

The Scholar Ship

“Creativity is the soul of the true scholar” - Nnamdi Azikiwe, President of Nigeria 1963-66

TRIAL OF THE 18TH CENTURY

The first Riddle Society of the year explored a real-life Old Bailey murder trial from 1741...



The Old Bailey website contains transcripts of all its historical cases. These are well worth perusing if you ever have the time. It can throw up some really interesting stuff. A personal favourite is the trial of Alfred Henbach, who was found guilty on August 3rd 1880 of "unlawfully attempting to obtain a quantity of hats by false pretences". For the Riddle Society, though, we looked at the murder trial of one George Johnson from July 1st 1741. Had he murdered Eli Dupree? It was up to pupils from years 7-9 to analyse the evidence and apply the modern laws on murder to this problem.

Here, Temi Onakoya (year 8) explains her reasoning for deciding on a verdict of manslaughter:

Our job was to find out whether Mr Johnson should be charged with manslaughter or murder. After a thoughtful discussion with our groups, most of came to the conclusion that he should be charged with manslaughter because at the time of committing the crime he was drunk and so he was probably not aware of what he was doing when he killed the man.

After deciding that the weight of evidence was against the innocence of George Johnson, Temi and her group concluded that a partial defence of diminished responsibility applied due to alcohol consumption. All pupils at the event gained valuable experience interrogating evidence and arguing their point of view.

Upcoming Events



de Leybourne Debate, 15 Oct
This House would repeal the school rules on boys' hair

A-LEVELS

Year 11 A Level Options Fair
17 Oct, 1645, Jellicoe Room

PSHE Pupils of the Month

Ellie Davies

Oliver Keatley

HEADMASTER'S DISTINCTIONS

Summer Projects

Mia Alexander
Carrie Butler (x2)
Muiris Capon-Telford
Alys Cope
Arabella Doe (x2)
Ellie Hewes
Oliver Jennings
Xanthe Jones
Imogen Leigh
Thomas Lilley
Thomas Lockyer
Molly Nichols
Ayoola Oshiyemi (x10)
Emily Page
Megan Palmer
Dora Pun
Oliver Ruddock
Zara Spendiff
Georgina Stammers
Alexander Taylor (x3)
Oliver Woods

MUSIC AWARDS

ABRSM Practical

Poppy Liston
Molly Nichols
Ariel Chan

ABRSM Theory

Alexander Taylor

Trinity Practical

Harry Law
Charles Reade

Summer Projects - Music

Year 10 student, Ollie Woods, completed the music summer project aimed at year 12s. Here is an extract from his essay, which looked at three different versions of Chopin's Nocturne No. 20. In this section, Ollie is describing his response to the third version (Vladimir Ashkenazy, 1999) before offering his response to all three.

In my opinion, this is the most musical performance I have listened to. As we will see, musical does not necessarily mean technically accomplished (although it certainly helps). Musicality includes the effective use of dynamics, phrasing, a well-judged tempo and many more. This performance has the greatest helping of each of these of any I have seen so far.

Firstly, the dynamics are effective in the sense they fit with the structure of the piece. For example, in the first time bar at the very beginning, Ashkenazy plays first piano, and then plays the second time bar pianissimo. This, I believe is an effective use of dynamics through structure. Secondly, while the second version did have many changes of dynamics, Ashkenazy's performance has more musically sensitive dynamics. Above I mentioned a *con forza* would sometimes be appropriate: here there is one, and it enhances the progression of the piece. There is then a *decrescendo*, which helps to effectively segue into the quieter, E major section.

There is, interestingly, a mistake in this performance. This might come as a surprise. In Bar 16, an A # is played instead of the A I have heard in all other performances and seen in all sheet music. I can deduce this wasn't a simple discrepancy in a piece of sheet music, as the A # played is dissonant to the C # in the right hand and is therefore not in keeping with that particular moment in the music. On the other hand, this does not massively detract from the overall performance.

Rallentandos are used very effectively from Bar 38 onwards, to build up to the beautiful arpeggio, where the direction *morendo* (dying away) is followed almost to perfection. This moment is



Chopin, whose Nocturne No. 20 Ollie analysed for his music summer project

delivered incredibly musically, and the pause at the end of the phrase judged well.

The rest of the piece, including the glissandos, is played without incident. The last bar was one of the deciding factors in my choosing the most musically played version. In playing this, I always tried to play the very last note as quietly and delicately as possible, so it did give the impression of dying away into the night. Ashkenazy did accomplish this, perfectly slowing down at a constant pace in the last bar. All in all, this music was written to have a certain effect on people. The way this version was played did have an effect on me - exactly the kind I endeavoured to give to others.

In conclusion, the third performance appeals to me musically the most. I would often listen to this as an aid to relaxation, and the dynamics and the tempo in this version support this greatly. In addition, the ending is the most effective. The decreasing in volume gives the impression of the last of the notes simply dying away into the night.

In the end, when one is listening to music, one wants the most accomplished and least mistake-ridden piece available to maximise the experience. However, here, the musicality (for me) outweighs the one crushed note. It is the best structured, most sensitively played and nuanced version I have listened to. Given the choice, this would definitely be my preference.

"THE LAST WORD", WITH THIS EDITION'S SCHOLAR...

We are used to staying in our comfort zone and are often scared of what is outside. I believe we should start challenging ourselves academically and then in every aspect of our lives. Many people are scared to try problems or new activities. But I say to you: don't be afraid. If you are afraid you will never reach your full potential and will certainly never improve as an individual. We as young students need to stumble, we need to trip and we need to fall, because if we don't fall then how will we ever learn from the mistakes and errors which we make and will we ever get better? RHS has taught me that being a scholar, and most importantly being a good student, isn't always or solely about the grades which are imprinted on your exam papers. We need to stretch and challenge ourselves more so that we can reach our full potential or even go further!

Ayoola, Year 10

