

SUNDAY, 8 MARCH 2026 14:30

CHORAL SOCIETY

KES/KEHS SYMPHONY ORCHESTRA

CHORAL & ORCHESTRAL
CONCERT



Ruddock Hall, Performing Arts Centre

Tickets £10.00 Adults £5.00 Concessions

WOLFGANG AMADEUS MOZART
'NETTUNO S'ONORI'
FROM *IDOMENEO*

ANTON BRUCKNER
LOCUS ISTE

FRANZ SCHUBERT
MASS IN G

Interval

JOHANNES BRAHMS
SYMPHONY NO. 4, OP. 98

*Dr. Leigh dedicates these performances of Brahms's last symphony with
thanks to the memory of Professor Robert Pascall.*

Singing a mass in a secular setting

As Choral society has been preparing for our concerts this year, we have been working with understanding our lyrics and how to relate the origins of the music to our current situation. It is always important to understand the meaning of a text, but also to consider the context it came from and how the musical decisions the composer made may illustrate and enhance their own perspective.

Over the centuries, the Christian faith and tradition has greatly influenced the development of choral music, not least as many composers found their main income and performance opportunities in religious settings. Churches required sung masses and other music each week, and organists would either write this themselves (such as J. S. Bach or G. Fauré) or source works by others. Nobility who kept their own musicians and composers would wish for many kinds of entertainment, but also ask for music for special occasions with religious elements such as weddings or funerals. When composers had a specific situation to write for, and often also given texts for a mass or other liturgy, their personal perspective would instead be shown through their musical language and the emphasis they gave both individual words as well as whole sections of a text. As church music progressed and became more complex, composers also began repeating words and even sections, thus putting greater emphasis on them.

Today, our society is of course very different from Vienna in the 1800's. We exchange ideas and influences daily, and at a very fast pace. We travel and see other climates and scenery, experience other ways of life, and we bring back memories and inspiration to our life here in Birmingham. Within our city, we get to know people of all faiths and heritages, have the opportunity to learn from each other's experiences and cultures, and have a rare opportunity of understanding and appreciating the vivid range of perspectives of life on this planet. This rich texture of influences and ideas contrast strongly with the environment of Vienna in the 1810's. At the time, travel was a privilege of few, and whilst intellectual discussion was a popular pastime across the continent, democracy was a relatively new concept and society was still strongly steeped in the traditional contexts of feudal Europe with the nobility ruling the lower classes and regular religious observance being the expectation for all.

However, despite the differences in societal norms and forms of personal expression, common themes of the human experience echo through the centuries. Likewise, the music we hear from the past can resonate far beyond its original context, especially when you consider the emotions and experiences that may have triggered the composition in the first place. When applying this to a mass setting we therefore first looked at the origin of the text – the church liturgy – and then explored how a person of faith would feel regarding it. Then we discussed what Schubert's music itself reflects and inspires, i.e. what the composer's intention might have been, and how that affects our understanding of the situation. Finally, we have discussed how these feelings and impressions apply to us in our current context, and what would be a relevant perspective for us. If we are a person of faith, Christian or otherwise, do these feelings resonate and apply within our own context? If we see beyond religion, which other situations inspire these feelings in our lives? What are the issues we wish to address? With this in mind, we then developed our interpretation of this Mass in G by Schubert as explained in further pages to come.

I hope you enjoy the performance!

Linnea Markgren
Choral Director

NETTUNO S'ONORI

W. A. MOZART

SOLOISTS

POPPY BRIGHAM
ANIKA MUNDINAMANI
RISHUL MARRIE
THEODORE CUTHBERT

This chorus is an intermezzo from Mozart's opera *Idomeneo*. It was commissioned in 1780 for a court carnival, and premiered in 1781 in Munich, Germany. Based on a French play, *Crébillon père*, the musical and dramatic structure blends both French influences with the more common Italian opera tradition. The story begins shortly after the Trojan war and is predominantly set on Crete. On his way home, Idomeneo, king of Crete, is saved from death by Neptune, the god of the sea. Thankful for his safe return, he organises a festival to celebrate Neptune and give him offerings. This chorus from the end of Act I shows the gratitude and joy of the citizens during the festivities.

