the orchestra playing Rimsky Korsakov *Capriccio Espagnol* with that *ricochet* solo! They were such happy and adventurous years. Brahms Violin Concerto with Pippa Ibbotson. That young girl who tuned up in knee length white socks and played something fiendish in her first year (Helen Feltrup). Tours of France. Duncan McNaughton playing the Hummel. So many happy memories. But also such great experiences. I think we all worshipped you and the music department a little.

Not sure if you know the vague outlines of what I did but after studying at the Royal College of Music I went to the BBC Philharmonic which was a lucky break because I needed a job to show that I could play despite being deaf. I left a year later and went to Liverpool as second violin. That was a fabulous time. But then 3 years later a tutti job in the London Symphony Orchestra came up so I got that. 10 fabulous years. No 3 job in the Rochester Philharmonic Orchestra where I've been for the last 16 years.

## KES/KEHS SYMPHONY ORCHESTRA REPERTOIRE 1976-2014

### ARNOLD

*A Grand Grand Overture*  
*Scottish Dances*

### ARATIUNIAN

Trumpet Concerto - Adam Micklethwaite  
(1995)

### BACH

Concerto for two violins  
Margaret Faultless and Phillippa Ibbotson  
(1977)  
Gerald Lowe and Helen Divett (1983)  
Jenny Graham and Helen Gornall (1994)

### BEETHOVEN

Symphony No 5  
Romance in F - Jenny Graham (1998)  
Violin Concerto - Jenny Graham (1999)

### BERLIOZ

*Symphonie Fantastique*  
*Roman Carnival Overture*

### BIZET

*Carmen Suites*

### BORODIN

*Prince Igor Overture*  
*Polovstian Dances*

### BRAHMS

*Academic Festival Overture*  
Violin Concerto - Phillippa Ibbotson (1983);  
Roberto Ruisi (2014)

### BRITTEN

*Young Person's Guide to the Orchestra*

### BRUCH

Violin Concerto No 1 - Gerald Lowe  
(1985); Susie Quirke (2010)

### CHOPIN

Piano Concerto No 1 - Keiran Quirke (?)

### CHAMINADE

Concertino for Flute - Tanya Houghton (?)

### DELIBES

*Coppelia Suite*

### DUKAS

*Villanelle* for French Horn - Fran Moore-  
Bridger

### DVORÁK

Symphonies 8 and 9

### ELGAR

Pomp and Circumstance No 1  
Cello Concerto - Olive Parr (1992); Sophie  
Cheng (2012)

### GERSHWIN

*Strike up the Band Overture*  
*Rhapsody in Blue* - Freddy Thomas (2004)

### GLAZANOV

Violin Concerto - James Kuo (2013)

### GLINKA

*Ruslan and Ludmilla Overture*

### GRIEG

Piano Concerto - Jinah Shim (2009)

### HANDEL

*Music for the Royal Fireworks*  
(*Symphony Hall with Fireworks!*)

### HUMMEL

Trumpet Concerto - Duncan McNaughton  
(1985); David Badger (2003)



HUMPERDINCK

*Hansel and Gretel* Prelude

KABELEVSKY

*Colas Breugnon* Overture

KATCHATURIAN

Suite from *Spartacus*

KODÁLY

*Dances of Galanta*

KORNGOLD

Overture the *Sea Hawk*

LITOLF

Scherzo - Adelaide Yue (2013)

MAHLER

Symphonies 1 and 4

MARTIN

*Petite Symphonie Concertante* for piano -  
Freddy Thomas, James Ellis, Samir Faroqui

MASSENET

*Le Cid* Ballet Music

MENDELSSOHN

*Midsummer Night's Dream* Music  
(complete performed in Symphony Hall with  
Elmhurst School of Ballet)

MUSSORGSKY

*Night on a Bare Mountain*

MOZART

Concerto for piano No 23 K488 - Jenny  
Bradshaw (1980)

Concerto for Flute and Harp - Eva Stewart  
and Robert Johnston (1989)

Sophie Tidman and Samir Faroqui (2003)

Concerto for two pianos No 10 K365 -  
Stuart Estell and David Wake (1993)

*Sinfonia Concertante* K364 - Helen Feltrup  
and Liz Varlow (1997)

Concerto for Oboe K314 - Amy Matthews  
(2000)

Adam Phillips (2014)

PROKOFIEV

*Peter and the Wolf*

*Romeo and Juliet* Suites

RAKHMANINOV

Symphony No 2

Symphonic Dances

*Vocalise*

Piano Concerto No 2 - Peter Donohoe  
(1982 and 2003)

