

Enigma Variations
Op. 36
Edward Elgar

Four Scottish Dances
Op. 59
Malcolm Arnold

The Kelvin Ensemble

conducted by John Grant

Saturday 18th November 2023

at 7:30 pm

&

Sunday 19th November 2023

at 2:30 pm

Bute Hall
University of Glasgow
G12 8QQ

Irish Rhapsody
No.1 Op 78
Charles Villiers Stanford

Welsh Rhapsody
Edward German



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Welcome

We are thrilled to welcome you all today to this beautiful venue for our autumn concert and are very much looking forward to sharing with you the programme which we have been working on over the past two months.

We were delighted by the number of musicians interested in joining the Kelvin Ensemble in September, with an astonishing and heartening level of talent and interest being displayed. All our students study demanding courses at universities across Glasgow, yet they turn up to each and every rehearsal full of enthusiasm.

Whilst our rehearsals are for many one of the highlights of our week, we also find enjoyment in the social side of Kelvin. From pub trips after rehearsals, to a joint Subcrawl with the Glasgow University Music Club, to an evening spent at an RSNO performance, these offer a chance for us to connect outside of rehearsals. It is one of the truly special aspects of Kelvin seeing friendships form between our members, who are of differing ages, and come from many different backgrounds.

Kelvin is run by a committee of students who put in a tremendous amount of work to ensure the smooth running of Kelvin, all for the benefit of their peers. It is an absolute privilege to take on the role of Chairperson, and to work with such a fantastic group.

Today's performance would not be possible without the experience and expertise of our marvellous conductor, John Grant. We are incredibly grateful for John's dedication to the orchestra. This semester, we have also been fortunate to work with Anne Hornman, a student conductor, who has brought a fresh perspective to our rehearsals. We are very appreciative of the time which Anne has given us and wish her all the best for the future.

The last thank you must go to you, the audience. It is your continued support which motivates the orchestra. I hope you enjoy today's programme of music as much as we have enjoyed rehearsing and performing it.

Adam Haacker, Chairperson

Acknowledgements

The Kelvin Ensemble would also like to thank the following for their efforts and support throughout the semester:

Concert Stewards: María Bahilo Martínez, Felix Chapman, Lucy Heaney, Izzy Hein, Michael Laughlin, Malin Larsen, Prudence Stamp, Emily Thompson

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Orchestra Members

Violin 1

Chungyi Kang**
Duncan Richards
Fraser Hannah
Qinyue Zhang
Jonathan Assur
Matthew Smith
Orla McLeod
Han Yeo
Iona Ferguson
Yi Zheng
Anna Mackenzie
Riu Rodriguez Sakomoto
Eleanor Carrie
Anna McGowan
Jules Hedges
Weiwei Peng

Violin 2

Naomi Priestnall*
Bryan Wong
Arka Chatterjee
Alex Badura
Kirsty Clark
Abby Fabel
Theo Jones
Effrosyni Faratzi
Ciara Gaffney
Aine Doherty
Caitlin Williams
Molly Wallbanks
Sylvia Home
Anna Griffin
Molly Jensen
Elise Blackmore

Cello

Gogo Boubouna*
Dòmhnall MacGriogair
Olivia McLean
Sophie Priestley
Gabriel Hodgkin
Grace Dobson
Caitlin Frew
Reilly Gardner
Lauren Barnes
Orli Meiksin
Beth Kernohan
Ella Skinner
Calum Campbell
Rowena Falconer-Nash

Viola

Yuki Suter*
Sarah Salloway
Orla Smyth
Ellie Delahunt
Edie Elliott
Iris Davies Johnson
Aimili Troup
Gabriella Clarke

Double Bass

Euan Coyle*
Elise Graham
Megan Warnock¹
Susannah Brandon¹
Pippa Arttio²
George Podkolzin²

