



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



CHORAL AND ORCHESTRAL CONCERT

Spring 2025

Sunday
9th March

Maurice Duruflé

Requiem Op. 9

- | | |
|-------|--------------|
| No. 1 | REQUIEM |
| No. 2 | KYRIE |
| No. 3 | DOMINE JESU |
| No. 4 | SANCTUS |
| No. 5 | PIE JESU |
| No. 6 | AGNUS DEI |
| No. 7 | LUX AETERNA |
| No. 8 | LIBERA ME |
| No. 9 | IN PARADISUM |

Interval

Gustav Mahler

Symphony No. 9

- | | |
|------|---|
| i. | Andante comodo |
| ii. | Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb |
| iii. | Rondo-Burleske: Allegro assai. Sehr trotzig |
| iv. | Adagio. Sehr langsam und noch zurückhaltend |

No. 1, REQUIEM

Requiem aeternam dona eis, Domine
rēkwīem ēternam dōna eis dōmine

Eternal rest give unto them, O Lord:

et lux perpetua luceat eis.
et luks pērpētua luḡeat eis

and let perpetual light shine upon them

Te decet hymnus Deus in Sion,
tē dēḡet imnus deus in sion

A hymn, O God, becometh thee in Sion;

et tibi reddetur votum in Jerusalem
et tibi rēdetur vōtum in jērusalēm

and a vow to Thee in Jerusalem

exaudi orationem meam
eksaudi ɔratsionem mēam

O hear my prayer

Requiem aeternam dona eis, Domine
rēkwīem ēternam dōna eis dōmine

Eternal rest give unto them, O Lord:

et lux perpetua luceat eis.
et luks pērpētua luḡeat eis

and let perpetual light shine upon them

ad te omnis caro veniet
d tē ɔmnis karo vėniēt

all flesh shall come to Thee

No. 2, KYRIE

Kyrie eleison
kirīē ēlēison

Lord, have mercy upon us

Christe eleison
kristē ēlēison

Christ have mercy upon us

Kyrie eleison
kirīē ēlēison

Lord, have mercy upon us



No. 3, DOMINE JESU

O Domine Jesu Christe, Rex gloriae,
o dōmine jēsu kristē rēks glōriē

O Lord, Jesus Christ, King of Glory

libera animas omnium fidelium defunctorum
libera animas ōmnium fideliū defunktōrum

*keep the souls of all
the faithful departed*

de poenis inferni
de pēnis infēni

from the pains of hell

et de profundo lacu
et de prōfundo laku

and from the deep pit

libera eas de ore leonis
libera eas de ōrē lēōnis

deliver them from the lion's mouth

ne absorbeat eas tartarus
nē absōrbeat eas tartrus

that hell may not swallow them up

ne cadant in obscurum
nē kadant in ōbskurum

and may they not fall into darkness

sed signifer sanctus Michael
sēd sipifer sanktus mikaēl

but may Thy holy standard-bearer, Michael

repraesentet eas in lucem sanctam
rēprēsēntet eas in luſtēm sanktam

lead them into the holy light

Quam olim Abrahae promisisti
kwam ōlim abra-ē prōmisisti

which Thou didst promise to Abraham

et semini ejus
et sēmini ējus

and to his seed

(Baritone Solo)

