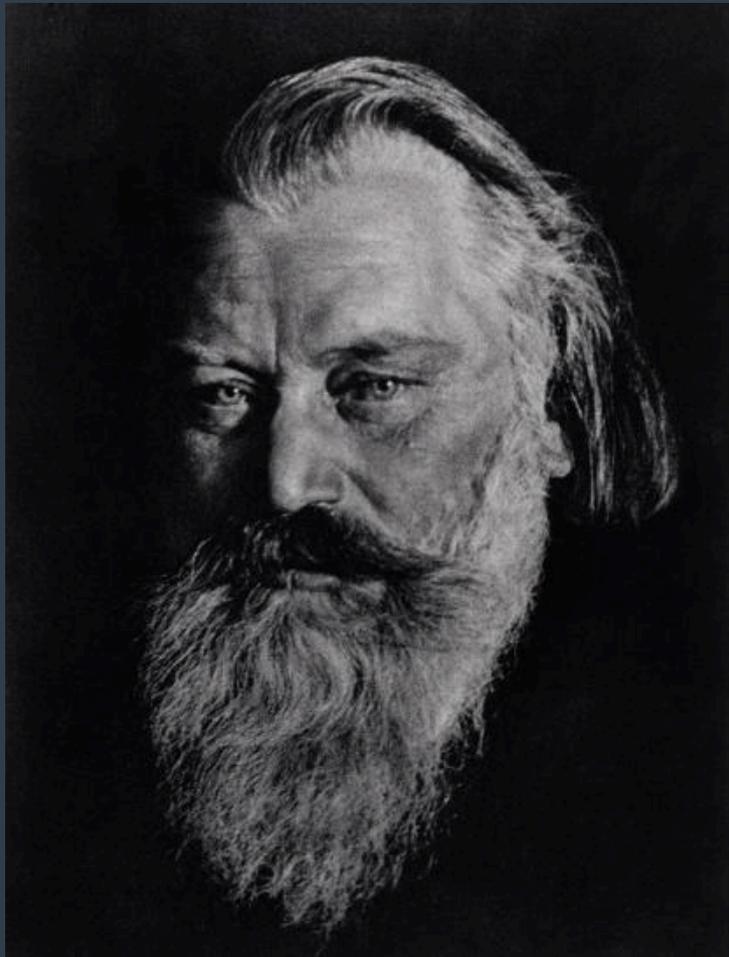


KES/KEHS Symphony Orchestra

CHORAL &
ORCHESTRAL
CONCERT



MONDAY, 9 MARCH 2026 19:00

Ruddock Hall, Performing Arts Centre

Óscar Navarro
'II Concerto' for clarinet and orchestra

Max Bruch
Romance for viola and orchestra, op.85

Maurice Ravel
Piano Concerto in D for left hand and orchestra

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.

ÓSCAR NAVARRO (1981-)

-

'II CONCERTO' FOR CLARINET AND ORCHESTRA (2011-2012)



Spanish composer and conductor Óscar Navarro

Oscar Navarro (b. 1981) is an award-winning Spanish composer widely recognised for his dynamic, programmatic and often nationalistic orchestral and wind-band writing, with strong cinematic influences. Navarro was born in a small village outside of Alicante, Spain and studied clarinet at the Conservatorio Superior Óscar Esplá, Alicante, graduating top of his class. Following this, he studied composition and conducting studies in Valencia at the Allegro International Music Academy. A scholarship then took him to the University of Southern California, where he specialised in scoring for film and television and recorded his music in major studios such as Capitol Records, Paramount Pictures and Warner Bros.

Navarro's compositions include symphonic poems, concertos and wind-band pieces, alongside award-winning film scores such as 'Sueños de Sal', which earned international recognition at the Global Music Awards and other festivals. His works are regularly performed by major orchestras and wind ensembles across Europe, the Americas, and Asia. Navarro has written extensively for solo instruments, particularly the clarinet.

II Concerto for Clarinet and Symphony Orchestra (2012) is composed in one movement with 3 distinct sections. Written for renowned clarinetist José Franch-Ballester, the concerto draws strongly on Navarro's Spanish musical heritage while showcasing the full expressive and technical possibilities of the clarinet. The work opens with a lyrical, atmospheric idea, in which the solo line unfolds in a singing, almost improvisatory style. This soon develops into a more rhythmic and dance-like episode coloured with Spanish folkloric influences and sharp rhythmic profiles.

