



Plymouth Symphony Orchestra

presents

Orchestral Favourites

Conductor
Anne Kimber

Leader
Catherine Smith

Sunday 18th June 2017

Sterts Theatre, 5.30pm

Wednesday 21st June 2017

Plymouth Guildhall, 7.30pm

Sponsored by



University of
St Mark & St John
Plymouth

www.plymouthsymphony.co.uk

SALES EVENT

1 APRIL - 30 JUNE

£179*
MONTHLY PAYMENT

£1,974
CUSTOMER DEPOSIT

0% APR
REPRESENTATIVE

£199†
MONTHLY PAYMENT

£1,924
CUSTOMER DEPOSIT

0% APR
REPRESENTATIVE



ALFA ROMEO SALES EVENT NOW ON

Style and performance are at the heart of Alfa Romeo. Experience this today in the three door Alfa MiTo at **£179 per month with £2,100 Deposit Contribution*** or the five door Alfa Giulietta at **£199 per month with £3,750 Deposit Contribution†**. Both offered at **0% APR** with a generous specification level, plus 3 Years Warranty and 3 Years Roadside Assistance^ for peace of mind driving. **Book a test drive today.**

VOSPERS EXETER

20 HENNOCK ROAD, DEVON EX2 8RU.
TEL: 01392 274700

VOSPERS PLYMOUTH MARSH MILLS MOTOR PARK,

LONGBRIDGE ROAD, DEVON PL6 8AY.

TEL: 01752 636363

WWW.VOSPERS.COM

La meccanica delle emozioni



Models shown are Alfa MiTo 875cc TB TwinAir 105 hp at £15,975 OTR incl. metallic paint at £475; Alfa Giulietta 1.4 TB 120 hp at £20,240 OTR incl. Alfa White solid paint at £525. Range of official fuel consumption figures for the Alfa MiTo & Giulietta range: Urban 29.7 - 65.7 mpg (9.5 - 4.3 L/100km); Extra Urban 54.3 - 97.4 mpg (5.2 - 2.9 L/100km); Combined 41.5 - 83.1 mpg (6.8 - 3.4 L/100km). CO₂ emissions 157 - 89 g/km. Fuel consumption and CO₂ figures are obtained for comparative purposes in accordance with EC directives/regulations and may not be representative of real-life driving conditions. *Customer deposit is £1,974. Optional Final Payment is £3,488. Contract Term is 48 months. Offer available on New Alfa MiTo 875cc TB TwinAir 105 hp incl. metallic paint at £475 registered between 1st April and 30th June 2017. †Customer deposit is £1,924. Optional Final Payment is £5,213. Contract Term is 48 months. Offer available on Alfa Giulietta 1.4 TB 120 hp incl. Alfa White solid paint at £525 registered between 1st April and 30th June 2017. Alfa Deposit Contribution only available in conjunction with Alfa Romeo Preferenza PCP. With Alfa Romeo Preferenza you may return the vehicle instead of making the final payment. It must be in good condition and if you exceed the agreed annual mileage, you will be charged 6p per mile for exceeding 6,000 miles p.a in these examples. Subject to status. Guarantees may be required. Ts&Cs apply. At participating Dealers only. Alfa Romeo Financial Services, SL1 ORW. We work with a number of creditors including Alfa Romeo Financial Services. ^The 3 year new car warranty comprises of a manufacturer's 24 month warranty and a further 12 months dealer warranty from the date of delivery and without mileage restrictions. Drive without worries with Free to Go, the service that offers 24-hour roadside assistance. Terms & conditions apply. For full details please visit www.alfaromeo.co.uk. We reserve the right to change any offer without prior notification.



PROGRAMME

Conductor
Anne Kimber

Leader
Catherine Smith

Symphony No 6 - '*Pastoral*'
Beethoven

INTERVAL

Fantasy Overture
Romeo and Juliet
Tchaikovsky

Adagio from *Spartacus*
(Theme from The Onedin Line)
Khachaturian

Finlandia
Sibelius

Sponsored by





**Conductor
Anne Kimber**

Anne has been connected with the PSO for many years, first as a player and subsequently as conductor (only the sixth in the 139 years of the orchestra's existence).