RAVEL

*Bolero*

*Pavanne pour une Infante Défunte*

RIMSKY-KORSAKOV

*Sheherazade*

*Capriccio Espagnol*

ROSAURO

Concerto for Marimba and strings - Ellie  
Searley (1999)

ROSSINI

*La Boutique Fantastique*

*Barber of Seville* Overture

*William Tell* Overture





## SAINT SAENS

*Danse Macabre*

*Carnival of the Animals* - Chris Gibbs and Juliet Otto (1997)

*Introduction and Rondo Capriccioso* - Jenny Graham (1997)

Symphony No 3 (Organ)

## SARASATE

*Zigeunerweisen* - Helen Feltrup (1993)

## SHOSTAKOVICH

Symphonies No 5 and 12

Cello Concerto No 1 - Abigail Parker (1997)

Michael Gardiner (2004)

Jazz Suite No 1

## SIBELIUS

*Karelia Suite*

*Finlandia*

## STRAUSS R

Horn Concerto No 1 - Michael Nagle (1978); Heather McNaughton

## STRAUSS J

*Blue Danube Waltzes*

*Cuckoo Polka*

*Emperor Waltzes*

*Pizzicato Polka*

*Champagne Polka*

## STRAVINSKY

*Firebird Suite*

*Petrouchka*

## SULLIVAN

*Iolanthe Overture*

## TCHAIKOVSKY

Symphonies 4 and 5

Polonaise from *Eugene Onegin*

Act 2 of *Nutcracker* (complete)

*Romeo and Juliet Overture*

*1812 Overture*

*Rococo Variations* - Kwesi Edman

Violin Concerto - John Garner (2007)

*Sleeping Beauty Suite*

## VIVALDI

Four Seasons - Lawrence Martin (1977)

## WAGNER

Prelude to Act 3 of *Lohengrin*

*Rienzi Overture*

*Meistersingers Overture*

## WALDTEUFEL

*Skaters' Waltz*

## WALTON

*Crown Imperial*

*Orb and Sceptre*

## WEBER

Clarinet Concerto No 1 - Matthew Hunt (1990); Jeremy Davies (1978?)

←James Perry (KES/KEHS Symphony Orchestra, 2020)

**KES/KEHS SYMPHONY ORCHESTRA**  
**Programmes 2014-20**

**2014-15**

Bela Bartók: *Hungarian Sketches* sz.97  
Johannes Brahms: *Academic Festival Overture* op.80  
Leroy Anderson: *Sleigh Ride*

Pyotr Ilyich Tchaikovsky: *Violin Concerto in D major* op.35 (Arpan Sharma)

Antonín Dvořák: *Symphony No.7 in D minor* op.70

John Adams: *The Chairman Dances: Foxtrot for Orchestra*  
Aaron Copland: 'Hoe Down' no.4 from *Rodeo: Four Dance Episodes*  
Charles Ives: *The Unanswered Question*  
Johann Strauss: *Rosen aus dem Süden* op.388  
Johannes Brahms: *Hungarian Dance no.1*

**2015-16**

Aaron Copland: *Appalachian Spring*

Engelbert Humperdinck: *Prelude from Hänsel und Gretel*  
Richard Rodney Bennett: *Partita*  
Leroy Anderson: *Sleigh Ride*

Sergei Rakhmaninov: *Rhapsody on a Theme of Paganini* op.43 (Adelaide Yue)  
Johannes Brahms: *Symphony no.4* op.98

Dmitri Shostakovich: *Festive Overture* op.96  
David Gaukroger / David Carr: *Romany Wood*

**2016-17**

Igor Stravinsky: *Dumbarton Oaks*

Claude Debussy: *Prélude à 'L'après-midi d'un faune'* (Isla Atay)  
Pyotr Ilyich Tchaikovsky: *Romeo and Juliet Overture-Fantasy*  
Leroy Anderson: *Sleigh Ride*

Gustav Mahler: 'Blumine' from *Symphony no.1*  
Max Bruch: *Concerto for violin no.1* op.26 (Philip Edwards)

Gustav Mahler: 'Blumine' from *Symphony no.1*  
Gustav Mahler: *Symphony no.1*



## 2017-18

Witold Lutosławski: *Chain I*  
Jacques Ibert: *Divertissement*

Albert Schnelzer: *A Freak in Burbank*  
Antonín Dvořák: Symphonic Variations on 'I am a fiddler' op. 78  
Leroy Anderson: *Sleigh Ride*