Flute

Charis Tse*
Sevrin Draper
Evie Mulcahy*
Callum Ewen

Piccolo

Callum Ewen*
Charis Tse

Oboe

Charisse Leung*
Larissa Man
Kester Clark*¹
Wendy Dougan*²

Cor Anglais

Kester Clark*¹
Wendy Dougan*²

Clarinet

Jack Horrocks*
Molly Hannaway
Adam Salisbury*
Naomi Calley

Bass Clarinet

Adam Salisbury*

Bassoon

Ari Badr*
Eve Smart

Contrabassoon

Hamish Williams*

French Horn

Adam Brierley*
Sarah Lindsay
Evey Shlomowitz
Anya Vasko

Trumpet

David Ford*²
Stewart Ewen*
Danni Woodnut¹
Nadia Bedwell¹
Ross Gilchrist²
Maciej Meszka

Trombone

Lorna Rae*
Adam Haacker

Bass Trombone

MinKhai Khoo

Tuba

Eleanor Gaskell*

Percussion

Matthew Elliott*
Garance Labrosse
Finlay Mears-Young
Hannah Kirkwood

Harp

Beatrice Cheng*
Hannah Middleton¹

Organ

Matthew McIlree*

**Denotes orchestra leader

*Denotes section principal

¹ Denotes playing on Saturday only

² Denotes playing on Sunday only

Programme

Enigma Variations, Op. 36: Edward Elgar

Elgar has been remembered as one of the most successful English composers of the 20th century. His piece Variations on an Original Theme, more popularly known as the Enigma Variations, therefore appropriately forms the English stop on our tour around the British Isles.

Composed between October 1898 and February 1899, Elgar dedicated the piece to “my friends pictured within”. As such, each of the 14 variations is dedicated cryptically to a family member or friend by their initials or a nickname and conveys through the music their personality or a memory related to them. These range from a unique laugh (Variation VIII W.N.) to a memory of a friend’s bulldog falling into a lake (Variation XI G.R.S).

Perhaps the most well-known Variation is number IX Nimrod, dedicated to his great friend, August Jaeger, who worked at the music publishing firm Novello & Company and provided Elgar with much support and inspiration throughout his career. The nickname in the dedication refers both to the biblical figure, Nimrod, a great hunter and Jaeger being the German word for ‘hunter’.

The final variation (marked E.D.U) portrays the composer himself, though it includes music from the first variation (C.A.E – his wife Caroline Alice Elgar) as well as the theme from “Nimrod” to indicate the significance of his two strongest influences. The version being played today is an updated version of the work first played in September 1899 which includes a further 96 bars in the final variation and an organ part.

The popular name for this piece, ‘Enigma’ refers to a larger theme which Elgar claimed to run through the whole composition, however it has remained unidentified even long after the composer’s death, and so remains an enigma

Welsh Rhapsody: Edward German

Edward German (February 17, 1862 –November 11, 1936) was an English musician and composer of Welsh descent known best for his incidental music and light operas. At the age of five, he studied piano and organ with his father, and then at age six, he formed a boys' concert band, as well as teaching himself the violin, composition, and music arrangement.

German wrote Welsh Rhapsody for the Cardiff Festival in 1904 between his two operas, Princess of Kensington, and Tom Jones. Welsh Rhapsody is cast in four linked movements, using a number of traditional Welsh tunes, treating them symphonically. German used Men of Harlech for a spectacularly rousing finale, and David of the White Rock as the base for the slow movement which he loved, and which was played at his funeral. Welsh Rhapsody was an instant success and to this day remains one of his most lasting concert works.

Irish Rhapsody No.1, Op. 78: Charles Villiers Stanford

Charles Villiers Stanford (1852 –1924) was an Anglo-Irish composer, music teacher and composer. Born in Dublin, he studied piano, violin, and organ, and entered the University of Cambridge as an organ and classics scholar. As one of the founding professors of the Royal College of Music, he taught many prominent British composers of the early 20th century, including Samuel Coleridge-Taylor, Ralph Vaughan Williams, Gustav Holst, and John Ireland.

Along with his choral works, his 6 Irish Rhapsodies are perhaps some of his best-remembered pieces, as they are thematically based on traditional Irish airs. In particular, Irish Rhapsody No. 1 eclipsed his other pieces in popularity, much to the annoyance of Stanford. This piece was composed in 1901 and features the famous Londonderry Air (Danny Boy). The slow lyrical melody contrasts with a lively introduction and becomes increasingly animated as the piece gains in intensity.