As a flautist her musical activities have ranged widely in the South West, performing with groups such as the Bournemouth Sinfonietta, the Birmingham Royal Ballet, Opera South West, New Devon Opera, the South West Sinfonietta and many others.

She also manages the Dartington Festival Orchestra as part of the Dartington International Summer School and is a mentor for the newly developed South West Music School.

As conductor of the PSO she has helped to draw performances of real power and vibrancy from the players, enabling it to become the most accomplished group of its kind in the South West.





Leader
Catherine Smith



Cath was born and brought up in Havant, near Portsmouth. Her father Tony is a keen amateur cellist, so she grew up surrounded by music. Cath took up the violin at the age of 9, starting initially with weekly lessons at school in a group of four. She 'got the bug', largely due to the enthusiasm of her teacher Graham Frewer who introduced her to the joys of ensemble playing.

Cath was fortunate to benefit from many other musical opportunities including membership of the Hampshire County Youth Orchestra, and chamber music coaching whilst she was still at school, which have provided a great foundation for her ongoing musical exploits. At 18, Cath left home for Birmingham to study Medicine, and managed to keep up her playing by joining the Birmingham Philharmonic orchestra. Qualifying as a doctor in 1995, after junior doctor jobs in Birmingham and Nottingham, Cath moved to Plymouth in 1997 and soon managed to track down the PSO. After playing for a couple of seasons, unfortunately on calls and medical exams meant that she was unable to keep up her PSO commitment. For the next decade her only sorties into classical music were to lead the annual Peninsula Doctors Orchestra concerts.

Having settled into her post as a consultant radiologist, and started a family, Cath was able to rejoin the PSO in 2013. 'I missed playing with the PSO – our programmes are varied, interesting and there is usually something to challenge and stretch us. The players are friendly and support each other. It's also a great way to unwind from my day job.'

***First Violins***

Catherine Smith
 Dave Adams
 Jessie Welbourne
 Sandra Sutton
 Rebecca Hewlins
 Margaret Sampson
 Jonathan Stromberg
 Madeleine Vickers
 Ruth Tarr
 Sharon Evans
 Christine Harvey

Second Violins

Petra Stephenson
 Alan Thomas
 Maggie Willmott
 Pam Pinder
 Lindsay Pengelly
 Lorna Groves
 Gill Healey
 Stephen Macro
 Heather Sadler
 Eva Axelby

Violas

Dawn Ashby
 Roger Waterfield
 Rosalind Turner
 Catherine Smart
 Colin McKay
 Rob Kellagher

Cellos

Emma Batley
 Debbie McMurrin
 Celina Cox
 Robert Taylor
 Alicia Stolliday
 Susanna Campbell
 Ian Tunbridge
 Kate Whyman
 Richard Toll
 Diana Darwall
 Denise Hasshill

Double Basses

Judy Whitlock
 Andy Tunbridge
 Liz Lonsdale

Flutes

Michael Wood
 Lucy Annetts

Piccolo

Cathy Quinlan

Oboes

Carolyn Haynes
 Tracy Senior

Clarinets

Patrick Saunders
 Hannah Epps

Bassoons

Helen Simmonds
 Ben Morrow

Horns

Sue Durant
 Debby Cotton
 Catherine Garland
 Rachel Strange (Sunday)

Trumpets

Ben Dawson
 Bruce Fox
 Ivan Sidgreaves

Trombones

Mark Trewin
 Andrew Oldfield
 Frank Robinson

Tuba

Matthew Watkinson

Timpani

Nick Baron

Percussion

Roger Bews
 Steve Douglas (Wednesday)

Players interested in joining the PSO should contact the
 Musical Director, Anne Kimber on 01803 732550



**Symphony No 6 in F
(Pastoral), Op 68
BEETHOVEN
(1770 –1827)**

- I. Awakening of cheerful feelings on arrival in the country: *Allegro ma non troppo*
- II. Scene by the brook: *Andante molto mosso*
- III. Merry gathering of country folk: *Allegro*, leading to
- IV. Thunderstorm – tempest: *Allegro*, leading to
- V. Shepherd's song – glad and grateful feelings after the storm: *Allegretto*

'Pastoral symphony, or Recollections of country life: an expression of feeling rather than tone-painting' – this was Beethoven's own heading for his work. But since the titles he gave to the movements do suggest scenic tone-painting, and since the end of the second movement enshrines three named bird-calls, Beethoven's disclaimer is more intended to warn the listener against seeking too much for descriptive detail.

