

LUNCHTIME RECITAL

THURSDAY 9TH OCTOBER 2025

RUDDOCK HALL, 13.10

TARUN MURUGANANTHAN – ‘cello

HILARY CHENG – violin

SRILAKSHMI SEN – viola

PIANO TRIO

KHAI YANG, VIOLIN; JOSH WEI, ‘CELLO; MAX WALSH, PIANO

PIANO ACCOMPANISTS: KATE THOMPSON AND MICHELLE SANDERS

From Jewish Life

ERNEST BLOCH

Andante for violin and piano

FAURÉ

Sonata for Arpeggione and Piano in A Minor, D.821

SCHUBERT

Piano Trio No. 1 in B major, Op. 8 (1889 revision)

BRAHMS

Ernest Bloch (1880-1959): *Prayer, from Jewish Life* (1924)

Ernest Bloch was a Swiss-born Jewish composer who, after studying across Europe, settled in the United States in 1916. There, he held a number of positions at musical institutions and universities while continuing to compose. His works combine European post-Romantic styles with elements of modernism, often inspired by his strong faith.

From Jewish Life, is a set of three short movements written in 1924 for the cellist Hans Kindler. The first movement, *Prayer*, is intended as a musical reflection of hymns sung in a synagogue. While it does not quote specific cantorial melodies, the piece aims to capture their expressive, contemplative character, with the 'cello serving as a deep and meditative voice.

Tarun Muruganathan, Sixths

Gabriel Fauré (1845-1924): *Andante* for violin and piano (1897)

Gabriel Fauré was a French composer of the late romantic period. His style combined refined lyricism with innovative harmony, influencing later composers such as Ravel and Debussy.

Fauré wrote his *Andante* for violin and piano in 1897 and this piece is known for the cantabile style with refined harmonies and elegant melody writing. He often used chromaticism and shifts in tonality to create music that feels both intimate and deeply expressive. It also highlights the singing quality of the violin with long and flowing lines and dynamic shaping supported by a rich piano accompaniment.

Hilary Cheng, Lower Sixth

Franz Schubert (1797-1828): Sonata for Arpeggione and Piano D.821 (1824)

i. *Allegro Moderato*

Schubert's *Arpeggione* Sonata was written in November 1824, potentially commissioned by his friend and arpeggione virtuoso Vincenz Schuster. Interestingly, it was published posthumously in 1871, at which point interest in the arpeggione had largely faded; modern transcriptions therefore often favour the cello or viola (although a clarinet quintet version also exists!).

Written for the arpeggione, a sort of 6-string bowed guitar invented in 1823, the original sonata enjoys vast variety in range and articulation, presenting challenge and creative freedom in equal measure for transcriptions. Condensing the six strings to four often inspires innovative artistic interpretation, accentuating the contrast between the simplicity of the melancholic opening theme and the second theme's effervescence. Straddling the Classical and Romantic periods, the sonata evokes a sweeping and transformative emotional journey as it unfolds between the viola and piano.

Srilakshmi Sen, Upper Sixths

Johannes Brahms (1833-97): Piano Trio No. 1 in B major, Op. 8 (1889 version)

Johannes Brahms was a German pianist, conductor, and composer, born into a family of musicians in Hamburg. He is widely regarded as one of the leading figures of the Romantic era. His œuvre of symphonic, solo, and chamber works secures him a place among the “Three Bs” of classical music: Bach, Beethoven, and Brahms. While his style is firmly rooted in the Romantic idiom, it remains more restrained than that of his contemporaries such as Wagner or later composers such as Mahler, reflecting his deep respect for Classical form and counterpoint.

Brahms’s first Piano Trio was one of his earliest chamber works, completed in 1854 when he was just twenty years old. Clara Schumann, a close friend of Brahms, noted in her diary that the trio was “a work of wonderful tenderness and strength”. Brahms revisited the piece 35 years later in 1889, producing a substantially revised version, retaining little more than the opening material of each movement. Brahms famously (and modestly) remarked that he had “not provided the revision with a wig, but just combed and arranged its hair a little”. The revised version is the one most often performed today and stands as one of his most beloved chamber works.

On a more technical note, the trio is homotonal, with two movements in B major and two in B minor. The first movement is in the major, and the last movement is in the minor, something which is exceptionally rare in classical repertoire, another notable example being Mendelssohn’s *Italian* Symphony.

