

LUNCHTIME RECITAL

THURSDAY 10TH OCTOBER 2024

RUDDOCK HALL, 13.10

GORDON JACOB QUARTET

(VIOLET MCNEILL, *oboe*; ALASTAIR ZHANG, *bassoon*; HAN ZHANG, *flute*; SIMON CHEUNG, *clarinet*)

BRYNEET KAUR – ‘cello

ALICIA LIU – violin

PIANO QUARTET

(LI WAN, violin; SIYAO OU, viola; JOSH WEI, ‘cello; MAX WALSH, piano)

PIANO: MICHELLE SANDERS AND LUCY AKEHURST

A Simple Serenade

JACOB

‘Cello Sonata no. 3 in A major, Op. 69

BEETHOVEN

i. Allegro

Violin Concerto no. 2 in D minor, Op. 22

WIENIAWSKI

i. Allegro moderato

Piano Quartet no. 1 in G minor, Op. 25

BRAHMS

i. Allegro

GORDON JACOB CBE (1895-1984): *A Simple Serenade* (1976)

Gordon Jacob CBE was an English composer and teacher. He studied at Dulwich College before enlisting in the army for WW1. In 1917 he became a prisoner-of-war, during which time he found a textbook on harmonies. This led him to find a passion for composing, and he even wrote a piece for the prison orchestra. After the war, he studied journalism and then switched to music, becoming a student at the Royal College of Music in 1920. Gordon Jacob then taught music, going to a few colleges before staying at RCM until he retired in 1966.

A Simple Serenade is comprised of six movements titled Fanfare and March, Nocturne, Panpipes, Bells, Chorale and Adieu. Each movement has a different mood and feel. Fanfare and March begins at a slow and stately tempo, before the march enters with a lively rhythm. The piccolo is played here instead of the flute, imitating the shrill whistle of a marching band. Nocturne consists of two halves, in which the bassoon and then the flute both play a sombre melody line, with the oboe and clarinet accompanying. In Panpipes, an ascending and descending scale motif imitates a panpipe, and is passed around the instruments. Bells contains the famous chime played by Big Ben every day, hence its title: Bells. Chorale uses all the instruments playing together in harmony to create a thicker texture. A plagal cadence at the end of movement gives it an “amen” feeling. Adieu is the final and shortest movement of the piece, with it being overall quite sweet.

ALASTAIR ZHANG, DIVISIONS

LUDWIG VAN BEETHOVEN (1770-1870): ‘Cello Sonata no. 3 in A major, Op. 69 (1808)

i. Allegro

Beethoven was a German composer, who was subject to the influence of popular music and of folk music. The majority of the composition of the Sonata no. 3 in A major took place in 1807, and it was completed in 1808, the same year as his fifth symphony. The sonata comes from the extraordinary decade which is sometimes referred to as Beethoven’s “Heroic” Period (roughly 1803 to 1812).

The opening of the first movement presents yet another of the work’s gripping idiosyncrasies: rather than beginning with a bold gesture from the piano or the duo, Beethoven opted to open with a solo cello line played softly – the effect is one of a piece being brought to life through improvisation. Gradually the piano joins, both instruments exchange short cadenzas, and the movement picks up speed. The remainder of the first movement is formally straightforward and strongly symphonic in character.

BRYNEET KAUR, UPPER SIXTHS

HENRYK WIENIAWSKI (1835-1880): Violin Concerto no. 2 in D minor, Op. 22 (1879)

i. Allegro moderato

Born in 1835, Henryk Wieniawski was a Polish composer and renowned romantic violinist. His career as a violinist and musician began after entering the Paris Conservatory aged 8 and graduating three years later with the first prize in violin. His compositions demonstrated his own virtuosity and rich tone, in which the perfect combination can be heard in many of his compositions, most famously, his *Polonaise de Concert* in D Major.

Wieniawski's Violin Concerto No. 2 in D minor was published in 1879, dedicated to a fellow violinist, Pablo de Sarasate. This concerto became known as one of his finest works, balancing dispassion with lush melodies. The first movement begins with a quiet, serene melody, contrasted soon after by energetic, virtuosic passages. By using chromaticism frequently, Wieniawski has achieved an intense and fierce atmosphere whilst maintaining a melodic line. The movement ends unexpectedly, without a clear development or recapitulation as would be expected in the first movement of a concerto, explained by Wieniawski's tendency to follow his own lead as a highly accomplished composer.

ALICIA LIU, UPPER SIXTHS

JOHANNES BRAHMS (1833-1897): Piano Quartet no. 1 in G minor, Op. 25 (1856-61)

i. Allegro

Brahms was among the most significant of the romantic composers, and his works include various piano, chamber, and symphonic works. For much of his life, he was in love with Clara Schumann (Robert Schumann's wife), however he never revealed this to her. In fact, this quartet premiered with Clara Schumann at the piano! The first movement is a wild and arguably dark story of contrast, ranging from sweetness, to fury, to a sort of 'barn dance'. It is incredibly tight motivically, with the whole piece being derived from the first melody in the piano, and it is an absolute joy to listen to.

MAX WALSH, DIVISIONS

VIOLET MCNEILL is 17 years old and has been playing since the age of 7 with Lesley Morson. She takes part in Symphony Orchestra, and studies music at A level, alongside art, physics, and Latin. Violet hopes to incorporate these fields of study into a future career in video game design.

ALASTAIR ZHANG is 16 years old and started studying bassoon in his first year of King Edward's School when he was 11 years old. He was first taught by Mrs. Chater, before moving to Mrs Mayne. and now he studies under Mrs. Margaret Cookhorn, the principal contrabassoonist of CBSO. He is principal bassoon in the KES/KEHS Symphony Orchestra and has performed in musical ensembles for various instruments. Alastair is currently preparing Grade 8 for classical guitar. Outside of music, Alastair is very keen in VEX robotics and has qualified for the national competition three times.

