KEMS Orchestra
Leader: Jac McKeigue
Conductor: Anthony Houghton

Saturday, 14th March 2015 at 7.30 pm
St Michael’s Church
Macclesfield

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KEMS Orchestra
Leader: Jac McKeigue
Conductor
Anthony Houghton

BRAHMS
Academic Festival Overture, Op 80

GRIEG
Holberg Suite, Op 40

SCHUMANN
Konzertstück for horns and orchestra, Op 86
1. Lebhaft   2. Romanze   3. Sehr Lebhaft
   Solo Horns

David Garbutt   Neil Grundy   Pam Wellings   Bill Ramage   George Strivens

Interval

BRAHMS
Symphony No 4 in E minor, Op 98
1. Allegro non troppo   2. Andante moderato   3. Allegro giocoso
   4. Allegro energico e passionato

Saturday 14th March 2015 at 7.30 pm
St Michael and All Angels’ Church, Macclesfield
Programme Notes

**Academic Festival Overture, Op 80**

**JOHANNES BRAHMS (1833-1897)**

Brahms, who was taught the violin by his double bass playing father, a professional musician in the orchestra of the Hamburg State Theatre, was a working musician himself from the age of 13. He earned his living as a violinist and pianist in theatres, dance halls and taverns. It was only at the age of 20, having been ‘laid off’ from a concert tour with the flamboyant Hungarian violinist Eduard Reményi, that he was able to experience the student life with its easy camaraderie and beer drinking when he spent a couple of months at a summer school along with his friend Joachim, the famous violinist, ostensibly studying philosophy and history on the Göttingen campus.

His next brush with academe wasn’t for another 23 years when he was offered an honorary doctorate in music by Cambridge University but Brahms couldn’t face the inevitable lionisation, or the sea travel involved, and relinquished the honour.

However, just three years later, in 1879 the University of Breslau conferred on him the Degree of Philosophy which he was glad to accept — and in the summer of 1880 he composed his Academic Festival Overture as the expected musical ‘thank you’.

The Overture is full of fun and high spirits using several student drinking tunes and is perhaps a fond look back at those carefree summer days of 1853 in Göttingen. The piece was a present from the composer — more for the students than the academics of the Faculty, when he conducted its first performance in Breslau in 1881.

**Holberg Suite, Op 40**

**EDVARD GRIEG (1843-1897)**

Written in 1884 to celebrate the 200th anniversary of the birth of Danish-Norwegian humanist playwright Ludwig Holberg. More properly entitled ‘From Holberg’s Time’ it is subtitled ‘Suite in Olden Style’ and its five movements are based on 18th Century dance forms.

Originally for piano, Grieg made the version we play tonight for string orchestra a year later.
Konzertstück for horns and orchestra, Op 86

The natural horn, which Mozart paraded so wonderfully in his set of concertos for the instrument, was not fully chromatic but by the early 19th Century, mechanism was developed and the valve horn was invented to allow fluency with all the semitones.

Schumann, being a forward-looking young composer keen to relish new innovations, wrote his Adagio & Allegro for the new valved horn and piano. Buoyed with the success of this experiment, in 1849 – his most prolific year – he composed the Concert Piece (Koncertstück) for Four Horns and Orchestra. This is a most exuberant and joyful showpiece of great virtuosity and vigour, and has the horns entwining and combining in a wonderfully extrovert tapestry.

Our soloists today are led by former BBC Philharmonic specialist high horn player David Garbutt partnered by his former BBC colleague Neil Grundy and two of our own orchestra players Pam Wellings and Bill Ramage, with extra reinforcement from David’s star Manchester Grammar School pupil George Strivens.

Symphony No 4 in E minor, Op 86

Just a year after the success of his Third Symphony, in 1885 at the age of 52 Brahms completed the Fourth. Despite the composer’s usual diffidence about its quality, the first performance with the Meiningen Orchestra in the October under his baton was very well received and was immediately taken on a European tour.

The four symphonies are each very distinctive but all wonderfully crafted with heartfelt tunes, drawing beautiful sounds and textures from the orchestra. They all are written by a composer firmly rooted in the historical discipline of Classical forms but one who is reaching out into the future and the Romantic era.

This final symphony, perhaps the most ‘serious’, is on a grand scale and seems a very personal statement and an outpouring of the composer’s passionate soul.

Music Tuition

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<thead>
<tr>
<th>Instrument</th>
<th>Teacher</th>
<th>Qualifications</th>
<th>Contact Information</th>
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<tbody>
<tr>
<td>Clarinet, Saxophone, Music Theory</td>
<td>Julia Harding MA, BA Hons, ATCL, ALCM, PGCE</td>
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Anthony Houghton (conductor)

ANTHONY HOUGHTON conducts KEMS Orchestra and is founder and former conductor of KEMS Concert Band. He was born in Warrington but brought up in the Lincolnshire countryside near Grimsby, where he attended the Choir School and played Clarinet with the Youth Orchestra.

