

·ROMANCE.

SYMPHONY NO.2 • RACHMANINO77
ROMEO AND JULIET • TCHAIKOVSKY
CARNIVAL OVERTURE • DVORAK
BACCHANALE • SAINT-SAENS

FROM ACT III OF SAMSON AND DELILAH

BUTE HALL UNIVERSITY OF GLASGOW G12 8QQ MARCH 4TH
7.30 PM
AND
MARCH 5TH
2.30 PM



Janet & John



Welcome

It is with great enjoyment that we welcome you back to The University of Glasgow for our annual spring concert, and with great excitement that we share what we have been working on over the last couple of months.

In November, music took us on a journey, where we found ourselves transported into the unknown on 'Voyages of the Sea'. This semester was no different, and our repertoire has led us to explore a theme which is arguably even more enigmatic: 'Romance'!

Our Tuesday evening rehearsals have remained a highlight of our weeks, providing an opportunity to handle university stressors and do what we enjoy: making music with others. However, our enjoyment extends out with instrument cases and into postrehearsal trips to the pub, unrestrained subcrawls across the city, and wholesome movie nights – providing us with memories of university which will last for life.

Kelvin is run entirely by a committee of students who are annually elected by the orchestra. It has been a true privilege to act as chairperson this year and work closely with such a talented team. They have treated everything they do with admirable enthusiasm and dedication, negotiating unforeseen challenges with optimism and resilience. I will be eternally grateful for their support.

We are indebted to several more people, without whom we would not be performing today. I would like to highlight two of them. Firstly, our beloved conductor, John Grant. John's experience and wisdom has always been an indispensable asset to us. His musical knowledge and understanding of our ability have permitted us to choose and prepare an ambitious repertoire in a small number of weeks. Secondly, the university music department, who have supported us tremendously this year by ensuring we have the equipment, venues, and assistance we need to rehearse and perform.

Ultimately, the inspiration for all this work has always been our audience. We love performing to you, and your commitment to The Kelvin Ensemble keeps us going.

Thank you.
Nick Baughan
Chairperson

Acknowledgements

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

Concert Stewards - Michael Ellam, Eve Hughes, Imogen Leadbetter, Paula Laborda Lalaguna Felix Chapman, Michael Laughlin, Daniel McGourty, Ewen Watson

Photographer - Mairi Crosby

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Orchestra Members

Violin 1

Chunyi Kang**
Matthew Fields
Fraser Hannah
Lilly Roy
Imogen Siemens
Eleanor Baughan
Orla McLeod
Nick Baughan
Zarina Issabekova
Molly Wallbanks
Kirsty Clark
Abby Fabel
Aine Doherty
Ciara Gaffney
Michael Koh Zheng Sheng

Violin 2

Anna Mackenzie*
Riu Rodriguez Sakamoto
Laura Docherty
Anna McGowan
Arka Chatterjee
Amy Montgomery
Hannah Saavalainen
Lauren Mackenzie
Niamh McKeown
Cayden Stratford
Elise Blackmore
Anna Griffin
Amy Haryanto
Danbi An
Yuwen Luo

Viola

Sarah Salloway*
Yuki Suter
Jules Hedges
Samantha Greenwood
Katrin Klose
Gordon McLaren
Thaddeus Chung
Sagnick Mukherjee

Cello

Sophie Priestley*
Sophie Taylor-Davies
Grace Dobson
Gogo Boubouna
David John
Caitlin Frew
Olivia McLean
Lauren Barnes
Cara Ewing-Mackie
Madeleine Taylor
Beth Kernohan
Ella Skinner
Hannah Baughan

Double Bass

Euan Coyle*
Maria Stewart
Charlie Jordan

Flute

Beth Morrison*
Callum Ewen
Charis Tse
Kajal Dodhia

Piccolo

Kajal Dodhia

Oboe

Charisse Leung*
Abigail Strickland
Kester Clark

Cor Anglais

Kester Clark*

Clarinet

Jack Horrocks*
Weiyuan Li
Adam Salisbury
Rachel McMillan

Bass Clarinet

Adam Salisbury

Bassoon

Shona Rae* Ari Badr

French Horn

Adam Brierley*
Sarah Lindsay
Evey Maeve Shlomowitz
Cara Goutcher

Trumpet

David Ford*
Stewart Ewen
Maciej Meszka
Charlie Johnson

Trombone

Adam Vallance*
Adam Haacker
Fraser Smith
Lorna Rae

Tuba

Douglas Scott*

Percussion

Matthew Elliott*
Garance Labrosse
Finlay Mears-Young
John Joe Jackson
Caitlin Diver

Harp

Hannah Middleton*

^{**}Denotes orchestra leader

^{*}Denotes section principle

Programme

Antonín Dvořák: Carnival Overture

Dvořák was born in what is now Czechia, in 1841. His father owned an inn, and it was here he first picked up music, providing accompaniment for dances on the violin. By the time he was 12, it was well recognized he had significant musical talent and he moved to live with his aunt and uncle to begin further musical studies, it was at this time he wrote his first compositions.