Igor Stravinsky: *Scherzo à la russe*  
Felix Mendelssohn: Violin Concerto in E minor, op.64 (Daniel Yue)

Dmitri Shostakovich: Symphony no.5, op.47

Ludwig van Beethoven: Symphony no.5, op.67

## 2018-19

Igor Stravinsky: *The Firebird* (1919 suite)  
Leroy Anderson: *Sleigh Ride*

Igor Stravinsky: *The Firebird* (1919 suite)  
Sergei Prokofiev: *Peter and the Wolf*

Jean Sibelius: Violin concerto in D minor, op. 47 (Charlotte Howdle)

Sergei Rakhmaninov: Symphony no.2 op.27

## 2019-20

Franz Schubert: Symphony no.7 D759 'Unfinished'  
Leroy Anderson: *Sleigh Ride*

Christopher Churcher et al: *Sexagesimal!* (first performance)  
Ludwig van Beethoven: Piano Concerto no.5, op.73 'Emperor' (Laren Zhang)  
Johannes Brahms: Symphony no.3, op.90

Ludwig van Beethoven: Symphony no.7 op.92







## 60th Birthday!! — PEB Memories

In 1976, Chief Master Robson Fisher took the unprecedented decision to appoint two young (ish!) school masters to the music department who were definitely not (as was traditional) Cathedral organists. The two young (ish!) men were Gordon Sill (37) Director of Music and Peter Bridle (32) as his assistant. Gordon played the 'cello, double bass, trombone, tuba and piano (as required!) and I played the violin and piano. Having both come from schools that had flourishing music departments, it came as a bit of a shock to discover that although KES/KEHS had a healthy Choral Society and Chapel Choir, it had little or no instrumental ensemble playing. Gordon took over the choral society and I the Joint Schools Orchestra.

On summoning the orchestra for its first rehearsal a somewhat skeletal group turned up. I recall one oboist, two flautists, and a handful of string players. What a disappointment! I persevered with this group and then half way through the first term I met a sixth former walking down the corridor carrying what looked like a violin case. I stopped him and politely asked if he played the violin. He looked offended and told me he was the leader of the National Youth Orchestra. I asked him why he was not playing in the joint orchestra at school. I have conveniently forgotten his reply!

It turned out that there were 3 or 4 other string players who were also in the NYO and not joining in at school. I gathered them together and persuaded them to come to the orchestra rehearsals with the bribe that if they did, I would then form a small chamber orchestra for Lawrence Martin (the leader of NYO) to perform Vivaldi's *Seasons*. It worked and after a very good performance in Big School things began to improve.

So began what Gordon cleverly nicknamed 'New Music' (after Tony Blair's 'New Labour'). It was not long before we discovered so many talented instrumentalists that were not involved in instrumental ensembles. The fact was there were no instrumental ensembles! Soon we established Wind Band, Concert Band, First and Second Orchestras (now Symphony and Concert Orchestras), Junior String Ensemble, Junior and Senior Swing Bands, Brass Ensemble, Chamber Music groups, Instrumental Evenings, regular Lunchtime Recitals and annual Master Classes sponsored by parents and given by well known professional musicians.

Concerts became very popular. Christmas Concerts became so popular that we moved from Big School to the Methodist Central Hall, then the Town Hall and then to two nights at the Adrian Boult Hall. So many pupils were involved in these concerts and it was a joy for us to be involved in wonderful music making and such good fun too! Orchestral Concerts soon became established and from that skeletal group the orchestra expanded to become a full Symphony Orchestra performing Overtures, Suites, Concertos and Symphonies. These concerts were performed in Big School, then the Adrian Boult Hall and occasionally the Town Hall and Symphony Hall. We also made three musical exchanges with Le College Saint-Marc in Lyon. As the repertoire became more demanding and required more rehearsal time we established an annual weekend residential course at the Pioneer Centre in Cleobury Mortimer. In the 1990's the orchestra was described by the school inspectors as the 'jewel in the crown of the Music Department'. Many of the concerts were recorded live on CDs and when I listen to some of them today they still sound extremely impressive. At one stage Simon Rattle came and rehearsed Gershwin's Overture *Strike up the Band*. He said he was very impressed!!