Italian:

Translation:

Chorus:

Nettuno s'onori, Quel nome risuoni,
Quel Nume s'adori Sovrano del mar;
Con danze e con suoni convien festeggiar.

Chorus:
Let Neptune be honoured!
Let his name resound
and that god, the sovereign
of the sea, be adored.

Quartet:

Dal lunge ci mira di Giove l'ira,
E in un baleno va all'Eghe in seno,
Da regal sede Tosto provvede,
Fa i generosi destrier squammosi
Ratto accoppiar.

It is meet that we should celebrate
in dance and music.

Dall'onde fuore suonan sonore
Tritoni araldi robusti, e baldi
Buccine intorno. gia riede il giorno,
Che il gran tridente il mar furente
Seppe domar.

Quartet:
From afar he watches Jove's anger
and in a moment descends to the sea's depths,
where in his royal seat he makes ready
and swiftly has his great scaly steeds harnassed.
From out the waves robust tritons jovially sound
their loud trumpets around.
Daylight returns, for Neptune's great trident
has power to tame the raging sea

Chorus:

Nettuno s'onori, etc.

Chorus:

Let Neptune be honoured! etc.

Duet:

Su conca d'oro regio decoro
Spira Nettuno. scherza Portuno
Ancor bambino col suo delfino,
Con Anfitrite. or noi di Dite
Fe' trionfar, Nereide amabili,
Ninfe adorabili, che alla gran Dea
Con Galatea corteggio fate,
Deh ringraziate per noi quei Numi,
Che i nostri lumi fero asciugar.

Duet:
Neptune blows on his golden shell, his royal
emblem.
Portunus, still an infant, plays with his dolphin
and with Amphitrite. He made us victorious over
the god of Hades. Lovely nereids, adorable
nymphs who with Galatea form a court to the
great goddess, o give our thanks to those gods
who allowed us to dry our eyes.

Chorus:

Nettuno s'onori, etc.
Or suonin le trombe,
Solenne ecatombe
Andiam preparar.

Chorus:

Let Neptune be honoured! etc.
Now let the trumpets sound and us go to prepare
solemn sacrifice.

LOCUS ISTE

A. BRUCKNER

This piece was composed in 1869 for the consecration on the votive chapel of the New Cathedral in Linz, Austria. At the time, Anton Bruckner was a professor of composition in Vienna, but he had previously served as organist in Linz' old cathedral. The text describe the place, the chapel, as made by God, blameless and holy. We found that the same sentiment can apply to the world around us: Our planet, our city, our spaces with friends and loved ones. Regardless of our own faith, we can all see the worth and wholesomeness of the beauty and wonder of nature, music and relationships.

Italian:

Translation:

*Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.*

This place was made by God,
a priceless sacrament;
it is without reproach.

SOLOISTS

SOPRANO
ELEANOR NG

TENOR
ADI RAY

BASS
AIDAN FORDE

ORCHESTRA

VIOLIN 1
LI WAN
CLARICE NGO
GLENDA CHEUNG

VIOLIN 2
TIAN CHEN
HILARY CHENG
JAMES LIU

VIOLA
KAREN MAO
SRILAKSHMI SEN
JACOB SILVERMAN

VIOLONCELLO
JOSHUA WEI
LAUREN ROBERTS
ZECHARIAH LEUNG

DOUBLE BASS
GABRIEL IYIOLA

Franz Schubert (1797-1828) is widely known as one of the great masters of German art song with masterpieces such as Erlkönig, Ständchen and the song cycles Die Schöne Mullerin and Winterreise amongst his over 600 vocal compositions. His use of texture and the dramatic content of each instrumental part set him aside from his peers, and his use of drama and story telling is also evident in his instrumental works, notably his chamber music, piano pieces and seven symphonies.