Hostias et preces tibi, Domine
ōstias et prēſtēs tibi dōmine

We offer to Thee, O Lord

laudis offerius
laudis ōferius

sacrifices and prayers

tu suscipe pro animabus illis
tu suſipē prō animbus ilis

Thou receive them in behalf of those

quarum hodie memoriam facimus
kwarum hōdiē mēmōriam faſſimus

souls whom we commemorate this day

fac eas, Domine
fk eas dōmine

Grant them, O Lord

de morte transire ad vitam
dē mōrtē transirē ad vitam

to pass from death unto life

Quam olim Abrahae promisisti
kw̄m ɔlim braē pr̄misisti

which Thou didst promise to Abraham

et semini ejus
et sēmini ejus

and to his seed

No. 4, SANCTUS

Sanctus, Sanctus, Sanctus
sanktus sanktus sanktus

Holy, Holy, Holy

Dominus Deus Sabaoth
d̄ominus dēus sabaoth

Lord God of Sabaoth

Pleni sunt coeli et terra gloria tua
plēni sunt t̄eli et tēra gl̄oria tua

*Heaven and earth are filled
with Thy glory*

Hosanna in excelsis
ɔsana in eks̄t̄elsis

Hosanna in the highest

Benedictus qui venit
bēnēdiktus kwi venit

Blessed is He who cometh

in nomine Domini.
in n̄ominē d̄omini

in the name of the Lord

Hosanna in excelsis.
ɔsana in eks̄t̄elsis

Hosanna in the highest



No. 5, PIE JESU

(Soprano Solo)
Pie Jesu Domine,
piē jēsu dōminē

Merciful Lord Jesus,

dona eis requiem. Amen.
dōn eis rēkwiēm mēn

grant them rest. Amen.

