

LUNCHTIME RECITAL

THURSDAY 8TH JANUARY 2026

RUDDOCK HALL, 13.10

CONNIE ZHANG – flute

RAYMOND SUN – violin

ISAAC BAZLOV – saxophone

PIANO ACCOMPANISTS: MICHELLE SANDERS, DAHEE KIM, AND
REBECCA BAZLOV

Sonatina for Flute and Piano

ELDIN BURTON

1. *Allegretto grazioso*

2. *Andantino sognando*

3. *Allegro giocoso quasi fandango*

Sonata for Violin and Piano no.1 in A minor

SCHUMANN

1. *Mit leidenschaftlichem Ausdruck*

Cinq Danses Exotiques

JEAN FRANÇAIX

1. Pambiche (*Risoluto*)

4. Samba Lenta (*Tranquillo*)

5. Merengue (*Vivo con spirito*)

Concerto for Alto Saxophone and Orchestra

RONALD BINGE

1. *Allegro Spiritoso*

Eldin Burton (1913-1981): *Sonatina for Flute and Piano* (1948)

Eldin Burton's "Sonatina for Flute and Piano" consists of three movements. The first movement "Allegretto grazioso" utilises vibrato to create a lyrical song-like melody, which is added to by the varying colours and moods of the sections. In addition, the scales and arpeggios against the rich harmonic structure give the movement a beautiful and unique character.

The second movement "Andantino sognando" has a much slower tempo, with broad, open harmonies that are reminiscent of Copland and Gershwin. The mournful melody, perhaps reflecting the mood of post-war America, is interrupted by a playfully fast section before the poignant tune returns.

The "Allegro giocoso quasi fandango" contrasts greatly with this, as its exciting flourishes and energetic bursts allows it to bounce off in interesting directions. The castanet-like trills in the beginning and end sections, with the double-tongued runs between, combined with the speed create an animated and lively finish to the piece.

Thomas Eldin Burton was born in Fitzgerald, Georgia in the USA, in 1913. He graduated in 1938 from the Atlanta Conservatory of Music, with a degree in piano and composition, then attended Juilliard Graduate School in New York in 1943, graduating with honours in composition. He composed his best-known work, the 'Sonatina for Flute and Piano' in 1948 for the New York Flute Club competition, in which he won first prize, adapting it from a solo piano piece he had written earlier. He dedicated the Sonatina to Samuel Baron, a famous flautist and school friend, who presumably tried the piece out with Burton, but the official premiere was played by Arthur Lora, one of the judges of the competition, in January 1949. Burton would go on to perform the piece of several occasions, seated at the piano, and whilst it received mixed criticism from a varied audience, it quickly established itself as an important part of the flute repertoire.

Connie Zhang, U5

Robert Schumann (1810-1856): Sonata for Violin and Piano no. 1 in A minor (1851)

Robert Schumann stands as one of the most imaginative and emotionally driven composers of the Romantic era. A composer fascinated by the inner workings of the mind, Schumann often blurred the line between music and psychology. By 1850, after years of personal and professional instability, he moved with his family to Düsseldorf to take up a post as municipal music director. While the job itself proved far from ideal, this period sparked an astonishing burst of creativity for Schumann.

The Violin Sonata No.1 in A minor was composed in September 1851 in the remarkably short space of just a few days. It was dedicated to Ferdinand David, one of the most respected violinists of the time and a close associate of Mendelssohn. Rather than treating the violin as a virtuosic soloist with piano accompaniment, Schumann creates a true partnership between the two instruments, engaging them in constant conversation, argument, and reconciliation.

One of the most distinctive features of this work is its emotional unpredictability. Themes emerge suddenly, transform without warning, and are pushed to their expressive limits. Listening with this in mind can help reveal the sonata not just as a piece of chamber music, but as a vivid musical portrait of Schumann himself: passionate, imaginative, and always slightly on edge.

Raymond Sun, Sixths

Jean Françaix (1912-1997): Cinq Danses Exotiques (1961)

- 1: Pambiche (*Risoluto*)
- 4: Samba Lenta (*Tranquillo*)
- 5: Merengue (*Vivo con spirito*)

Jean Françaix was born into a musical family in France. His father was the director of the Le Mans Conservatoire, and his mother was a singing teacher. From a young age, Françaix showed great musical talent, which attracted the attention of a famous teacher: Nadia Boulanger, who taught over 600 students including Aaron Copland and Astor Piazzolla, instructed him in piano and composition from 1922.