In 1815, 18 year old Schubert composed prolifically alongside his work as a school teacher. His first version of this Mass was written during six days in March that year, although it was not published until 1846, 18 years after his death. In his latter years he revised the orchestral scoring, but today we will perform his original version written for strings and organ. The work follows a common liturgical pattern with six movements:

I. Kyrie

The text Kyrie eleison means 'Lord, have mercy'. Set to Schubert's contemplative music with sustained, lyrical lines, it is an invitation to reflect on ourselves, our actions and our role in the world. The choir described this movement as Respectful, Peaceful, Humble, Meditative and Reflective.

II. Gloria

The Celebratory and Exclamatory Gloria is full of rousing harmony and rhythm, exulting God in the heavens and the peace on earth to good men. The calmer middle section uses the text Miserere

Nobis, meaning 'Have mercy upon us'. This is a moment to ask forgiveness for the things we regret, before the music again carries us to celebrate the positives of life.

III. Credo

This is a statement of beliefs. As we discussed this movement, we found a complex depth of meaning beyond the surface. In the beginning there is a great sense of anticipation and hope for the future, illustrating the expectation that tomorrow will bring good things. For all of us, this can illustrate keeping faith in our ability to contribute to a better future and making a difference for the better. Every individual act of kindness and good intent add up and accumulate into a greater movement towards something better for all. We can all contribute, and this is the foundation of the hope and faith we carry for a better world.

IV. Sanctus

The Sanctus is a celebration, singing praises to the good and holy things in the world. For a Christian, this would be God, but the question is, what is it to you? Love? Kindness? Fun things? Nature? Family and friendships? There are so many things worthy of celebration.

V. Benedictus

Eleanor, Adi and Aidan sing of the blessing of those who walk the ways of God. We all need people in the world who do good deeds and care for those around them, and this is one way to recognise the immense contribution of those who do this both openly and in the quiet of their own lives. They too are worth celebrating!

VI. Agnus Dei

In the last movement, we repeat our need for forgiveness and ask for peace. The world is a turbulent place, but through talking, listening, recognising our faults and increasing our understanding we can build bridges and find our common goals. By both asking for and giving forgiveness we can reconcile and thus find peace both in our life and hopefully too, in the world.

This is my hope for the future, and also how I view use of the Mass text within a secular setting. Let us all Reflect, Ask for forgiveness, Celebrate the good, have Hope and Faith in our ability to change the world for the better, Bless those who do good things in the world, listen and Reconcile, so that we can all work together for peace in a better world.

Linnea Markgren
Choral Director

Interval

Brahms 4

An analysis by Yilin Chen

Described by Brahms himself as a sad, lamenting symphony, his Fourth - the last he would complete - is one of his darkest and most severe. Within this work lies striking contrast between the two extremes of expression: the jovial yet grand Scherzo as the third movement and the famous, tragic passacaglia finale, in which Brahms draws on the roots of the Baroque to compose 30 variations on a chromatically adapted theme by Bach. The entire piece is meticulously crafted, to the point where each movement feels as though intricately tied together with thought-out, motivic threads, allowing each climax to speak and emerge as if inevitable and not as excess.

However, what makes the work so austere, so sincere? What lies in the score and in the music that adds to the craftsmanship of the piece, and cement this as one of Brahms' greatest creations? These 'notes' explore some of these things; here are things I've found about the movements that could be interesting.

I - Allegro non troppo

The exposition begins in E minor, consisting of a main theme, played by the violins. If the latter note of each rising interval from bars 1-4 was written down the octave, it is much easier to see the shape of falling and rising thirds which make up this theme, and indeed the shape that returns again and again throughout the movement, even the entire piece;



Interestingly, this first theme connects to both the second and third movements in its suggestion of mode and harmony. The first four notes form an E minor, added sixth chord, the most distinctive note of which is the C. This is used as an augmentation of the dominant of the home key, E minor, to create tension through dissonance. However, C has another, rarer relationship to the dominant, as it is the note on which the Neapolitan chord of B is built. The Neapolitan chord lies on the flattened second of any key and serves a predominant function; that being it prepares the dominant key which is then expected to resolve to the tonic in a cadence. This flattened second quality is shared by the Phrygian mode of the seven diatonic modes, used widely in church and choral music, of which Brahms was most keenly looking into during the composition of this symphony. The Phrygian is used at the start of the second movement to suggest C major- which arrives at the end of the second movement before being grandly restated by the third movement.