Making music with so many talented and enthusiastic students from KES and KEHS has always given me the greatest of pleasures. I hope that Robson Fisher would have been extremely pleased with his two young (ish!) appointments! There are so many wonderful memories after 38 years I could write a book. I have listed some of the repertoire the Orchestra has played from 1976 to my retirement in 2014. None of all this incredible music making would have been possible without the wonderful support I was given by 5 Chief Masters, 3 Directors of Music (Gordon Sill, Martin Monks and Nigel Argust) and SO many dedicated and hardworking instrumental teachers who encouraged their students to participate in the Orchestras and ensembles.

As a very young school master my dream had always been to conduct a school orchestra that was capable of playing works from the standard repertoire to a very high standard in a lovely concert hall on site! My eternal thanks to Chief Master John Claughton, Head of KEHS Sarah Evans, Sir Paul and Lady Ruddock, and the Governors for making the final part of my dream come true. This beautiful concert hall with its acoustic that is much admired by professional musicians was finally built in 2012.

I would like to wish the joint Symphony Orchestra a very Happy 60th Birthday, long may it flourish and carry on introducing students of KES/KEHS to the joys of music making, performed to the highest possible standards.

**Peter Bridle MBE**

← *Mahler's First Symphony, KES/KEHS Symphony Orchestra, March 2016*

### **The School Orchestra: 60 years on.**

The school orchestra was moving into its teenage years when I was a boy at King Edward's. My contribution to school music during that time was negligible, if not negative. The most miserable half-hours of my school life were piano lessons in the first practice room on the right upstairs in the old Music School. That's one of the reasons it had to be knocked down. I played a donkey - or a mule - in Britten's *Noye's Fludde*, wearing on my head a *papier-maché* asinine construction. I seem to think that I forgot my few words, too. I was also in a school choir performance in the cathedral. We were all in the balcony and somehow I missed our cue and never sang a note.

In those days, BSB, Before Sill and Bridle, the orchestra was not, I'd suggest, as central to school life as it has become. Even though there were outstanding musicians in my time, James Wishart, Michael Evans, drama under Trott and Parslew and choral singing were probably more central to school life. Or perhaps I just spent too much time at Eastern Road to notice.

However, when I returned in 2006 from my wanderings, I had already been warned. Solihull School, where I was nominally and notionally in charge for four years, had considerable musical aspirations and a large, shiny, new concert hall. However, Roger Dancey assured me that nothing could compare with what the KES/KEHS Orchestra could do. Of course, all heads are unreliable witnesses and prone to hyperbole, but in this he was right. The first time the strings set forth, whether at Symphony Hall or the now-demolished brutalist Conservatoire, whether at Christmas or in the summer heat, you realised that you were in the presence of a truly remarkable experience and tradition, both for players and listeners. For the listeners, in their hundreds, nay thousands, the orchestra not only provided moments never to be forgotten, but also became the symbol of the very nature of the school, its range and its ambition, its almost ludicrous pursuit of excellence. The concerts shaped and enacted the passing of the seasons and of the years. Sitting there, you always felt that these boys and girls were playing a repertoire at the very limits of what could be done, banging their heads continually on the ceiling of their capacity. That's why it was always so exhilarating. As for the players, deep down inside they probably felt the same way, even though life in the orchestra was not, I gather, always without challenge or strife. I am sure that each one of them will say that being in the orchestra, including the wondrous and wacky weekends at Cleobury Mortimer, was one of the things they remember most from their school life. And much of that came from that Mr. Bridle chap, whose passion for and understanding of music, his capacity through fear, love and humour to bring the best out of his players made him perhaps one of the most remarkable teachers this school has had.

Each one of us will have our own memories, of Mr. Davies' cannon in the 1812, of Mr. Bridle and Mrs. Herbert dancing their farewell, of Vishal Patel's jokes and *Sleigh Ride* at Christmas, of the playing of remarkable young musicians, stretching, in my time, from John Garner to Lauren Zhang via Robbie Ruisi and Adam Phillips. And how could those of us who were there forget the performances of a part of that orchestra playing in Chiusi Cathedral? However, there were some dark moments. I have further gruesome memories of musical humiliation to add to my collection, playing the hand bells with my son, Sam, and getting the last note wrong, horribly wrong, 'conducting' the orchestra in a Santa suit whilst the aforementioned Ruisi led the orchestra somewhere else – and at a different tempo. And I won't mention Speech Day.