Françaix dedicated Cinq danses exotiques to the French saxophonist Marcel Mule. The rhythmic character of all five dances is inspired by traditional Latin American music. The opening movement, a lively Pambiche, originates from the Caribbean island of Dominica. It is thought that the name of this dance comes from the 'Palm beach' fabric that American soldiers' uniforms were made from. The Brazilian Samba lenta is arguably the most expressive dance in the set, featuring slow, gently swaying rhythms in 5/8 time. The fast-paced Merengue comes from the island of Hispaniola, shared between the Dominican Republic and Haiti. These movements are presented in a light and highly syncopated style.

Ronald Binge (1910-1979): Concerto for Alto Saxophone and Orchestra - 1st Movement Allegro Spiritoso (1956)

Born in Derby, Binge started his career as an organist in a band led by Mantovani, the British maestro of light music. After World War 2, during which he served as an RAF musician, Binge found fame as an arranger for Mantovani's orchestra and is in particular credited with the 'cascading strings' effect, where the music passes through the strings from one side of the orchestra to the other. He went on to compose his own works in the early 1950s.

The Concerto for Alto Saxophone is dedicated to the famous American saxophone virtuoso Sigurd Raschèr: both Marcel Mule and Raschèr were at various times called 'fathers of the classical saxophone'. The Concerto was commissioned by the BBC for the 1956 International Festival of Light Music. It shows off the power and lyricism of the modern saxophone and how it fits within an orchestral setting. The first movement is dynamic and quick; a dialogue between the orchestra and soloist - or in this case, piano and soloist - each one taking turns to play the leader.

In today's recital, the solo cadenza is transcribed from the 2011 performance of the Concerto by Kenneth Tse, a leading American saxophonist. Tse's use of *altissimo* notes, outside of the normal range of the instrument, pays tribute to Sigurd Raschèr's famed mastery of the highest register.

Isaac Bazlov, Fourths

CONNIE ZHANG is 16 years old and first began playing the flute at 6 years old. She has been studying with Sandy Hay since she was 7, after a year of playing the fife under Henrik Linneman, and has passed both her ARSM (in 2023) and her LTCL Diploma (in June 2025). In addition to the flute, she also plays the piano and the Chinese zither (guzheng) and is an active member of her school's Symphony Orchestra. Aside from music, her hobbies include reading and travelling.

RAYMOND SUN has been playing the violin since the age of six. Having been taught by Lucy Akehurst since joining KES, he passed his ABRSM Diploma in 2023. He also studied the piano for 8 years, achieving Grade 8 in 2021. Outside of music, he enjoys playing basketball and League of Legends. Raymond hopes to study law at university and continue playing the violin as a hobby.

ISAAC BAZLOV is 14 years old. He began studying alto saxophone in 2022, after gaining his ALCM diploma in piano. Last year, Isaac passed Grade 8 saxophone with distinction and is now preparing for his diploma exam, taught by Anna Brooks with whom he has recently taken on classical sax repertoire in addition to jazz. Isaac plays tenor saxophone in the school's Big Band and is a member of the TRI jazz trio. He performs in many music competitions, most recently winning the Instrumental Concerto class of the Lichfield Music Festival. When not playing saxophone or piano, he is an avid coder and linguist.

FORTHCOMING CONCERTS

Instrumental Evening

Monday 12 January 2026, 17.00 | Ruddock Hall | Admission free.

An informal concert given by pianists and organists from both schools.

The 'Barber' Recital

Thursday 15th January 2026, 13.10 | Bramall Music Building,

University of Birmingham | Admission free.

Our annual trip to the Barber Institute to play as part of the University of Birmingham's Concert Series.

Bohuslav Martinů (1890-1959): Trio for flute, 'cello, and piano
Jiajie, flute; Aran, 'cello; Aidan, piano

Gustav Holst (1874-1934): Sextet in E minor
Esmee, oboe; Simon, clarinet; Alastair, bassoon; Priyamvada, violin; Siyao, viola;
Ming, 'cello

Pyotr Ilyich Tchaikovsky (1840-93): Souvenir de Florence
Tian, violin; James, violin; Karen, viola; Srilakshmi, viola; Josh, 'cello; Aidan, 'cello

Performer's Platform

Tuesday 3 February 2026, 18.30 | Ruddock Hall | Admission free.

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

Lunchtime Recital

Thursday 5 February 2026, 13.10 | Ruddock Hall | Admission free.

Brendan, violin; Ming, piano; Connie, flute;
Dvořák Quartet: Priyamvada, violin; Glenda, violin; Siyao, viola;
Aran, cello

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.