The central section introduces a markedly slower and more introspective atmosphere. Here, Navarro adopts a more minimalist and reflective language, allowing the clarinet to explore its extreme dynamic range and colour palette. The orchestral writing becomes delicate and transparent, supporting a gradual build to an expansive, emotional climax, before the music subsides once more.

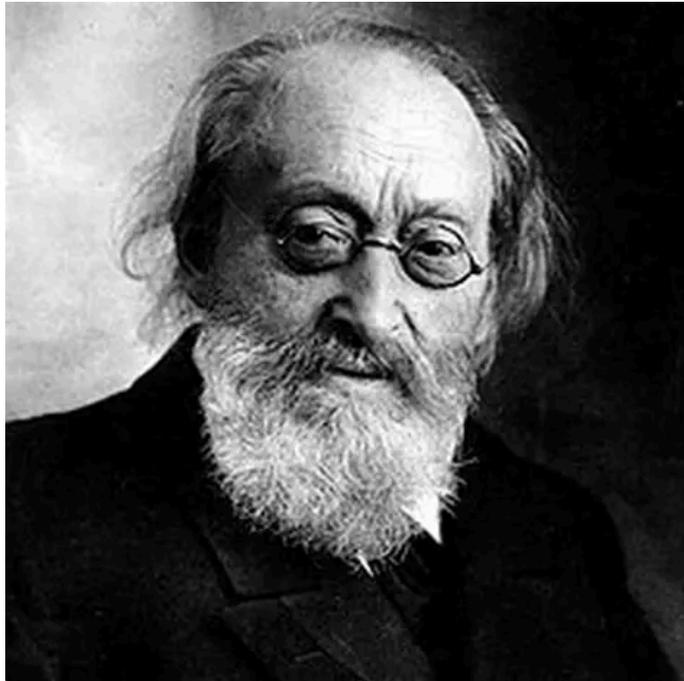
The final section, marked *prestissimo*, shifts into a spirited and virtuosic conclusion. The clarinet engages in rapid, brilliant passagework that showcases the technical ability of the soloist, demanding extreme agility and stamina. The rhythmic drive pushes the music forward, constantly building momentum and driving the concerto towards a decisive and exuberant finish.

Simon Cheung, Sixths

Max Bruch (1838-1920)

-

Romanze Op. 85 (1911)



German composer and conductor Max Bruch

Max Bruch is known today primarily for two solo violin works, the Violin Concerto in G minor and the Scottish Fantasy, and for his Kol Nidrei for cello and orchestra. However, Bruch was a tremendously successful composer and well-regarded conductor in his day, being one of the most sought-after composition teachers in Europe - Ottorino Respighi and Ralph Vaughan Williams among his more famous pupils. In 1911, when he composed his Romanze for Viola and Orchestra, Bruch was in his 70s, and about to retire from over 20 years teaching composition at Berlin's famed Hochschule für Musik. He had declared to a friend when he reached his 70th birthday in 1908 that he was through with composing, though, he continued to write music until his death at age 82.

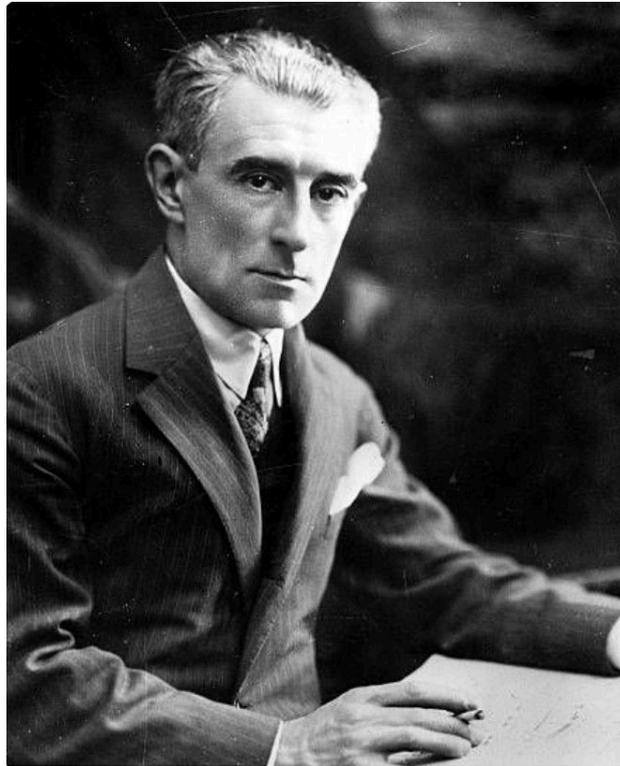
A romanze is a very old musical genre - originally vocal - with a lyrical melodic style and a text that emphasized love, gallantry, simplicity and naturalness. But by the late eighteenth century, that character began to be imported into instrumental genres that reflected the same style. This work was dedicated to the principal violist of the Paris Opera, Maurice Vieux. Opening with his signature warm, expansive melodic style for the soloist, Bruch then charts a course of deepening introspection, navigating passages of harmonic tension and expressive variation, all while preserving the lyricism that defines the piece. The return of the opening theme emerges as a memory now tinged with experience, before dissolving into a quiet calm - a signature of Bruch's autumnal style.