This same exact theme is played imitatively by the winds as form of variation, who accompany the strings on the offbeat;



Immediately demonstrating the nature of the writing behind this work. The symphony begins immediately with imitative counterpoint as well as variation. This serves somewhat to break the standard expectation of a first movement - to simply suggest a subject to be developed later - and instead plant the archaic, Baroque roots by which the work is framed.

The repeat of a newer theme, after it is originally stated, consists of further variation through crafted counterpoint; at the start of this repeat, there are three instances which can be considered simultaneous variations of the first theme, where thirds are re-stated;



Even before the transition between the first and second themes of the exposition, Brahms already demonstrates his capability to write counterpoint.

There is a section in this closure to the exposition which shows the level of rhythmic layering and complexity which most conductors of Brahms at that time were often overlooking in favour of the colour of his music. The section shown came as such a shock to American composer Gunther Schuller that he stated, 'there is nothing like it even in the Rite of Spring.' This consists of the pre-established fanfare rhythm, along with a recurring 2-3 polyrhythm which becomes obvious in climactic moments during the work.

Looking ahead to the coda section after the recap, where the descending thirds theme, which has been weaved throughout the movement, reappears here in a new way; the intervals by which the strings enter.

Finally, the piece reaches an ending consisting of a ‘blood-curdling’ chord, followed by 3 perfect cadence and an equally devastating plagal cadence, as the timpanist firmly establishes their rightful amount of importance in this movement.

II - Andante moderato

The beautiful, slow second movement begins on the same note we ended the first movement; on E. The opening fanfare is played by the horns, heavily suggesting C major due to its outlining of the triad. However, this is in fact built on the E Phrygian which has no sharps or flats, and the ‘real’ melody itself takes place on E major, played first by the clarinets and outlined by pizzicato strings;

The introduction to the second theme is done similarly to the first; an ambiguous fanfare played by the winds and answered by strings, before the theme is actually played by the cellos, in a soaring high register.

Elisabeth von Herzogenberg, a student and frequent correspondent to Brahms, wrote on this theme, 'How every cellist will revel...in this glorious long-drawn-out song breathing of summer!' Perhaps it was moments like this that made her fall in love with this movement..



In the recap, the theme is expanded into a demi-semiquaver counterpoint against the original theme within the strings; after which the second theme fanfare reappears and is restated again in full force;



Later, the clarinets and bassoons play a descending line, setting up for the coda section; which starts with a hazy, diminished moment of stasis, like moments in the first movement build on a similar diminished seventh as well as a timpani roll. The clarinets and oboe play broken fragments of the theme in an attempt to find their way;



Once out of this haze, the clarinet breaks into a continuation of the main theme, with a beautiful solo. What follows is the fanfare from the beginning on the piece, set on E Phrygian again, except the accompaniment from the orchestra is on E major. This feels as though the initial ambiguous tone of the Phrygian mode has finally been resolved to E, which is rebutted by the use of a C major chord, adding to the ambiguity of the true harmonic intentions of the melody. The chord stays, before reaching the antepenultimate bar of music; arpeggios that go from C, through E, to F and back to E to resolve the movement.



III - Allegro giocoso

Being framed by a first and last movement that can only be described as tragic, the Scherzo offers the opposite: lively, comedic and boisterous. Having been composed the latest, even after the fourth movement (a year after the first and second were completed), Brahms was advised by critic Max Kalbeck to discard the movement, yet the initial doubt and lack of understanding proved to only be due to never experiencing anything like this before. The instrumentation for the movement is widened, expanding the wind section to include the incredibly similar-in-pitch piccolo and contrabassoon, while adding a third timpano and a triangle. The triangle is especially notable as this is the only symphonic movement by Brahms to use a triangle; adding to its character. The rare marking, *giocoso* (jovially), suggests a comedic tone to this movement, and is one which is heavily contrasted by the fourth.