Despite these personal scars, there is one more wonder to recount about the orchestra, the fact that it did not eclipse or even overshadow everything else that happened in the school's music. The concerts were not just the orchestra, but the younger orchestras, the stage-filling choirs and choral societies of Mr. Monks, the Swing Bands of Mr. Jarvis, the *moments musicaux* with Joe Thompson, the musicals of Mrs. Herbert and the whole Music Department. All had their time and their place and their celebration and the talent, experience and high standards of members of the orchestra enhanced all these other performances.

Throughout much of the 20<sup>th</sup> century, classical scholars had been trying to work out how the ancient Athenian trireme worked. The leading scholar on the matter was James Morrison and he dedicated 50 years of study to the question. Finally, in 1999, a real, life-size trireme was built, the rowers were trained and they took it out from the Piraeus into the Aegean. Professor Morrison sat on the ornate throne of the ship's captain. At that moment he said that he never imagined that this would happen. I suspect that Peter Bridle felt something similar as he stood for the first time on the podium in the Ruddock Hall. As he said at that moment, 'Dreams can sometimes come true, as long as you are patient.' At least he was satisfied with the acoustics. It's hard to hear *Scheherazade* without being transported back to that moment. In the end, the Ruddock Hall, made possible by the extraordinary and visionary generosity of Sir Paul and Lady Ruddock, is there because the orchestra over decades has become and remains, under Martin Leigh's guidance, one of the most important and inspiring aspects of school's rich life. *Si monumentum requiris, circumspice et audi.*

**John Cloughton**  
**Former Chief Master**  
**King Edward's School**

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## What does it all mean?

'Those who agree with Dr. Johnson's saying that music is the only sensual pleasure without vice, find many opportunities of indulgence at School.'

So opened the great David Munrow in 1960, going on to tell that:

'A new era has dawned on the School Orchestra and it is a great pleasure to record that the weekly rehearsals are now "mixed". The combined K.E.S. and K.E.H.S. Orchestra will make its first public appearance in the concert at the end of March.'

In these pages you have read of joys and triumphs shared, of friendships made (and raging passions unrequited), and, yes, of the indulgence of the greatest of life's pleasures. You have read of magnificent musical careers, and lifetimes informed with music, will know of the distinguished artists and scholars who have walked these long corridors — Paul Griffiths, John Deathridge, Jonathan Coe, Maggie Faultless, Stanley Myers, as well as Munrow.

But there is more to all of this, I think, meanings and truths, which might coalesce around three ideas.

King Edward's was chartered in January 1552, history and tradition are our heritage. This is the first idea. We know that it takes aeons to build greatness, that 'the ends [we seek]... cannot be obtained in many generations, [that] it becomes a partnership not only between those who are living, but between those who are living, those who are dead, and those who are to be born.' In compiling this programme, like Burke, I feel a sense of duty to the past, to our forebears, as well as an obligation to the future. The place of this musical moment, a precious and precarious balancing instant — our own 16 June, at which we, 'Hold to the now, the here, through which all future plunges to the past' — is one to treasure, to nurture, and to defend from folly; hoping, all the time, not to feel the dusk fall and hear the sad flight of Minerva's owl.

As we grow older, as some of us begin to think about growing up, it becomes clearer that freedom — perhaps our only true asset — has its costs. The cost to us of our great institutions, of this great school and of the democratic system which is the British inheritance, is each to yield a little each of our own agency to the collective, to know that the assumption of restrictions and duties is a freedom in itself. This is the second idea — that a great symphony orchestra (a big 'platoon' perhaps if we are to continue with Burke) is the model of the good society. In both orchestra and society we freely choose to be led because we believe in the possibility of progress. In both, our dialectic is not a meaningless exchange, but a moral act of attention, a duty of listening which links self to other in a precious way. And in both we submit to a higher power — in the orchestra that power is honesty and fidelity to our best understanding of the composer's intent.

The third idea grows from the second, and it's about how to lead a good life, about what *eudaimonia* might look like in today's world. Watch carefully tonight, and you'll see flourishing all around. You'll see the results of teachers' essential optimism and innate altruism — the great teachers like Thomas Tunnard and Peter Bridle who give themselves and their pasts to all our futures. You'll see the pleasures of habitual hard work, the joys of time spent well; and you'll also see a second path to the good life — the satisfaction of cleaving fast to beauty, to art, and to that which brings you deep and lasting joy. Most of all, you'll hear why our cultural inheritance is still alive, why it still matters, why it is essential to humanity.

Long may Munrow's new era last, long may KEHS/KES Symphony Orchestra remain *sui generis*.

**Martin Leigh**  
**Director of Music, King Edward's School**