Orchestral depiction of birdsong, thunder and other sounds had long been common (chiefly in opera), and the 6/8 'rocking' rhythm was an accepted symbol for pastoral peace. But to incorporate a whole series of such things on a narrative basis into a fully worked-out Viennese symphony, this was something new. Beethoven departs from his norm here and writes five rather than four movements, the last three played without a break. It is in the key of F major, which the composer often used for his more cheerful music.

The symphony was first given on the same occasion as the Fifth Symphony. The basic classical orchestra is used for the first three movements, but because the prevailing mood is gentle, no trumpets are called for until the third movement and no drums until the fourth. In that fourth movement Beethoven bursts out of the classical frame: the storm calls for the extra excitement of a piccolo (in addition to the two flutes) and for the extra weight of two trombones (an exception to the general orchestral rule that trombones go in threes). The trombones then remain for the finale.

The 'happy feelings' make the first movement more serene, less assertive than Beethoven's first movements generally are. Its opening bouncy theme for strings, over a sustained pedal point in violas and cellos, might very well reflect Beethoven's own joy in the presence of nature. This theme is repeated continuously throughout the movement, though often in altered form. There is no second subject as such, nor even a formal development, but only a further repetition of fragments of this theme. After the exposition (repeated), a little falling phrase is passed with particular charm from instrument to instrument. The first fortissimo for all participating instruments does not arrive until the recapitulation. A coda makes a brief visit to another key before a quiet ending.

The second movement (in B flat) depicts the murmuring brook with a close-moving, undulating motion in the strings. Two cellos join in this effect while the others align themselves with the double-basses. Above the murmur, a smooth melody unfolds.



ROYAL OAK DESIGNS

www.royaloakdesigns.co.uk

Bespoke High Quality Joinery

Hardwood kitchens
Doors
Windows
Gates
Staircases
Oak framed buildings
Summer houses
Conservatories
Gazebos

Customers are welcome to visit our sophisticated workshop in Lostwithiel to discuss their requirements and view projects being made

We don't have expensive showrooms to run so costs are kept to a minimum because we are the manufacturer

40 years experience of making beautiful hardwood creations

Please call Harry Cridland to discuss your bespoke joinery requirements

0800 074 6104

Trethill Barton Crafhole PL11 3BB

Est. 1972



Grantham

PIANO SERVICES Ltd

PLYMOUTH'S LEADING PIANO SPECIALISTS

**Large selection of new and used pianos
always in stock**

FULL WORKSHOP FACILITIES:

Piano Restoration

Stools

French Polishing

Pianos Bought

Restringing

Valuations

Part Exchange

Tuning & Repair

Complete restoration by skilled craftsmen
throughout Devon & Cornwall

Free Estimates • Easy Parking

Tel: 01822 855757

**WESTELLA HOUSE, DOUSLAND ROAD, YELVERTON
PL20 6BA Website: www.granthampianos.co.uk**

**Lucy Annetts
CLCM CMIT**

**Musical
Instrument
Repairs**



131 Cleeve Drive
Ivybridge
Devon
PL21 9DB

01752 892841

07885 833588

lamusicdevon@hotmail.com



Eventually, after an enriched return of the opening, Beethoven briefly lets the birds sing (overlapping each other): a nightingale (flute), quail (oboe) and cuckoo (clarinet).

The third movement (returning to F major) shows the expected lively 3/4 rhythm of a one-in-a-bar scherzo but applies it to a humorous evocation of clumsy, countrified music making. An oboe tune is accompanied by a seemingly inept bassoonist who appears to be restricted to three 'safe' notes. A central section changes to a rough dance-rhythm, before the scherzo returns, but there is a quickening and then an interruption . . .

. . . A trembling single note on cellos and double-basses indicates distant thunder and the full tempest eventually arrives. The key is now F minor, but as the storm abates there is a return to a happier F major, confirmed by a simple rising-scale on a solo flute . . .