The Carnival Overture was written in 1891, by which time Dvořák was a well-established composer who enjoyed personal friendships with the likes of Brahms and Tchaikovsky. The overture forms part of the "Nature, Life and Love" trilogy of overtures along with "In Nature's Realm" and "Othello". The piece opens with the high-spirited carnival atmosphere and traditional Slavic folk and dance influences can be heard throughout. In the middle of the piece "a pair of straying lovers" are featured before the focus turns back to the carnival. Dvořák himself wrote the following about the piece:

"The wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangour of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes."

Camille Saint-Saëns: Bacchanale

French composer Camille Saint-Saëns was born in October 1835. A talented pianist as a child, he would go on to study organ and composition at the Paris Conservatoire, later being described by Franz Liszt as the finest organist in the world.

The opera Samson and Delilah is one of Saint-Saëns' best-known works. It tells the biblical story of Samson and his lover Delilah who betrays him by cutting his hair, destroying the source of his power. The Bacchanale is from the end of the final act of the opera, it depicts a provocative dance led by Delilah to humiliate Samson, who is blinded and displayed before a crowd in a Philistine temple. The

piece opens with an enchanting oboe solo before the rest of the orchestra join in to continue the dance, driven by emphatic percussion. After the bacchanale Samson is granted one last burst of strength and pulls the temple roof down on everyone inside.

Pyotr Ilyich Tchaikovsky: Romeo and Juliet Fantasy Overture

Tchaikovsky's Romeo and Juliet is a symphonic poem that tells the tragic love story of Romeo and Juliet, the famous literary characters created by William Shakespeare. The composition was first premiered in Moscow on March 4, 1870.

The piece, styled as an Overture-Fantasy, depicts the story of William Shakespeare's play and displays some of its key moments, with imagery of sword fights evoked by the crashing of symbols and the soaring love themes heard on instruments such as the cor anglais, viola and flute.

As the piece progresses, the tension between the families increases, and the music becomes more dramatic and forceful. The famous fight scene between Tybalt and Mercutio is portrayed with a frenzied and chaotic musical passage. The music then returns to the main theme, representing the reconciliation of the lovers after their secret marriage. As the piece approaches its end, we are left with a powerful and heart-wrenching depiction of the tragic ending of the story. The music builds to a climax, with the main theme returning with grand and majestic form before concluding with a mournful and melancholic coda, representing the tragedy and heartbreak of Romeo and Juliet's fate. Tchaikovsky's Romeo and Juliet is a masterful example of programmatic music, where the music tells a story and portrays specific events and emotions. The composition is a beautiful and moving tribute to one of the greatest love stories in literature and has become one of Tchaikovsky's most popular works.

Sergei Rachmaninoff: Symphony No.2 in E minor

It is often said that Rachmaninoff's First Symphony might have been the end of his compositional career. The disastrous premiere in 1897 was greeted with violent and mean-spirited criticism which led to him being unable to write a single note for the next three years. After numerous visits to Dr Nikolai Dahl, a specialist in hypnosis, Rachmaninoff was able to build up his confidence and return to writing once again.

By 1901, he had written and performed his wildly successful Second Piano Concerto which is perhaps his best known and most celebrated work. The next few years were highly productive for Rachmaninoff as he was constantly composing new works such as operas, choral compositions and chamber music. In 1906, he moved to Dresden with his wife and daughter, where he quietly began work on a new symphony.

The first movement begins with a hushed melody played by the lower strings and swells to climactic proportions before the movement's main tempo begins. Following a brief cor anglais solo, a simple tremolando gesture eases the movement into its principal section. The second movement's scherzo sparkles with rhythmic drive and includes a songful secondary theme and an elaborate fugue. After two very intense movements, the third movement offers a sigh of relief and features some of the most beautiful music Rachmaninoff ever wrote. A delicate violin gesture marks the start of the movement which is then passed to and expanded by the clarinet. The last movement bursts into an energetic tarantella, featuring soaring lyrical string melodies which ultimately bring the work to a close.

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 founding 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, John was Principal Flute with the Royal Scottish National Orchestra (RSNO). 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. John 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. She is now 17 years old and recently graduated from the Junior Royal Conservatoire of Scotland, following a performance of Prokofiev's Second Violin Concerto with their Symphony Orchestra in June. She studies with Professor Andrea Gajic, who has been her teacher for seven 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.

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

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

The Committee

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