requiem sempiternam.
rēkwiēm sēmpitērnām

rest everlasting

No. 6, AGNUS DEI

Agnus Dei,
āgnus dēi

Lamb of God

qui tollis peccata mundi,
kwi tōlis pēkata mundi

who takes away the sins of the world

dona eis requiem
dōna eis rēkwiēm

grant them rest

requiem sempiternam
rēkwiēm sēmpitērnām

...grant them rest everlasting

No. 7, LUX AETERNA

Lux aeterna luceat eis, Domine
luks ēterna luġet eis dōminē

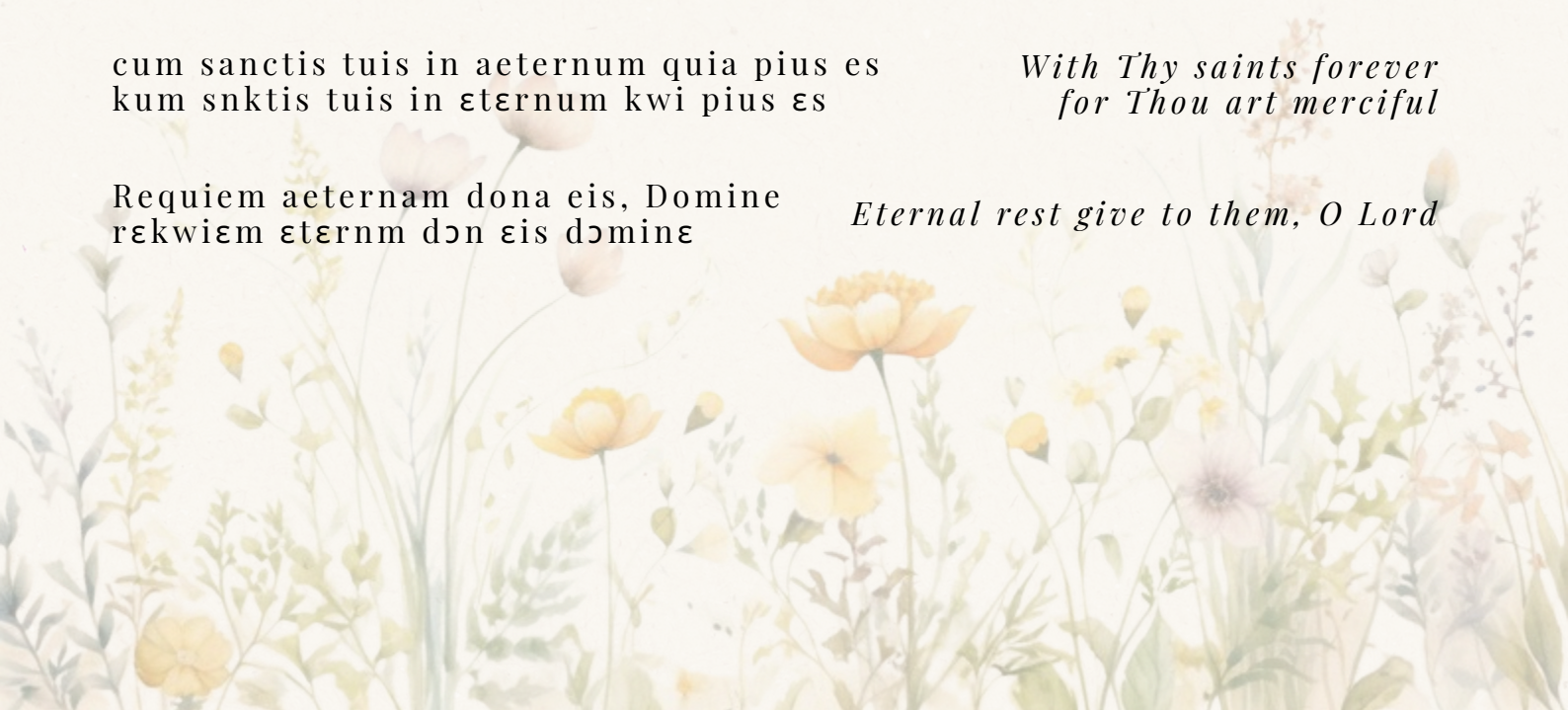
May light eternal shine on them, O Lord

cum sanctis tuis in aeternum quia pius es
kum snktis tuis in ēternum kwi pius ēs

*With Thy saints forever
for Thou art merciful*

Requiem aeternam dona eis, Domine
rēkwiēm ēternm dōn eis dōminē

Eternal rest give to them, O Lord



No. 8, LIBERA ME

Libera me, Domine,
libera mē dōminē

Deliver me, O Lord,

de morte Aeterna
dē mōrtē ēterna

from eternal death

in die illa tremenda
in diē ila trēmenda

in that awful day

quando coeli movendi sunt et terra
kwandō t̃feli mōvendi sunt et tēra

*when the heavens and the earth
shall be moved*

Dum veneris judicare
dum vēneris iudikarē

when Thou shalt come to judge

saeculum per ignem
sēkulum pēr ignem

the world by fire

(Baritone Solo)

Tremens factus sum ego, et timeo
trēmens faktus sum ego et timeō

*Dread and trembling
have laid hold on me*

dum discussio venerit
dum diskusio vēnerit

and I fear exceedingly

atque ventura ira
atkwe vētura ira

because of the judgment and the wrath to come

(Chorus)

Quando coeli movendi sunt et terra
kwandō t̃feli mōvendi sunt et tēra

*When the heavens and the earth
shall be shaken*

Dies illa, dies irae
diēs ila diēs irē

O that day, that day of wrath

calamitatis et miseriae
kalamitatis et miseriē

of sore distress and of all wretchedness

dies magna et amara valde
diēs mapā et amara valdē

that great and exceeding bitter day

Dum veneris judicare saeculum per ignem
dum vēneris iudikarē sēkulum pēr ignem

*when thou shalt come to
judge the world by fire*

Requiem aeternam dona eis Domine
rēkwiēm ēternam dōna eis dōminē

Eternal rest grant to them, O Lord

No. 9, IN PARADISUM

In paradisum deducant te Angeli:
in paradisum deducant tē andʒeli

May the angels lead you into paradise;

in tuo adventu suscipiant te Martyres,
in tuo adventu suscipiant tē martires

*May the Martyrs welcome you
upon your arrival*

et perducant te in
ē perducant tē in

and lead you into the

civitatem sanctam Jerusalem
tʃivitatē sanktam jērusalem

holy city of Jerusalem

Chorus Angelorum te suscipiat,
korus andʒelorum tē suscipiat

May a choir of angels welcome you,

et cum Lazaro quondam pauper
et kum ladzarō kwōndam pauper

and, with poor Lazarus of old

aeternam habeas requiem.
eternam abeas rēkwiēm

may you have eternal rest.

et lux perpetua luceat eis
et luks pērpētua lutʃeat eis

and let perpetual light shine upon them



Programme Notes



Duruflé's Requiem

Maurice Duruflé was born in France in 1902 and attended the Rouen Cathedral Choir School, where he was introduced to Gregorian chants and the musical school of French impressionism. He then studied organ and composition and became organist of St-Étienne-du-Mont in Paris from 1929, until he died in 1986. He married fellow organist Marie-Madeleine Chevalier, and the couple were viewed a musical power couple, who both toured internationally performing organ pieces. Despite being well known as a French composer, Maurice Duruflé was primarily a professor and organist. With only 14 published works in 84 years, Duruflé is one of the few creators viewed as significant with such little output. However, this was due to Duruflé's notorious perfectionism rather than lack of productivity, as he edited his compositions for years before calling them finished, revising even after publication. His most famous works are two large scale sacred works, Requiem Op. 9 (1947) and Messe cum júbilo (1966). Hence Duruflé was well known in church music rather than by mainstream music aficionados as his works heavily focus on Gregorian chants and had on them great Catholic influence.