Karen Mao, upper sixths

Maurice Ravel (1875-1937)

-

Piano Concert for the Left Hand (1929-1930)



French composer and pianist Maurice Ravel

In the late Summer of 1914, Austrian pianist Paul Wittgenstein was shot in his right elbow whilst fighting on the Eastern Front. His arm was amputated, yet his desire to perform remained. Using his hereditary wealth, Wittgenstein commissioned several left-handed concerti from composers such as Britten, Strauss, Hindemith and Prokofiev. The most famous of these commissions was Ravel's *Concerto pour la main gauche*, one of the final compositions of Ravel's career.

The work opens with a brooding solo melody for contrabassoon; the melody gradually grows into the full orchestra before the piano enters for its first, most thunderous cadenza. As the work progresses, Ravel weaves together a mixture of Neoclassicism, Jazz idioms, and Spanish rhythms in a sarcastic march, concluding in an immense piano cadenza upon the initial contrabassoon melody.

It is worth noting that the concerto revered for creating a “two-hand illusion” through arpeggios and rapid registral shifts; rarely do listeners perceive the lack of the right hand.

Despite the heroism of Wittgenstein’s story, he was a notoriously challenging collaborator for Ravel. Not only were his technical capacities insufficient for the demands of the concerto, but he also regularly attempted to make extensive, unauthorized tweaks to Ravel's original manuscript. He premiered the works with said additions, leading to a heated confrontation between him and Ravel in the concert’s afterparty, where Ravel exclaimed: “Performers are slaves!” Despite its rather rocky beginnings, the Left Hand Concerto has secured itself as a masterwork of the 20th century.

Max Walsh, Sixths

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.





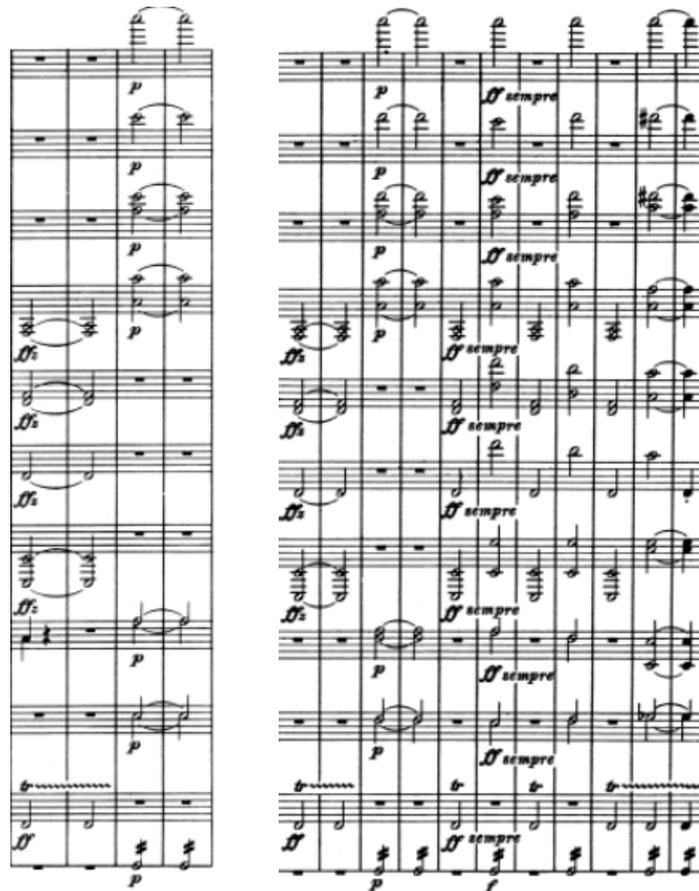
After the theme is restated on its inversion and simplified variation, the woodwinds play a chain of falling thirds, returning from the first movement after it is hinted at by strings;



The next theme and its variation is a carefree theme played in G major, although not necessarily wholly stable. Its variation, as come to be expected in this work, is a simplified version played by staccato wind and pizzicato strings.