. . . which passes straight into the 'thanksgiving' of the final movement. It begins with warmly-held chords over which the shepherd's call, or *ranz des Vaches*, is

heard from a solo clarinet, then solo horn, anticipating the 'true' principal theme of the movement which now rises from the violins. Beethoven dwells on the theme, expanding it with florid melody and hardly leaving it for a single bar. A muted horn gives a last echo of it as the symphony quietly closes.



**Fantasy Overture,
Romeo and Juliet
TCHAIKOVSKY
(1840-1893)**

Perhaps the most popular of all orchestral 'narratives', Tchaikovsky's 'Romeo and Juliet' did not immediately assume the form in which we now know it. After the first performance in 1870, the composer revised it, substituting a new opening at the urging of Balakirev, the older composer who had originally suggested the subject. In its revised version it was given in St Petersburg in 1872, and is substantially the version now known, though minor revisions were made later.

'Romeo and Juliet' is described as a 'fantasy-overture' – probably indicating its 'free' assembly of themes. It does not follow the strict form of a symphonic first movement, which so many composers had adopted for an overture. Here an introductory slow section precedes the principal fast section (from the beginning of the 'feuding' music) which progresses from minor to major. 'Overture' itself does not imply that it was intended for use in a theatrical performance of the play, but only that it is a substantial, single-movement work. The events of the play are not followed literally; the slow opening evokes





Business Consultancy
Interim Management
Non-Executive Directors

TAKE YOUR BUSINESS FROM GOOD TO GREAT

To find out more contact Colin Robson at First Venture Associates Ltd.
colin@firstventureassociates.co.uk

Helping ambitious businesses achieve rapid and sustainable growth
by providing tailored expert advice.

Colin Robson - Chartered Director & Executive Coach
M: 07968 483231 • T: 01392 770264 or 01395 277744/268528
Email: colin@firstventureassociates.co.uk
www.firstventureassociates.co.uk

"You never get a second chance to make a first impression"

Make your washroom a **positive customer experience** for your staff,
customers and visitors.



- Environmentally Friendly Water Management
- Discrete Hygienic Servicing
- Sleek Co-ordinated Ranges
- Movement or Smart Chip Activation
- Choice of Infused Fragrances
- Professional advice and support



Consult the experts at SW Hygiene; with over 4000
customers, the largest independent washroom
services company in the South West.

W: www.southwesthygiene.co.uk
T: 0800 018 4060
E: enquiries@southwesthygiene.co.uk





Friar Laurence (Romeo's confidant, who performs the ill-fated marriage) on the organ-like tones of clarinets and bassoons.

A further calm passage suggesting benediction (with sequences of arpeggio harp chords) changes to agitation and a new, swifter tempo. Jagged, angry music represents the feud of Montagues and Capulets. At length the tumult is quietened for the love-theme – at first on solo cor anglais against sparse accompaniment, then swelling into throbbing, full-orchestral expression.

A central section corresponding to symphonic development represents the conflicts and their fatal consequence. Friar Laurence's theme is involved in the tension. When the return of the love-theme is suggested, unrest continues beneath. But for an ecstatic moment the love-theme soars forth in its passionate full-orchestral form. A further destructive outbreak leads to catastrophe: a timpani-roll thunders out, and then quietsens. In slower tempo over a relentless bass note the tragedy is emphasized, with the harp arpeggio figures returning to offer a consolation as violins deliver a last, sad version of the love-theme.

with richly coloured orchestration, and was opposed to the more radical experiments in harmony and writing that were going on around him.

His ballet, 'Spartacus', the score of which was completed in 1954, deals with the slave rebellion led by the eponymous hero against Roman domination. The historical Spartacus himself was Thracian by birth, a shepherd who became a robber. He was taken prisoner and sold to a trainer of gladiators in Capua, but in 73 BC he escaped, with other prisoners, and led a rebellion during the course of which he defeated the Roman armies and caused devastation throughout Italy. He was eventually defeated by Crassus, a general well-known for his wealth, and, together with his followers, was eventually crucified.



Adagio from
Spartacus
KHACHATURIAN
(1903-1978)

Aram Khachaturian, was born into an Armenian family in Tbilisi, the capital of Georgia, and studied at the Moscow Conservatory, where he was a pupil of Prokofiev's friend and mentor, Nikolai Myaskovsky. Using regional elements from his Armenian roots, he wrote in a tonal idiom





Plymouth's own Symphony Orchestra has been central to the musical life of the city for 139 years, and continues to perform challenging music, ranging from the traditional to the contemporary.

