

LUNCHTIME RECITAL

THURSDAY 27TH FEBRUARY 2025

RUDDOCK HALL, 13.10

MARK BO – *Violin*

IDDEN HIEW – *voice*

BRENDAN PRIEST – *Violin*

MING JIANG – *piano*

PIANO ACCOMPANIST: KATE THOMPSON AND LUCY AKEHURST

Introduction and Rondo Capriccioso, op.28

SAINT-SAËNS

Messiah, Part II

HANDEL

i. *'Thy rebuke hath broken his heart'*

ii. *'Behold and see if there be any sorrow'*

iii. *'He was cut off'*

iv. *'But thou didst not leave his soul in hell'*

Music for a While

PURCELL

Erlkönig arr. Liszt

SCHUBERT

'Non giova il sospirar' from L'elisir d'amore

DONIZETTI

CAMILLE SAINT-SAENS (1835-1931): *Introduction and Rondo Capriccioso* (1863)

The *Introduction and Rondo Capriccioso*, written in 1863, was originally intended to be the rousing finale to Saint-Saëns' first violin concerto op. 20, though its success as a solo composition at its first performance led Saint-Saëns to publish it separately.

It runs for about nine minutes and consists of slow introductory elegy, an Andante malinconico in A minor. Atop a simple chordal accompaniment, the violin sounds the opening melancholy tune from its lush middle register. Following this, is a much more spectacular rondo. The rhythmic syncopations and chromatic melodic inflections mirror Spanish folk music, which is entirely appropriate considering it was originally written for the Spanish violinist, Pablo de Sarasate. An energetic coda in A major completes the piece, quickening to *Più Allegro*, built around fast-paced arpeggios and scales creating an exciting and invigorating close for one of Saint-Saëns's most famous compositions.

MARK BO, FIFTHS

GEORGE FREDERIC HANDEL (1685-1759): *Messiah* (1741)

Handel was one of the most influential composers of the Baroque period, celebrated for his operas, oratorios, and instrumental works. In 1737, Handel changed his creative direction, transitioning to English choral works and creating the genre of English oratorio. After the success of it, Handel never composed an Italian opera again.

These four movements come from Part II of Handel's *Messiah* and form a powerful sequence, depicting Christ's suffering, death and resurrection. The shift from despair to triumph highlights the emotion and drama encapsulated in Handel's oratorio.

'Thy rebuke hath broken his heart' is taken from Psalm 69:20 and is seen as a messianic foreshadowing of Christ's crucifixion as he was mocked, rejected, and abandoned. The recitative is set in E minor, reflecting the sorrow and anguish contained in the movement. The descending phrases and unresolved harmonies contained in the accompaniment emphasise his desolation and the futility of his search for pity.

'Behold and see if there be any sorrow' continues in E minor and sets Lamentations 1:12. The vocal line is expressive and plaintive, featuring aching melodic phrases that enhance the sense of suffering. The accompaniment remains subdued, allowing the voice to convey the grief. This movement is one of the most introspective moments of *Messiah*, inviting the listener to contemplate the depth of Christ's sacrifice.

'He was cut off' is a brief yet dramatic recitative, with the text being taken from Isaiah 53:8. This movement transitions away from sorrow to finality and is reflected in the change of key from B minor to E major. The abrupt cadence symbolises the unjust and sudden nature of Christ's execution and the finality of death.

'But thou didst not leave his soul in hell' strikingly contrasts from the previous movements, shifting to a bright and uplifting C major. Setting Psalm 16:10, the aria marks the passage from death to resurrection. Handel's setting is joyful and flowing, making use of ornamental trills and ascending vocal lines to convey the triumph of Christ's victory over death.

HENRY PURCELL (1659-1695): Music for a while (1692)

Purcell was a Baroque composer and one of England's greatest, creating sacred music, theatre music and operas. *Music for a while* is one of Purcell's most famous songs and was written as incidental music for John Dryden and Nathaniel Lee's version of Sophocles' play *Oedipus*. This piece showcases Purcell's gift for word painting and melodic beauty.

The song is built over a ground bass which provides a steady, mesmerising foundation. This supports the text's message which speaks of music's soothing power, able to ease pain and bring peace. Purcell's use of suspensions and dissonance evoke a sense of longing and resolution. The gentle, descending melody in "wond'ring" may create a sense of relaxation as one's worries dissolve. The chromaticism featured in "pains were eas'd" creates tension, which is then resolved, symbolising the gradual relief of suffering, mirroring the lyrics and creating more vivid expression. The melisma on "eternal" adds a sense of ethereal beauty, extending the flowing vocal line and symbolising the concept of endlessness. The short, detached notes used for "drop" and its plosive quality emphasise the lyrics and the repetition could suggest the process of pain easing away as well as adding to the sense of hypnotism.

IDDEN HIEW, UPPER SIXTHS

Franz Schubert (1797-1828): *Erlkönig* (1815) arranged for piano by Franz Liszt (1811-86)

It was originally a poem written by Johann Wolfgang von Goethe telling the story of a father riding on horseback through a stormy night carrying his sick child whilst being chased by it (The Erlkönig, a supernatural creature). Originally Schubert wrote the Lied in such a way that the singer takes the role of four characters — the narrator, a father, his small son, and the Erlking each of whom exhibit different harmonic and rhythmic characteristics.