Four Scottish Dances, Op.59: Malcolm Arnold

Malcolm Arnold (1921–2006) was a prolific and influential English composer whose diverse body of work includes symphonies, concertos, choral works, ballets, and film scores. Arnold started his musical career as a professional trumpet player, before dedicating himself fully to composition in 1948. Known for his ability to seamlessly blend classical and popular music elements, Arnold's compositions, including his Oscar-winning film score for "The Bridge on the River Kwai," left an indelible mark on 20th-century British music. Some of his lighter works include his sets of English, Scottish, Cornish, Irish and Welsh dances.

The "Four Scottish Dances" were composed in 1957 for the BBC Light Music Festival and blend traditional dance rhythms with folk-inspired melodies. The first dance, in imitation of a Strathspey, makes frequent use of characteristic dotted rhythms such as the "Scotch snap". Then follows a lively reel in the 2nd movement, comically interrupted by a bassoon solo depicting the arrival of the town drunk. In the words of the composer, the 3rd movement is: "an impression of the sea and mountain scenery on a calm summer's day in the Hebrides". This more peaceful section features a melody by Robert Burns. Finally, the piece ends with an energetic dance in the style of a lively fling.

John Grant, Conductor

John Grant was born and brought up in Ayrshire, Scotland and began his formal musical studies at the Royal Scottish Academy of Music & Drama (now the Royal Conservatoire of Scotland) in 1977 where his achievements included winning the Governors' Recital Prize, the Chamber Music Prize and the Subject Prize for Flute. Having already been a member of the National Youth Orchestra of Great Britain, John continued to establish himself as an orchestral musician by becoming a founder member of the National Youth Orchestra of Scotland, with whom he later appeared as a soloist.

In 1981, John began his professional career first freelancing with the BBC Scottish Symphony Orchestra, Scottish Ballet and Welsh National Opera, then holding posts with the Hallé Orchestra, Scottish Opera and from 1987 to 2000, was Principal Flute with the Royal Scottish National Orchestra. During this time, John also made many solo appearances, performing concertos by Mozart, Bach, Nielsen and Ibert and was a member of a number of chamber ensembles, including Paragon, the Chamber Group of Scotland and the Allander Ensemble. He also played as guest principal with the London Symphony Orchestra, the Scottish Chamber Orchestra and the BBC National Orchestra of Wales. Throughout his time with the RSNO, John also taught at the RSAMD.

Following studies with Maestri Jorma Panula and Benjamin Zander, John now dedicates his working life to conducting and music education, giving him the opportunity to work with many orchestras and bands, including the London Soloists Chamber Orchestra, Camerata Caledonia, West of Scotland Schools Symphony Orchestra, the National Children's Orchestra of Scotland and is currently conductor of the Strathclyde University Symphony Orchestra as well as the Kelvin Ensemble. John is also an adjudicator member of The British and International Federation of Festivals.

The Kelvin Ensemble have thoroughly enjoyed working with and learning from John and would like to express their gratitude and admiration for his musicianship

Chunyi Kang, Leader

Chunyi started learning violin at the age of 6 and continues to study with Professor Andrea Gajic, who has been her teacher for eight years.

At the age of 13, Chunyi joined the National Youth Orchestra of Great Britain, performing in the BBC Proms, Berlin, and beyond. She was associate principal of the National Youth Orchestra of Scotland in 2022 and joined the Kelvin Ensemble as our leader the same year.

Chunyi has been awarded prizes including the Hugh S Robertson Trophy and Diploma in the International Masters of Sonata Competition. She has also benefited from masterclasses from Nicola Benedetti, Renaud Capuçon and David Watkin.

Chunyi is now in her second year studying Medicine at the University of Glasgow

The Committee

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By becoming a friend of the Kelvin Ensemble, you can help us to continue to expand our much-loved institution, which provides fantastic musical opportunities for young people at universities in Glasgow.

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Dates for your Diary

If you enjoyed this concert, which we very much hope you did, perhaps you will consider joining us again in the near future for our second semester concerts:

Saturday 2nd and Sunday 3rd March 2024 in Bute Hall

Tickets will be available at <https://www.kelvin-ensemble.co.uk/concerts> closer to the time.