The movement begins on the unambiguous tonic key of C; we have finally reached the key that has been suggested since the first four notes of the entire symphony. The first section pounces from one idea to the next; the opening motif which is combined with its inversion for immediate contrapuntal effect, the held chord which follows (providing a pause to the music each time it appears), the staccato theme which follows, and a dramatic tune on E flat, all within quite a short amount of time.



The next variation method consists of the main theme on the enharmonic parallel major, D flat, where certain notes of the main theme are elongated, a technique widely seen in Brahms' writing. A bassoon solo then leads down into the next section, where the intensity drops significantly and the 'dramatic theme' from earlier returns more pastoral and tranquil.



Looking ahead to the coda, the initial call and response phrase develops to become a camouflaged upwards scale; a transposition of the first five notes of the fourth movement, anticipating it before it arrives.



The piece then completes the harmonic journey of sonata form, ending in the tonic key of C, resulting in a definitive ending. This, in effect, allows the fourth to be freer in its exploration of structure. The fourth movement's structure is very uncommon indeed.

IV - Allegro energico e passionato

A passacaglia, or chaconne, is a musical form which consists of a bass-ostinato and written variations on a theme. The names stem from dances originating in Spain and eventually becoming common numbers in Baroque dance.

The origination of the idea for a passacaglia-finale stems from Brahms' huge interest in Bach at the time. The last movement of Bach's cantata No. 150, 'Nach dir, Herr, verlanget mich' is where Brahms initially drew the basis of the theme for the fourth movement, although he had already stated, in 1882, that he would have to alter it chromatically in order to write a symphonic movement on the theme. Due to the repetitive nature of the passacaglia, the use of this structure in this movement most definitely shows Brahms' mastery of variation.

Brahms most definitely also drew inspiration from Beethoven's own Baroque passacaglia, 32 Variations in C minor, which sits on the same melodic shape. Importantly, the Beethoven theme has the chromatically raised fourth scale degree which occurs in Brahms' movement.



If the purpose of the third movement was to hint at happiness and a comedic nature, the purpose of this movement is anything but; the potential tragedy of the movement is made clear first through the changes in instrumentation. The piccolo and triangle are dropped, instead opting to keep the contrabassoon and third timpani (though tuned to iii and not IV) as well as picking up three trombones.

The movement has an expository character in variations 1-9, and even a theme resembling a second subject as the fourth variation;



This subject is then explored in the further variations, up to 9, where the winds play a chromatic descending line. This begins a winding-down, transition section through variations 10-11 to prepare for the slower tempo of the 'middle section'.



Variation 12 (*espressivo*) is a hauntingly beautiful flute solo over off-beat strings to simply provide the harmony - in such a moment all there is to be done is to enjoy what happens here. The 3/2 time signature instead of the movement's usual 3/4 retains throughout variations 12-15.



The sixteenth variation is a recap of the original theme, with a return of the opening theme while strings join after the fourth bar on a crashing, descending scale.

The image shows two systems of musical notation for a symphony orchestra. The first system consists of ten staves, and the second system consists of four staves. The instruments represented are Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), Bassoon (Fag.), Trumpet (Trpt. (C)), Horn in C (Hr. (C)), Trombone (Tromb.), Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Kb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*.

Variation 17 builds to 18, where the 'second subject' tune is transformed and played. This is the beginning of a build-up of tension in variations, where it increases through 19 and 20 to reach a high point at variation 21. In this variation, the flutes and violins play furious upwards scales as the ostinato is lost momentarily throughout all the chaos. The variation quiets down and finishes pianissimo, where the music must gradually build again.

This image displays a detailed musical score for Variation 18, starting at measure 180. The score is arranged in two columns. The left column contains the staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), Bassoon (Fag.), Trumpet (Trpt. (C)), Horn in C (Hr. (C)), Trombone (Tromb.), Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Kb.). The right column contains the staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), Bassoon (Fag.), Trumpet (Trpt. (C)), Horn in C (Hr. (C)), Trombone (Tromb.), Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Kb.). The score includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. A section marked with a 'G' in a box is visible at the beginning and end of the score.