In May 1941, as World War 2 raged, Duruflé was one of numerous French composers commissioned to create a symphonic poem by the Vichy regime. Duruflé chose to create his requiem. Despite the collapse of the Vichy regime in 1944, he continued his work until he finally declared it finished in 1947. In the Roman Catholic Church, a requiem is a Mass for the repose of the souls of the dead. Structured in 9 movements, Duruflé stated the requiem “reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end.” Duruflé aimed to convey the conflicting and complex emotions that humans face when approaching death rather than the conventional “detachment from earthly worries.”

After the dismantling of the church in France during the French revolution (late 18th century) with the overthrow of the monarchy, churches and monasteries were devastated. During the restoration of the monarchy, the monastery at Solesmes led an international movement to restore chant back to its Gregorian roots and medieval style of performance. Duruflé grew up in the prime of impressionism and his church style education meant his teachers were well-versed in renewed plainchant and this became the foundations of Duruflé's style. Medieval Gregorian Chants and the school of French impressionism is beautifully blended in the Requiem as traditional liturgical chants feature as most of the thematic work in the piece, tied together with impressionistic harmonies.

The Requiem was published in 1948, in SATB structure at the Durand publishing house and has since been a staple choral composition. Duruflé's skilful bridging of late Romanticism and post modernism, employing medieval chants alongside modern techniques, has made it a timeless masterpiece that is popular today.

Radhika Sohal

Mahler's 9th Symphony

Introduction

Mahler 9 is one of the most captivating pieces of music ever written. It takes the listener on a journey, through different keys and motifs, until fading away into darkness. The piece may be one of the longest symphonies to ever be written (1h 20mins), but rather than the result being a long, boring, meaningless piece, the opposite is true – the piece is instead full of exotic harmonies, staying fascinating and absorbing every second of the way, allowing the listener to get mesmerised by its sheer complexity and nuances. But what is it that makes the piece so brilliant?

First Movement

The first movement begins in D major: however, there are indications of D minor right from the start. For example, in bars 7-8, the Violin II part has an F # -E motif:



but in bar 27, the Horn part has a similar motif which instead descends from F \natural -E. This is the first indication of uncertainty in key, although future uncertainties (and modulations) are usually (but not always) between major keys. The biggest example of uncertainty of key in this first section, however, is bars 44-46 of the trumpet:



which is a combination of the horn solo at the start (bar 4):



and the falling second of the main theme of D major. There is a reference to the start of the piece around bars 129-136, which is used as a background for the ambiguous cello part:



This starts a gradual transition back to the main D major theme. This cycle repeats several times in the movement – the main D major theme being played, then the theme ‘falling apart’, then coming back again. Another way in which the start of the movement stands out is with the C # s in the Horn. These C # s give the horn part a bright, happy feel, which is in sharp contrast with the uncertain D major/minor at the start of the movement. This, rather than compensating the uncertainty by providing the listener with a happy, bright element, actually serves to add to the confusion and uncertainty of this section (especially as D minor, which is hinted at here, does not have C # s), and hence creates a juxtaposition, which adds to the anticipation of how the harmonies in the piece will progress.

Second Movement

The second movement starts in a bright, clear C major key, with a staccato, bouncy motif on the Bassoons and Violas:

1.
Klarinette in B

2. 3.

Baßklarinette in B

1. 2. Fagott

1. 3.
Horn in F

2.

Viola

The score shows the initial staccato, bouncy motif for the woodwinds and Viola. The Viola part is marked with a 'p' (piano) dynamic.

This is then complimented by a strong, regal melody on the Violin II part:

The score shows a single staff for Violin II, featuring a strong, regal melody with a series of eighth notes and a final cadence.

which sets up a movement of stability, in contrast to the first. However, at bar 261, the music modulates to D major and there is an interrupted cadence, starting on V and moving to VI \flat :

359 rit. molto rit. A tempo II. (aber etwas schneller als das erstmal)

1. Vl.

2. Vl.

Vla.