The first movement, marked *Allegro con brio*, opens with a lyrical dialogue between piano and cello, one of the few passages largely preserved from the 1854 original. The movement unfolds through a balance of lyricism and drama, finally settling into a serene and introspective close. As is characteristic of Brahms’s later style, the music is deeply emotive and could be interpreted as a reflection on his complex relationship with Clara Schumann, in which Brahms never openly admitted his admiration to her. Ultimately, however, these interpretations are left to the listener’s imagination.

Overall, the trio demonstrates Brahms’s capability to combine both Romantic style with Classical form, the latter of which fell into obscurity under the pen of many other Romantics.

Max Walsh, Josh Wei, and Khai Yang

TARUN MURUGANANTHAN is 17 years old and began playing cello at the age of 8 with Emma Barron, recently completing his ARSM Diploma with distinction. At school, he has performed in several ensembles including the Symphony Orchestra, Choral Society and the Nashor Quartet. Outside of music, Tarun enjoys playing hockey and hopes to study Medicine at university.

HILARY CHENG has been playing the violin for around ten years. She first studied in the Takako Nishizaki Studio in Hong Kong and now continues her violin studies with Mr Campbell-Kelly at KEHS. In 2021, She achieved ABRSM Grade 8 with distinction and is now preparing for the ATCL diploma. Hilary has been a member of the National Youth Inspire Orchestra for 3 years and she is also taking A-Level Music. Beyond music, she hopes to study Dentistry at university but continues to enjoy performing.

SRILAKSHMI SEN has been playing the violin since the age of 4, and achieved a distinction in Grade 8 Violin in 2023, studying with Sarah Farmer. She has been playing viola since Year 9 and achieved a distinction in Grade 8 with Anna Barsegjana, with whom she is also currently working towards her diploma. Srilakshmi has played for the CBSO Youth Orchestra for a number of years, and has been principal violist for CBSO's Project Remix in both 2022 and 2023. She currently studies Maths, History, Economics and English Literature at A-Level, and she hopes to study PPE at university, in addition to continuing with her taekwondo and honing her baking skills.

MAX WALSH is 17 years old and has been playing piano for over a decade. He currently studies at the Junior Royal Birmingham Conservatoire under Jan Loeffler (Head of Keyboard). In 2023, he was awarded a distinction in his ARSM Diploma. Since then, he has participated in both national and international competitions, winning prizes at the Bromsgrove Young Musicians' Platform and the New Talent Festival, and performing in masterclasses with Boris Giltburg, Julian Lloyd Webber, and Joanna MacGregor. Next month, he will be competing in the Wales International Piano Festival. He also studies composition, and recently became a Senior Scholar with the London Music Fund. He is in his final year of IB, studying music, Spanish, and philosophy. In his spare time, he enjoys jazz piano, choral singing, and photography. He hopes to attend a conservatoire after finishing his studies.

JOSH WEI is 14 years of age and started learning the 'cello at the age of 6. He currently goes to the Royal Birmingham Conservatoire to learn music studying the 'cello under Nicholas Trygstad and he also had led the conservatoire's cello section in their chamber and symphony orchestras. Josh was also part of NCO's main orchestra where he led the cello section. In school Josh, in year 10, is in his year's rugby A team who, for the second year in a row, so far has lost every rugby match they've played.

KHAI YANG is 14 years old and began learning piano at the age of five with Rosie Cross and violin at eight with Charlotte Beresford. He currently pursues his advanced studies in piano with Kate Thompson and in violin with Peter Campbell-Kelly. He has achieved ABRSM Grade 8 with Distinction on both instruments and is now preparing for his piano diploma. Khai is principal violinist in KES/KEHS Symphony Orchestra. His recent performance successes include winning both the Grade 8 Solo String and the Instrumental Ensemble events at the Northfield Festival. When not immersed in the world of classical music, Khai finds his rhythm in the swimming pool and his expression through drawing and the visual arts.

FORTHCOMING CONCERTS

Instrumental Evening

Monday 20 October 2025, 17.00 | Ruddock Hall | Admission free.

An informal concert given by woodwind and brass players from both schools.

Lunchtime Recital

Thursday 6 November 2025, 13.10 | Ruddock Hall | Admission free.

Glenda Cheung, violin; Alastair Zhang, guitar; Gwilym Thorp, trumpet
Mark Bo, violin; Karen Mao, viola; Ming Jing, 'cello; Aidan Zhang, piano

*Repertoire to include Vivaldi's Guitar Concerto and
Fauré's first piano quartet.*

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**.