

LUNCHTIME RECITAL

THURSDAY 27TH MARCH 2025

RUDDOCK HALL, 13.10

ISAAC BASLOV – *piano*

YILIN CHEN – *piano*

TARUN MURUGANANTAHN – *'cello*

MAX WALSH – *piano*

PIANO ACCOMPANIST: DARREN HOGG

Sonata in C major, Hob. XVI:50, L.60

HAYDN

- i. *Allegro*
- iii. *Allegro molto*

French Suite No. 5 in G major

J. S. BACH

- i. *Allemande*
- ii. *Courante*
- iii. *Sarabande*
- iv. *Gavotte*
- v. *Bourrée*
- vi. *Loure*
- vii. *Gigue*

Cello Concerto No. 1 in C major, Hob. VIIb:1

HAYDN

- i. *Moderato*

Piano Sonata No. 26, op. 81a

BEETHOVEN

JOSEPH HAYDN (1732-1809): *Sonata in C major, Hob.XVI:50, L.60* (1795) Movements *i & iii*

Sonata in C was written in 1795 during Haydn's second visit to England. It was dedicated to Therese Bartolozzi, a former student of Clementi and a London-based virtuoso pianist, with whom Haydn became good friends, serving as the best man at her wedding in the same year. Haydn composed this piece with the English piano in mind, an instrument more powerful in sound and wider in range than the Viennese piano.

The first movement begins almost as a game where the left hand seems bored and does not want to play. The first subject uses punchy descending hops as the main theme, while the second subject is more lyrical. Enriching the sonata form using unexpected modulations and sudden dynamic changes, Haydn keeps us surprised until the very end. Interestingly, he tells the performer to use 'open pedal', blurring several bars and showcasing the acoustic qualities and range of the English piano.

In the third movement, the two hands work together to surprise the listener with their sometimes bold, sometimes timid takes on the music. We are treated to a few tricks and Haydn's signature humour, before a pleasant ending.

ISAAC BASLOV, UPPER MIDDLE

JOHN SEBASTIAN BACH (1685-1750): *French Suite No. 5 in G Major* (1722)

Johann Sebastian Bach was a Baroque composer, famous for his mastery of intricate counterpoint in his works. He wrote a variety of works for different instruments and ensembles, having served as an organist in many German cities before going on to write for chamber orchestras later in his life. His pieces are timeless, continue to inspire and are still being performed to this day.

This French Suite is a collection of traditional dances of the Baroque style originally written for the clavier (the harpsichord or clavichord). They follow a largely Italian style despite the naming of the suite.

The *Allemande* begins most suites, this one in particular consisting of many different musical lines, which must be paid attention to while playing. Each section, the first on the tonic and the second dominant ends in similar ways, signaled by beautiful harmonic changes.

The *Courante* follows and is a much quicker, livelier dance in triple time where fast semiquaver runs ('courante' meaning 'running') exchange between the higher and lower lines, meaning that ensuring balance between the two hands is essential.

The *Sarabande* is a slow and stately dance. The slow tempo contrasts the *Courante*, and it is in this movement where allowing all the musical lines to shine through the music is especially important, as the lack of physical movement calls for greater musical direction.

The *Gavotte* follows a well-known rhythm and is a playful French dance. The dance begins in the middle of the bar, creating a half-bar upbeat. It provides contrast to the slow, stately *Sarabande* and is a relatively quick movement. The chords of the main rhythm should bounce with an almost childish air.

The *Bourrée* carries on immediately after, at a slightly quicker tempo. The upbeat of this dance is a quarter of a bar compared to the half-bar of the *Gavotte*, which is the introduction to the faster tempo. This dance follows a dactylic rhythm (long-short-short), and the music is much more disjunct, building to its peak before the end of the movement.

The *Loure*, or slow *Gigue*, precedes the gigue and is played at a slow tempo. This *Loure* is written in slow triple time, and letting the music flow while maintaining the tempo for the dance is important in this case. The chords at the end of each section are particularly interesting by nature as they sound out of place in terms of musical period.

The long-awaited gigue is a cheery yet effective climax to the suite. The dance originates from the English jig and is written in compound time, shown further by the fact that triplets play throughout the piece. The main theme returns again and again during the first section, each appearance pronounced with the entry of a hand. The second section builds from the developed theme and allows the original theme to return at the end to send off the dance.

YILIN CHEN, FOURTHS

JOSEPH HAYDN (1732-1809): 'Cello Concerto No. 1 in C major, Hob. VIIb:1 (1761-1765)

Joseph Haydn was a pivotal composer of the Classical era, known as the "father of the symphony" and "father of the string quartet" for his contributions to both forms. Rising from humble beginnings in a rural Austrian village, he spent most of his career as the music director for the wealthy Esterházy family. In this isolated environment, he developed his distinctive style, later remarking that he was "forced to be original" due to the lack of outside influence. His Cello Concerto No. 1 in C Major, once thought lost until its rediscovery in 1961, was likely written for the virtuoso cellist Joseph Franz Weigl. Since then, it has become a staple of the 'cello repertoire.