Franz Liszt arranged *Erlkönig* for solo piano as part of his *Twelve Songs*, S. 558, which was published in 1838 and revised in 1876. He performed his *Erlkönig* 65 times during his tours of Germany between 1840 and 1845, more than any of his operatic paraphrases. Compared to the original, Liszt retains many of the basic musical elements, including melody, harmony, and dynamics. The melody is transcribed to different registers of the piano: the narrator and the son remain in the same register as the voice, the father moves an octave lower, and the Erlking moves an octave higher. Throughout the piece, there are rapid triplets which were meant to mirror the galloping of the horse in the story. Liszt, being a virtuoso pianist, adds even more technical challenges for the pianist, for instance turning the bass motif in the left hand into octaves.

MING JIANG, UPPER SIXTHS

Gaetano Donizetti (1797-1848): *Non giova il sospirar* (1832)

'*Non giova il sospirar*' is a beautiful aria from the opera *L'elisir d'amore* (The Elixir of Love) composed by Gaetano Donizetti. This opera, first performed in 1832, is a delightful comedic tale of love, misunderstandings, and a "magic" potion.

Donizetti is an Italian composer of Scottish descent who wrote a plethora of opera music as well as some church music. His operas are known for its melodic richness and dramatic intensity and was a driving force in the development of Romantic era Italian operas.

W. A. Mozart (1756-1791): Violin Concerto in G-major K. 216 (1775)

This is Mozart's most beloved and frequently performed violin concertos. Composed in 1775, when Mozart was just 19 years old, it is a stunning example of his genius and mastery of the concerto form. The first movement of the concerto is performed in which it is lively, energetic and is quick to attract the audience.

BRENDAN PRIEST, DIVISIONS

MARK BO is 16 and has played the violin with Lucy Akehurst since a ripe young age of 6. He completed his grade 8 in 2021. From the age of 7, he also studied the piano under the guidance of Dr. Fang and completed his grade 8 with a distinction. Currently, he is quite content whilst preparing for his upcoming robotics competition in the summer. He is studying for GCSEs and hopes to study Math, physics, and Economics for A-levels. When he grows up, he aspires to live the tranquil life of being a part time fork waver.

IDDEN HIEW is 18 years old and began singing lessons at the age of 14, studying with Anne Dawson. He sings with KES Choir and Choral Society, performing the Baritone solo in Duruflé's Requiem in the upcoming Choral and Orchestral Concert. He is also a principal violist in Symphony Orchestra and was taught by Lucy Akehurst. He has achieved his Grade 8 in both disciplines. Idden hopes to study architecture next year at university.

MING JIANG is 16 years old and started studying the piano when he was 6 years old. He is taught by Mike Adams. He did his DipABRSM in 2021 for the piano as well as guitar, which he studies with John Gerighty. He also began studying the cello at the age of 7 with Mark Walkem and passed grade 8 with distinction five years later. Now he receives tuition from Emma Barron. Outside of music, Ming enjoys playing rugby in his free time.

BRENDAN PRIEST has been playing the violin since the age of 7. Having been taught by the experienced violinist and violist Carol Millward for over 8 years, Brendan has achieved up to ABRSM Grade 8 in violin in 2021. He also plays the piano and has also reached Grade 8 standard. Outside of grades, Brendan participates in music festivals and competitions such as the annual Northfield and Solihull Festival, in which he has won multiple trophies. In the future, Brendan strives to complete ABRSM Diploma in violin. He has been a member of various orchestras throughout his musical career, such as the Birmingham Services for Education Concert and Symphony orchestras, the School's Symphony Orchestra as well as being involved in several string quartets. Aside from music, Brendan enjoys playing tennis competitively at Moseley Tennis Club and playing hockey with the school team.

FORTHCOMING CONCERTS

Choral and Orchestral Concert 1

Sunday 9 March 2025, 15.00 | Ruddock Hall | £5.00 adults, £2.50 conc.

Choral Society and KES/KEHS Symphony Orchestra

Maurice Duruflé (1902-86): Requiem

Gustav Mahler (1860-1911): Symphony no.9 (1909)

Tickets available to parents and members of the school community from Tuesday 11 February 2025; on general sale from Tuesday 25 February 2025.

Choral and Orchestral Concert 2

Monday 10 March 2025, 19.30 | Ruddock Hall | £5.00 adults, £2.50 conc.

Rebecca Bazlov, piano.

KES/KEHS Symphony Orchestra

Sergei Rakhmaninov (1873-1943): Concerto no. 2 for piano and orchestra

Gustav Mahler (1860-1911): Symphony no.9 (1909)

Tickets available to parents and members of the school community from Tuesday 11 February 2025; on general sale from Tuesday 25 February 2025.

Instrumental Evening

Tuesday 11 March 2025, 18.00 | Ruddock Hall | Admission free.

An informal concert given by guitar players from both schools.

Instrumental Evening

Monday 24 March 2025, 18.00 | Ruddock Hall | Admission free.

An informal concert given by vocalists, drum kit, and percussion players from both schools.

Instrumental Showcase

Wednesday 26 March 2025, 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**.