The escalation begins in variation 23, and climaxes in the paired variations of 24 and 25, where the initial theme and variations is dramatically restated and intensified, unleashing the fury of the frequent 2-3 polyrhythm. As it ends, the variations quiet again.

A page of a musical score for variations 23, 24, and 25. The score is arranged in systems for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), Bassoon (Fag.), Trumpet (Tpt.), Horn (Hr.), Percussion (Perc.), Violin (Viol.), Viola (Vcl.), Cello (Cb.), and Double Bass (Kb.). The music is in a 2/3 time signature. Variations 23 and 24 are marked with a forte dynamic (f), while variation 25 is marked with a piano dynamic (p). The score shows complex rhythmic patterns, including polyrhythms, and dynamic markings such as *ff marc.* and *ff marc.*.

At the 26th and 27th variations, the key of C is again emphasised and tried here, in some beautiful moments at the end of 26.

A short musical notation snippet showing a piano (*p*) dynamic. It consists of a single staff with a descending third shape (G4-A4-B4-C5) across four measures, illustrating the key of C major mentioned in the text.

The 28th and 29th variations are the last true quiet moments of the symphony, where in 29 the falling third shape can be seen again, played pianissimo on the offbeat;

A page of a musical score for variations 28 and 29. The score is arranged in systems for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), Bassoon (Fag.), Trumpet (Tpt.), Horn (Hr.), Percussion (Perc.), Violin (Viol.), Viola (Vcl.), Cello (Cb.), and Double Bass (Kb.). The music is in a 2/3 time signature. Variations 28 and 29 are marked with a piano (*p*) dynamic. The score shows complex rhythmic patterns, including polyrhythms, and dynamic markings such as *pizz.* and *p*.

As variation 30 is reached, there is finally a true sense that the comedy and the hope that was present before in this movement, in this symphony, is lost. All hints of any possibility of C major, the key that seemed to be sought for for so much of this work are lost; and the variation bursts out with the descending third shape back on E minor finally played on the beat in two overlapping canons, and descending down to finally bring forth the coda section.

The transitional bars between here and the coda maintain the canon and contain the first four notes of the piece, used one last time to usher in the coda.



The coda begins with a fortissimo statement of the first five notes of the theme. It then chromatically builds to the heaviest passage of the coda and the trombone moment; a sped-up version of the ostinato theme which sits on the fifth, sharpened note before resolving each time.



The music quiets down only momentarily to set up the same cataclysmic faster variation of the theme, before it is finally stated epically with its inversion...



...to set up the final sequence of cadences; perfect, then plagal, before ending on a tragic perfect cadence to end the symphony in E minor, the only symphony of Brahms to end in a minor key.

Performers

Choral Society

Conductor
Organist

Linnea Markgren
Darren Hogg

Sopranos

Amy Agadagba
Joanne Bobin
Angela Buckley
Dianne Charles
Nisha Chauhan
Taysha David
Lily Dutch
Amber Laroia
Maggie Liang
Anika Mundinamani
Camilla Newton Ede
Chloe Tian
Diya Tripathi
Priyamvada Agarwal
Poppy Brigham
Aapti Krovvidi Venkata
Hilde Perkins
Hannah Mohammed
Karrie Chiu
Aditi Mohanty
Ellie Ng
Lauren Roberts
Ishani Shetty
Lily Wood-Keeling
Sanjana Siva

Altos

Aila Azeem
Zi Shan Cai
Elenor Cooke
Naomi Cuthbert
Rebecca Cuthbert
Kate Irving
Giustine Lavelle
Felicity Naumann
Emily Perry
Vandana Sohal
Ruo Yu
Michelle Zhu
Hajrah Rafiq
Jo Shim
Eileen Wang
Katherine Williams

Tenors

Adi Ray
Thom Aldred
Mark Bo
Silvio Carta
Sam Chan
Andrew Dutch
Dylan Engers
Rishul Marrie
Adam Siviter
Ayush Vikranth
Gary Williams
Sam Chan