TARUN MURUGANANTHAN, DIVISIONS

Ludwig Van Beethoven (1770-1827): Piano sonata No. 26, op. 81a (1809-1810)

Ludwig van Beethoven is widely regarded as one of the greatest composers in the Western Classical tradition. He was born in Germany, and quickly became a fine musician, publishing original works from as early as age 11. Beethoven's 26th piano sonata is among his most beloved works, commonly known as '*Les Adieux*' (*The Farewell*). It depicts his goodbye to Archduke Rudolph, a close friend who had to leave during the French attack on Vienna. It is generally considered his final sonata of his middle 'Heroic' period, by which point he had already ventured into his more ground-breaking compositional ideas.

Whilst *Les Adieux* is traditional in its structure of 3 movements, it is the only programmatic sonata he wrote. In other words, it is the only sonata he wrote with a literal story in mind. The first movement (*The Farewell*) is an exciting combination of slower, pensive passages with the more physically demanding Beethoven we all know and love. It begins with a simple 3 note sigh, subtitled '*Lebewohl*' ('*Farewell*' in German), followed by a gallop-like theme in the Allegro. The rest of the movement has huge rhythmic drive, whilst being highly lyrical and expressive in nature. The second movement (*The Absence*) explores Beethoven's solitude without Rudolph. In the music, this is reflected via some quite extreme dissonance and harmonic instability which pertains throughout. Yet before long, we are swept into the extroverted and flamboyant third movement (*The Return*). Rudolph is back, and Beethoven's joy is on full, uninhibited display. From the extravagant opening cadenza, to an almost limerick-esque melody, this movement perfectly exemplifies Rudolph's joyous return. All in all, *Les Adieux* serves as a phenomenal ending to his middle period of piano work.

MAX WALSH, DIVISIONS

ISAAC BAZLOV is 13 years old and has been playing the piano since the age of 4, taught by Susan Olden. In 2022, he achieved his ALCM diploma in pianoforte, following which he received the Brenda Pearsall Memorial Prize for the best piano performance in the Dudley Festival and was a finalist in the Milton Keynes Young Musician of the Year. Isaac also won the Junior section of the Bromsgrove Young Musicians' Platform in 2023. He started studying saxophone with Elliot Drew two years ago and recently passed his Grade 8 with distinction. Isaac is now taught by Anna Brooks and hopes to do his diploma exam soon. He has also taken up percussion with Vicky Lee which he played in the Choral and Orchestral Concerts of 2025.

YILIN CHEN is 14 years old and started playing the piano with Rosie Cross at 6 years old. He completed his Grade 8 piano in 2021 and hopes to take his ATCL diploma within the next year. He now studies the piano with Sarah Daniels. He has taken part in the Birmingham Piano Festival over the past few years. Yilin has also played the clarinet since the age of 7, with John Meadows and Andy Isherwood. He plays both the clarinet and bass clarinet in the schools' Symphony Orchestra and has taken part in CBSO Remix in the past. He now studies clarinet with Rela Spyrou and hopes to complete his Grade 8 next term. Outside of music, Yilin enjoys playing table tennis and doing nothing.

TARUN MURUGANANTHAN is 17 years old and began playing cello at the age of 7 with Emma Barron. He is currently working towards his diploma, having achieved distinction in Grade 8. Tarun participates in several ensembles such as Symphony Orchestra, Choral Society, Birmingham Schools' Symphony Orchestra and the Nashor Quartet. Outside of music, Tarun enjoys playing hockey and cycling.

MAX WALSH is 17 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 prizes in various local and national competitions; in fact, he is representing Birmingham Conservatoire in a national Beethoven competition this weekend, performing his repertoire from today. In early 2023, he achieved a distinction in his ARSM Diploma. As for composition, he regularly has original pieces performed by live ensembles. Max enjoys linguistics and philosophy at school, as well as some occasional art and photography in his spare time. He wants to go into a musical career, whether that be centered around piano, composition, teaching, or academics.

FORTHCOMING CONCERTS

Summer Concert

Tuesday 1 April 2025, 19.00 | Ruddock Hall | £5.00 adults, £2.50 conc.

Performances by choirs, bands, and orchestras from both schools.

Tickets available to everyone on Tuesday 18 March 2025.

Lunchtime Recital

Thursday 1 May 2025, 13.10 | Ruddock Hall | Admission free.

Jai Lewis, violin; Josh Wei, 'cello; Connie Zhang, flute; Toby Painter, saxophone.

Performers' Platform

Tuesday 10 June 2025, 18.00 | Ruddock Hall | Admission free.

A short concert of solo performances and chamber music given by advanced musicians from both schools.

Lunchtime Recital

Thursday 19 June 2025, 13.10 | Ruddock Hall | Admission free.

Simon Cheung, clarinet; Esmee Raghavan, 'cello; Alastair Zhang, bassoon.

Summer Jazz Concert

Sunday 22 June 2025, 16.30 | Ruddock Hall | £5.00 adults, £2.50 conc.

The KES/KEHS Big Band hosts another summer's evening of jazz, featuring soloists from both schools and professional guest musicians. Tickets available to parents and members of the school community from Thursday 22 May 2025; on general sale from Thursday 5 June 2025.

Performers' Platform

Tuesday 24 June 2025, 18.00 | Ruddock Hall | Admission free.

A short concert of solo performances and chamber music given by advanced musicians from both schools.

Steinway Jazz Night 2

Monday 30 June 2025, 18.00 | Ruddock Hall | Admission free.

A concert of solo and group jazz performances given by musicians from both schools.

Syndicate Concert

Saturday 5 July 2025, 19.30 | Ruddock Hall

A concert devised and performed by members of the sixth forms from both schools.

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**.