After study at the Royal Manchester College of Music (now the RNCM) he settled in Manchester working as a freelance Clarinet and Saxophone recitalist, orchestral and session player. He was Principal Clarinet of the Northern Ballet and Manchester Camerata Orchestras for many years and played regularly with the Hallé, BBC, Opera North and other UK orchestras.

Anthony is Instrumental Tutor, Chamber Music Organizer and Ensemble Director at the Music Department of Sheffield University; Clarinet and Saxophone Teacher at Manchester Grammar School and acts as Adjudicator at music festivals and competitions.

He is on the executive of the national symphonic band organisation (BASBWE) and, in addition to directing the KEMS Orchestra, is conductor of the Sheffield University Wind Orchestra with which he has directed performances in the UK and Europe.

A lifetime enthusiasm for the intimacy of chamber music and a continuing professional activity in this field has fed Anthony’s long time passion for enabling chamber music and ensemble participation in others at many levels.

Jac McKeigue (leader)

JAC MCKEIGUE has recently completed a PhD in Composition with George Nicholson at the University of Sheffield. In addition to commissions from the University Symphony Orchestra and Elgar String Orchestra, her PhD portfolio also contains a violin concerto and a string octet. She gave the first performances of these herself as soloist and leader respectively.

Soon after enrolling at the University of Sheffield Jac was fortunate enough to be accepted as a pupil of the highly-renowned and inspirational teacher, Nina Martin. She also had the great pleasure of having Nina’s husband Peter Cropper as a colleague and thoroughly enjoyed being coached and directed by him in the Elgar String Orchestra.

In addition to performing professionally with a great variety of chamber groups, Jac is also the leader of Sale Chamber Orchestra and has co-led Amaretti String Orchestra and Athenean Ensemble.

Alongside her performance activities, Jac has a private teaching practice at her home in Cheadle, Cheshire and also offers a range of workshops to schools.
# KEMS Orchestra

## 1st Violins
- Jac McKeigue (leader)
- Sarah Fielding
- Bill Hancock
- Wanda Johnson
- Becky Mills
- Charles Rogers
- Robert Shaw
- Helen Smith
- Kay Thomas

## 2nd Violins
- Julia Cazalet
- David Budgett
- Roger Dowling
- Jean Fullwood
- Tony Gibbs
- Marion Grant
- Hilary Kershaw
- Catherine Wells

## Violas
- Jane Turner
- Rachael Chiverton
- Melanie Fett
- Anna Hazel
- Ruth Kendon
- Jenny Morriss
- Ron Thorn

## Cellos
- Sylvia Goodborn
- Katy Bradley
- John Chapman
- Gerald Coope
- Julia Dickinson*
- Christine Gibbs
- Kevin Hamer*
- Ruth Hughes

## Double Bass
- Andy Devine
- Karen Gedd*

## Flutes
- Tim Ward
- Ann Newton

## Oboes
- Jacquie Grinham
- Margaret Wilson

## Clarinets
- Katie Lomas
- Sue Hudson

## Bassoons
- Jo Allinson
- Suzanne Blair
- Graeme Kay*

## Horns
- Bill Ramage
- Tim Kendal
- Pam Wellings
- Bob Crawshaw

## Trumpets
- Paul Dawes
- Andy Hope

## Trombones
- Martin Gill*
- Rodney Orme
- Richard Moss

## Timpani
- Warren Temple*

*Guest players

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**Saturday, 25th April 2015 at 7.30 pm**

**St Michael’s Church, Macclesfield**

**KEMS Choir and Orchestra**

**Conductor:**

**IAN CHESWORTH**

**TICKETS**
- £10 (under 18 £2.50)
- from Margin Music, Macclesfield;
- Macclesfield Visitor Information Centre;
- Online at www.kems.org.uk;
- or 01625 503921

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KING EDWARD MUSICAL SOCIETY (KEMS) of Macclesfield was founded in September 1957. The aim of KEMS throughout its life has been to encourage singers and instrumentalists who want to rehearse and take part in performances. This philosophy has created a friendly society that is open to all musicians (no auditions) who enjoy making music within a large ensemble.

Prospective members are very welcome to attend rehearsals to see if the KEMS spirit is right for them. If you would like to know more about KEMS please visit our website at www.kems.org.uk or talk to our Chairman Scott Thomson on 01625 503921.

We hope you enjoy this evening’s performance.

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Singing in KEMS Choir or playing in KEMS Orchestra

KEMS Concert Band welcomes enquiries from wind players of Grade 5 standard or higher, particularly brass and lower winds

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All districts served daily

what's the food like?
at our restaurant, we create delicious british brasserie style dishes, a mix of different cuisines so there's something for everyone.
and the wine?
we love a glass of wine with dinner and we offer an interesting, original wine selection to go with your meal.
and the atmosphere?
our restaurant is warm and friendly, as we hope you'd expect, with our usual attentive service.
bringing a few friends?
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