Basses

Mathew Abraham
Aydin Ali
Darshan Bharvada
Theo Cuthbert
Aidan Forde
Alex Howland
Mufaddal Kaderbhai
Ryan Katukula
Aarav Kuravi
Rohun Manarkattu
George Newton Ede
Riyadh Rahman
Finn Rami
Alessandro Salvi
Lalit Sohal
Ethan Sung
Anand Toon
Ravi Vora
Hasan Walji
Max Walsh
Khai Yang

Performers

Symphony Orchestra

Conductor

Martin Leigh

STRINGS

Violin I

Priyamvada Agarwal (co leader)
Clarice Ngo (principal)
Li Wan (co-leader)
James Liu (principal)
Glenda Cheung
Rebecca Sun
Erin Hickebottom
Jai Lewis
Michelle Zhu
Brendan Priest
Raymond Sun
Athena Adam
Angela Luo

Violin II

Hilary Cheng (principal)
Mark Bo (principal)
Tian Chen (principal)
Khai Yang (principal)
Daisy Zhang
Sissi Fang
Joshua Li
Tallulah Belle Taylor
Sophia Hao
Rishul Marrie
James Marrett
Liang Yu Zhao
Ayaan Kamal
Adi Ray
Krishna Ankolekar
Giustine Lavelle

Viola

Karen Mao (principal)
Srilakshmi Sen (principal)
Siyuan Ou (principal)
Siyao Ou (principal)
Krishie Ramnath
Nayan Wang
Anand Toon
George Liu
Andrew Glore

Violoncello

Aidan Zhang (principal)
Tarun Muruganathan (principal)
Ming Jiang (principal)
Aran Muruganathan (principal)
Zec Leung
Lauren Roberts
Josh Wei
Bella Zhang
Alistair Hsiao

Double Bass

Gabriel Iyiola (principal)
Ryan Katukula
Imogen Fernando

Performers

WOODWINDS

Flute

Connie Zhang
Jessica Li
Mandy Jin

Oboe

Esmee Raghavan
Ava Nicholas
Haoyang Sun

Clarinet

Simon Cheung
Jacob Silverman
Yilin Chen
William Xu

Bassoon

Alastair Zhang
Taran Evans

BRASS

Horn

Catherine Butler
Barnaby Stevens

Trumpet

Gwilym Thorp
Theo Cuthbert
Ben Turner
Naomi Cuthbert
Joe Taylor
Jon Sheppard
Brandon Lim

Trombone

Thom Aldred
Jacob Romano
Colin Howard

PERCUSSION

Timpani

Ritik Jose

Percussion

Aadi Kotecha
Brandon Lim

Harp

Anna Sun
Rita Schindler

Forthcoming Concerts

SPRING CONCERT

Monday 23 March 2026, 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 10 March 2026.

LUNCHTIME RECITAL

Thursday 23 April 2026, 13.10 | Ruddock Hall | Admission free.

Aran, 'cello; Esmee, 'cello; Michelle, piano; Mark, violin

PERFORMERS' PLATFORM

Tuesday 9 June 2026, 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 18 June 2026, 13.10 | Ruddock Hall | Admission free.

Josh, 'cello; Aidan, piano; Siyao and Siyuan, viola duet

String Quartet: Li, violin; Clarice, violin; Siyuan, viola;

Esmee, 'cello

Forthcoming Concerts

SUMMER JAZZ CONCERT

Sunday 21 June 2026, 16.30 | Ruddock Hall | £10.00 adults, £5.00 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 4 June 2026; on general sale from Thursday 11 June 2026.

PERFORMERS' PLATFORM

Tuesday 23 June 2026, 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 29 June 2026, 17.00 | Ruddock Hall | £5.00 adults, £2.50 conc.

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

Tickets available from Thursday 18 June 2026

SYNDICATE CONCERT

Friday 3 July 2026, 19.00 | 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.

With special thanks to:

**Paul Hinde and the Ruddock Hall technical staff
Cathy Moss and the Ruddock Hall staff
Matt Bott and the KES porters and cleaners
Martin Leigh
Linnea Markgren
Michelle Sanders
Jo Eun Shim
Maisie Stewart
Professor Robert Pascall**

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



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