Vlc.

Kb.

The score shows a modulation to D major and an interrupted cadence, starting on V and moving to VI \flat . The tempo changes from 'rit.' to 'molto rit.' and then to 'A tempo II. (aber etwas schneller als das erstmal)'.

This is first example of harmonic uncertainty in this movement, especially given that a VI \flat has been used, which is particularly odd given the D major key. Soon after, in bar 266, the strings pass around a turn-like figure, with it eventually settling with the Violin I:

266

1. Vl.

2. Vl.

Vla.

Vlc. (get.)

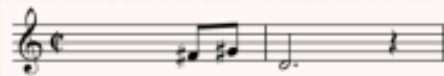
Kb.

The score shows a turn-like figure in the strings, with the Violin I part settling on the figure. The strings are marked with 'pizz.' (pizzicato) and 'arco' (arco) dynamics.

which is again contradictory to the uncertain interrupted cadence. The music is still in D major here, and this turn-like figure serves to make the music bright again. Then, at bar 446, the music modulates to G \flat major, which is relatively dark and subdued for a major key. However, the next bar has a D \flat 7 chord with a G \flat pedal. This is another example of harmonic uncertainty, as the music has just modulated to G \flat major, but there is immediately a dominant 7th chord in a key close to the original key of the movement (D \flat major is only a semitone away from D major, but they sound very different). These all contribute to continuing the theme of harmonic uncertainty in the piece.

Third Movement

The third movement continues the whirlwind harmonic journey of the piece, but rather than starting settled and growing into its harmonic journey, the movement instead starts unsettled, with the trumpets playing an augmented fourth right at the start of the movement:



The music appears to be in A minor at this point, given the key signature and the G # s:

However, in bar 30, the key of A major becomes clear, given the F # s, C # s and G # s in all instruments:

At 'L'istesso tempo' (bar 109), the music starts with an F major chord (similar to A major) but two chords later, there is a D \flat major chord (very different to A major and F major – much darker and less joyful):

109 L'istesso tempo (Andante)

1. Fl.

1. Ob.

Klar. in A

Trgl.

109 L'istesso tempo (Andante)

1. Vl.

2. Vl.

Vla.

Vlc. (get.)

Kb.

This is the first extended period of D ♭ major in the piece (there was the D ♭ 7 chord in the second movement, but it was moved on from quite quickly). This is the start of the modulation to D ♭ major, as there are further examples of this key after this as well. In bar 338, the music once again modulates, this time to A ♭ major:

334

1 2 3 4 Fl.

1 2 3 Ob.

Engl. H.

1 2 3 Klar. in A

1 2 3 Fag.

3 Trp. in F

1 VI.

2 VI.

Vla.

Vlc.

Kb.

zu 3

zu 4

ff

zu 3

zu 4

mit Sord.

ff

sempre ff

dim.


mf

dim.

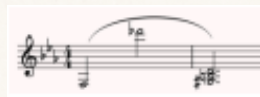
While this is not a huge jump from D ♭ major, it is a mild reference to the A major key from before, which shows that the piece is still not fully settled in D ♭ major. It is a further example of the harmonic uncertainty which characterises the piece. However, the fact that the piece has modulated to the dominant is an indication that, perhaps, the harmonies are settling down a bit. However, in bar 345, the piece modulates back to D major, dismissing the theory that the harmonies are settling. This could be an attempt to make the movement lighter and happier for a time, but in bar 552, it modulates back to A minor, so this lighter key is short-lived. The movement ends in A minor, which is an interesting set-up for the final movement.