HAN ZHANG is 17 years old and started playing flute in primary school when he was 9 years old. He was first taught by Jane Allin, then by Lydia Yang for 3 years in China and now he studies under Sandy Hay. He passed his Grade 8 exam with distinction last year. He is principal flautist in the KES/KEHS Symphony Orchestra and has performed in various musical ensembles. Han is currently preparing to do the Diploma for flute. Outside of music, Han spends much of his time in watersports, especially windsurfing and wingfoiling where he competes at a national level.

SIMON CHEUNG is 16 years old and began studying the clarinet at the age of 7 with Sharon Reading. He is currently learning with Rela Spyrou and passed grade 8 with distinction. He also studied the piano with Jeanette Wong and passed grade 8. As well as working towards his ARSM diploma, Simon is the principal clarinet in the Birmingham School's Symphony Orchestra, and he has enjoyed taking part in multiple orchestras and ensembles in school. Outside of music, Simon enjoys photography and baking.

BRYNEET KAUR is currently in the Upper Sixth and studies chemistry, biology and Spanish at A level. She has been playing the cello since the age of 4 with Emma Barron and has achieved grade 8 distinction. She plays in several chamber groups inside and outside of school as well as leading the school's symphony orchestra cello section.

ALICIA LIU is in her final year of KEHS. She began studying the violin at the age of 4, and in 2021 achieved a DipABRSM. Alicia has been a member of the National Children's Orchestra of Great Britain and attended the Royal Birmingham Conservatoire until 2022. Currently, she is studying Music A Level, alongside Maths and Physics.

LI WAN is currently in Year 9 and has been playing the violin since the age of 5 and is learning with Lucy Akehurst. She passed grade 8 with distinction and has played in many chamber groups and orchestras. In her free time, she likes to do sports and draw.

SIYAO OU has been playing viola since the age of 9. She currently is currently taught by Sam Mason for viola. Siyao has achieved grade 8 distinction for viola. After getting taught viola, Siyao took up violin and within a year time she had achieved grade 8 distinction in violin. She has also achieved grade 8 for piano. Moreover, she has played in the National Children's Orchestra, principal violist twice. Her enthusiasm for music has led her to join many different orchestras e.g. school's Symphony Orchestra, Birmingham School Symphony Orchestra, CBSO remix also this year will be playing in the CBSO Youth Orchestra, NCO, and many more. In addition to musical achievements, she also excels in chess. As well as playing for the school chess team, she also plays for Warwickshire County Chess Team and have recently had a tournament where she lost no games, earning points for her team. Siyao hopes to achieve diploma for viola soon.

JOSH WEI is 13 years of age and has been learning the cello since the age of six, now currently learning with Elaine Ackers and Ulrich Heinen. He has led the Birmingham conservatoire's Symphony Orchestra and their Chamber Orchestra. Other than music, Josh plays rugby for his school and is in his year's A team who have lost every game of the season so far. In his spare time Josh also enjoys sleeping.

MAX WALSH is 16 years old and has been playing piano since the age of seven, after having received a small keyboard on his seventh birthday. He currently attends the Royal Birmingham Conservatoire, studying piano with Jan Loeffler and composition with Aiden Teplitzky. He has won various competitions, including a commendation in the Bromsgrove International Music Competition. He also took his ARSM Diploma in piano a couple of years ago, receiving a distinction. As for composition, he has had several original pieces performed by live ensembles. Aside from music, Max enjoys linguistics and philosophy at school, as well as some photography in his spare time. He wants to go into a musical career, ideally in piano performance, composition or teaching.

FORTHCOMING CONCERTS

INSTRUMENTAL EVENING

Monday 14 October 2024, 18.00 / Ruddock Hall / Admission free.
An informal concert given by strings players from both schools.

INSTRUMENTAL EVENING

Monday 21 October 2024, 18.00 / Ruddock Hall / Admission free.
An informal concert given by woodwind and brass players from both schools.

LUNCHTIME RECITAL

Thursday 7 November 2024, 13.10 / Ruddock Hall / Admission free.
Priyamvada Agarwal, violin; Jiajie Li, flute; Karen Mao, viola.
Schubert Guitar quartet: Jiajie Li, flute; Karen Mao, viola; Aidan Zhang, 'cello; Ming Jiang, guitar.

INSTRUMENTAL EVENING

Monday 11 November 2024, 18.00 / Ruddock Hall / Admission free.
An informal concert given by vocalists, drum kit, and percussion players from both schools.

LUNCHTIME RECITAL

Thursday 14 November 2024, 13.10 / Ruddock Hall / Admission free.
Harry Green, voice.
Vivaldi's Concerto for two oboes: KEHS Chamber Orchestra,
with Shalu Arun and Violet McNeill.
Debussy's *Danse Sacrée et Danse Profane*: KEHS Chamber Orchestra and Derwent Wilson, harp.

INSTRUMENTAL EVENING

Monday 18 November 2024, 18.00 / Ruddock Hall / Admission free.
An informal concert given by guitar players from both schools, including a performance from the Guitar Orchestra.

INSTRUMENTAL SHOWCASE

Wednesday 20 November 2024, 18.00 / Ruddock Hall / Admission free.
A programme of highlights from this term's Instrumental Evenings.

For information on these and other concerts, visit **www.ruddockpac.co.uk**.
If you have a query or need to book an accessible space, please contact the Box Office
by email: **ruddockpac@keschools.org.uk**.