The development arrives after a call and response between the orchestra using the held chord from before; the two groups characterised by the timpani and triangle. Like the first movement, the development begins with a 'repeat' of the first theme, before going to the relative minor, A.



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 notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *pp*. The instruments represented include Flute, Oboe, Clarinet (A), Bassoon, Trumpet, Horn (C), Trombone, Violin, Viola, Cello, and Double Bass.

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 (A) (Clar. (A)), Bassoon (Fag.), Trumpet (Trpt. (E)), Horn (C) (Hr. (C)), Trombone (Tromb.), Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Kb.). The right column contains the staves for the remaining instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ff*. 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 (Cl. (A)), Bassoon (Fag.), English Horn (Eng. Hrn.), Horn in C (Hr. (C)), Trumpet in C (Tpt. (C)), Trombone (Tbn.), Percussion (Perc.), Double Bass (Kb.), Violin I (Viol. I), Violin II (Viol. II), Viola, and Cello/Double Bass (Vcl. & Kb.). The music is in 3/4 time and features complex polyrhythmic patterns, particularly in the woodwinds and strings. Dynamics include *ff* and *mf 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 descending third shape in C major. It consists of four measures on a single staff, starting with a piano (*p*) dynamic. The notes are C4, B3, A3, G3, F3, E3, D3, C3, forming a descending scale.

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 musical notation snippet for variations 28 and 29. It shows five staves of music, with a *pizz.* (pizzicato) marking above the first staff. The music is in 3/4 time and features a falling third shape on the offbeat, played pianissimo (*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

Soloists



Simon Cheung is 18 years old and began studying the clarinet at the age of 10 with Sharon Reading. Moving to KES, he began lessons with Rela Spyrou and now studies under Jessica Hannah. He has completed his ARSM Diploma with distinction and as well as being an associate of the National Youth Orchestra, Simon is principal clarinet of KES/KEHS Symphony Orchestra. He has enjoyed taking part in multiple orchestras and ensembles in school After IB, Simon hopes to study Medicine.

Performers

Soloists



Karen Mao is in her last year at KEHS and began violin in year 5, before promptly switching to viola under the teachings of Dr Heng Ching Fang. She has achieved a diploma in viola and Grade 8 distinction in piano, and is currently studying under Lucy Akehurst. She was a former member of the National Children's Orchestra and hopes to participate in more ensembles in the future. Outside of music, Karen isn't too productive, but she is working on that. She hopes to take up an offer to read Medicine at the University of Cambridge in October.

Performers

Soloists



Max Walsh began playing the piano when he was seven. He studies at the Junior Royal Birmingham Conservatoire under Jan Loeffler (Head of Keyboard Department).

In 2025, he won the Liszt Society International Piano Competition, the Junior Wales International Piano Festival, and the Birmingham Piano Festival (Senior Category). He was also a finalist in the BBC Young Composer competition. He is a new artist for the Keyboard Charitable Trust and Talent Unlimited, and a Senior Scholar at the London Music Fund. During summer schools and masterclasses, he has received guidance from Julian Lloyd Webber, Joanna MacGregor, John Thwaites, and Boris Giltburg.

At school, Max has studied jazz piano with Joe Thompson and Iwan VanHetten, as well as chamber music with Peter Campbell-Kelly. He led the KES/KEHS A Cappella group Centrepieces, and helped to direct the music for the recent Senior Production of *The Great Gatsby*. For his International Baccalaureate, he studies music, philosophy, and Spanish. He is looking forward to studying Piano and Composition at the Royal College of Music.

Ravel is one of Max's favourite composers, and so is delighted to be playing the *Concerto pour la main gauche* with the KES/KEHS Symphony Orchestra.

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 Murugananthan (principal)
Ming Jiang (principal)
Aran Murugananthan (principall)
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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