Fourth Movement

The fourth movement starts in D \flat major, which reflects the pensive, melancholic, sort-of-happy character of the movement. However, as with all the previous movements of the piece, this key is anything but settled. In bar 49, there is an interrupted cadence similar to the one in the second movement, – it starts with V (A \flat major), then moves to VI (F minor), even though it is then expected to resolve to D major:



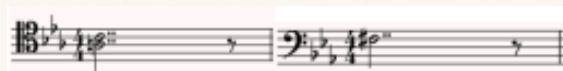
This cadence also appears in bars 64 and 126. This cadence represents a false sense of security, as the dominant is resolved, but not in a convincing way. Also, in bar 62, the clarinets have a diminished interval, which has not been heard in the piece yet, further adding to the harmonic instability in the piece:



A bar later, in bar 63, the Violin II harmony reinforces the key, with a major harmonic unsettling the harmony further and even giving the music a slightly minor feel (given that minor scales have a flattened 6th, but major scales do not):



At the same time, at 63, the trombones have F \sharp s and A \flat s, which indicate D minor:



This is a reference to the start of the piece and shows that it still has not fully moved on from D major. Both of these occurring in bar 63 shows how, literally, the harmony can be in several places at the same time (minor key and D major), while still technically being in D \flat major. In bar 121, there is an A major chord:

which is a reference to the A major in the third movement. This is a sudden upturn in the movement's mood, as it was bordering on minor not long ago, but has not modulated to one of the brightest major keys. The piece soon reverts back to D \flat major, and it disappears into silence. The end of the piece is in very much the same style as the rest, as it comes to a somewhat uncertain, tentative ending.

Conclusion

To summarise the journey which we have just been on, Mahler's 9th symphony is a captivating work. Mahler takes us through several different keys, from D major to D minor to C major to D major to G \flat major to A minor to A major to D \flat major, with diminished and seventh chords in between. As a result, the listener never quite feels settled; instead, they are constantly left to wonder what will come next, and in doing so, they are forced to take the piece for what it is, rather than comparing to what they would expect from a symphony – reliability of harmony and relatability. Also, the ending summarises what the piece is about – understatement, blending seamlessly into its surroundings, as the piece ends by drifting into the most powerful sound of all – silence.

Krishie Ramnath



Performers



Soloists

Eleanor Ng grew up with a love for music, whether it was dancing to songs on the radio or singing along to her favorite soundtracks. She developed a passion for rhythm and melody which has aided in her pursuit of music learning. Despite being self-taught, she found the greatest pleasure in being a member of the National Children's Choir of Great Britain. This experience strengthened her love for choral singing and provided her with a basis of correct singing techniques, as well as the confidence to perform. She is hoping to study Philosophy and Theology at university and continue to perform in university choirs.

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.

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. She is hoping to study dentistry at university.



Choral Society

Soprano

Amy Agadagba
Priyamvada Agarwal
Poppy Brigham
Angela Buckley
Dianne Charles
Naomi Cuthbert
Tayasha David
Jurgita Dean
Aapti Krovvidi Venkata
Maggie Liang
Eleanor Ng
Setumee Samaratunga
Anika Mundinamani
Ishani Shetty
Sanjana Siva
Lily Stanford
Maisie Stewart*
Tabitha Vlok
Lily Wood-Keeling

Alto

Ayanna Anderson
Marion Bird
Joanne Bobin
Zi Shan Cai
Eleanor Cooke
Fatima Khajavee
Ruth Marshall*
Willow Milton*
Ahlam Mohamed
Thalia Pigadas
Abinaya Rajasekaran
Michelle Sanders*
Jo Shim*
Radhika Sohal
Euodia Tettey-Enyo
Derwent Wilson
Ruo Yu

Tenor

Bobby Brunning
Silvio Carta*
Andrew Dutch*
Harrison Hadley
Idden Hiew
Rishul Marrie
Finn Rami
Adi Ray
Aarush Sen
Friedrich Schneider
Ethan Sung
Gary Williams

Bass

Mathew Abraham
Thom Aldred
Matthew Brennan
William Crowther
Theo Cuthbert
Jacob Gosnall
Aidan Forde
Aadi Kaneri
Aarav Kuravi
Jai Lewis
Toby Liu
Aaryan Manarkattu
George Newton Ede
Max Walsh

Soloists

Soprano: Eleanor Ng
Baritone: Idden Hiew
Cello: Bryneet Kaur

Choral Society Orchestra

Organ

Darren Hogg*

Violin 1

Sharon Li
Clarice Ngo
Alicia Liu
Li Wan

Violin 2

James Liu
Tian Chen
Yang He
Rebecca Sun

Viola

Karen Mao
Srilakshmi Sen
Siyuan Ou
Siyao Ou

Violoncello

Bryneet Kaur
William Meek
Zechariah Leung

Double Bass

Gabriel Iyiola
Aisling Reilly*

Harp

Derwent Wilson

Trumpet

Gwilym Thorp
Ben Turner

Timpani

Ritik Jose

*Denotes guest players/singers

SYMPHONY ORCHESTRA

Violin 1

Sharon Li (co-leader)
Clarice Ngo (principal)
Alicia Liu (co-leader)
Li Wan (principal)
Glenda Cheung
Jai Lewis
Rebecca Broome
Raymond Sun
Brendan Priest
Michelle Zhu
Mark Bo
Lee Kirton
Hanyun Lin
Khai Yang
Angela Luo
Maisie Stewart*

Violin 2

Priyamvada Agarwal (principal)
Yang He (principal)
James Liu (principal)
Rebecca Sun (principal)
Tian Chen (principal)
Sissi Fang
Erin Hickebottom
Rishul Marrie
James Marrett
Aaryan Singh
Sophia Hao
Helen Cao
Ayaan Kamal
Nandhika Ramnath
Avik China
Liang Yu Zhao
Adi Ray

Viola

Karen Mao (principal)
Idden Hiew (co-principal)
Srilakshmi Sen
Bobby Brunning
Krishie Ramnath
Siyuan Ou
Siyao Ou
Jo Shim*

Cello

Bryneet Kaur (principal)
William Meek (co-principal)
Aidan Zhang
Ming Jiang
Esmee Raghavan
Zechariah Leung
Tarun Murugananthan
Josh Wei
Aran Murugananthan
Bella Zhang
Mati Stendall

Double Bass

Gabriel Iyiola (principal)
Richard English*
Aisling Reilly*
Mark Walkem*
Imogen Fernando*

Flute

Han Zhang
Anne-Laure Kavanagh
Jiajie Li
Mandy Jin

Piccolo

Connie Zhang

Oboe

Violet McNeill
Shalu Arun

Cor anglais

Bilal Chaudhry

Clarinet

Simon Cheung
Sarish Prasad
William Xu

E♭ Clarinet

Surya Prasanna

Bass Clarinet

Yilin Chen

Bassoon

Alastair Zhang
Tom Hattersley
Taran Evans

Contra-Bassoon

Margaret Cookhorn*

Horn

Barney Stevens*
Cath Butler *
Claire Dawes*
Allyson Rooper*

Trumpet

Gwilym Thorp
Theo Cuthbert
Ben Turner
Naomi Cuthbert

Trombone

Thom Aldred
Martyn Sanderson*
Andy Clennell*

Tuba

Archie McVicar*
Jon Beer*

Timpani

Ritik Jose

Percussion

Aadi Kotecha
Isaac Bazlov

Harp

Derwent Wilson

*Denotes guest players



Forthcoming Concerts

Page 1

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.

Lunchtime Recital

Thursday 27 March 2025, 13.10 | Ruddock Hall | Admission free.

Yilin Chen, piano; Tarun Muruganathan, 'cello; Toby Painter, saxophone; Max Walsh, piano.

Summer Concert

Tuesday 1 April 2025, 19.00 | Ruddock Hall | £10.00 adults, £5.00 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; Isaac Bazlov, piano.



Forthcoming Concerts

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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.



Thank you for coming!

We would like to express our sincerest gratitude for celebrating Music at KES/KEHS with us.

Thank you also for supporting RNID (Royal National Institute for Deaf People).

There is a cash collection following the concert and we would really appreciate your donations to this cause, as you reflect upon the privilege of hearing such talented young children play spectacular music; an event that can isolate those 18 million people.

With special thanks to:

Emma Barron
Matt Bott and the KES porters
Cath Butler
Peter Campbell-Kelly
Margaret Cookhorn
Molly Davies
Richard English
Sandy Hay
Paul Hinde and the Ruddock Hall technical staff
Vicky Lee
Jack Lovell-Huckle and the CBSO library
Lesley Morson
Cathy Moss and the Ruddock Hall technical staff
Jo Eun Shim
Maisie Stewart
Rela Spyrou
Nicholas Britton Trygstad

And the many other people who have helped with the preparation of this performance.

And mahlerfoundation.org.



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