In 1875 a local teacher of music, Dr Samuel Weekes, brought together a group of musician friends and founded what was then known as an Orchestral Society: their first concert was presented in the graceful Tea Rooms of Plymouth's old Royal Hotel. The renamed Plymouth Symphony Orchestra can claim to be one of the longest-established orchestras in the country, with an amazing record of continuity: the founding conductor was succeeded by his son; his grandson, John Weekes, was a vice-president until recently! The present conductor, Anne Kimber, is only the sixth in 139 years.

The members of the orchestra travel from as far afield as Tiverton and Wadebridge to attend weekly rehearsals, although none receive payment for playing in the orchestra.

In its choice of programmes the orchestra aims to achieve a balance between established

masterpieces and an adventurous selection of less familiar music. Among the contemporary pieces performed in recent years have been several specially commissioned from local composers, including Judy Whitlock, who leads the double bass section.

Many distinguished soloists have played concertos with the orchestra, including Nigel Kennedy, Peter Donohoe, the late Jack Brymer, Julian Lloyd Webber, Priya Mitchell, Anna Markland, Ralph Kirshbaum, Noriko Ogawa, Craig Ogden, Guy Johnston, Tasmin Little, Thomas Gould, Joanna MacGregor and BBC Young Musician of the Year, Jennifer Pike.

In addition to making appearances in Plymouth, an important feature of the orchestra's work is to present concerts in other centres which professional symphony orchestras rarely, if ever, visit, such as Liskeard, Totnes, Dartington, Christow and Buckland Abbey. But the purpose of Samuel Weekes in founding the orchestra has remained central to all its activities: to bring friends together once a week to make music.



Khachaturian arranged three orchestral suites from the ballet between 1955 and 1957, before the revision of the score for the Bolshoi in 1968. The expressively-moving 'Adagio of Spartacus and Phrygia', opens the second suite (1955), and achieved great popularity when it was used as the theme-tune for the BBC TV drama series, 'The Onedin Line', during the 1970s.



**Finlandia,
Op 26
SIBELIUS
(1865-1957)**

The first version of 'Finlandia' was written in 1899, but the work is today heard in the revision that the composer made in 1900. 'Finlandia' has had a dramatic career, closely tied in with Finnish history at the end of the nineteenth century. Intended by the composer as a reflection of the emotions of an exile returning to his native land, this stirring music owes its origin to the February Manifesto issued by the Russian government to abrogate the Diet and suppress free speech and press in Finland.

To raise funds to fight this tyrannical move, a group of Finnish patriots inaugurated a series of entertainments, for one of which Sibelius wrote a suite, 'Finland Awakes', in 1899 – the fourth movement was called 'Suomi', the Finnish name for Finland. After the performance, this fourth movement was divorced from the suite, rewritten, renamed 'Finlandia', and reintroduced on July 2, 1900, under the baton of Robert Kajanus, the most prominent Finnish composer before Sibelius, and an acclaimed exponent of the latter's music. This is the version

that has become world-famous. After that, through the years, 'Finlandia' became the musical voice of Finland, the expression of its aspirations and its spirit. The outside world came to identify it with Finnish idealism and its struggles for independence. Within Finland it did more, at the turn of the twentieth-century, to bring about Finnish freedom than any speech, pamphlet or published propaganda.

It is a vibrantly national piece of music, so much so that for a long time many believed that some of its melodies quoted folk sources. All the ingredients, however, are Sibelius's own. The stirring opening bars for the brass and the disturbed music that follows it immediately, all suggest the unrest of a proud people in the face of dark tyranny. There next comes a tender melody in the woodwind, almost like a supplication. A tonal storm erupts; the struggle for freedom has begun. Suddenly a melody, like a folk song, is heard in the woodwinds, sounding like a prayer for peace. This is the most famous melody in the score – indeed, probably the most famous Finnish melody ever written. The strings reply with another national theme, and the woodwind and strings proceed to alternate in a paean to freedom and truth. The composition grows climactically into a grandiose proclamation of the triumph of the people over the forces of oppression.

Programme Notes by Philip R Buttall
www.philiprbuttall.co.uk

Space to create at the



University of
St Mark & St John
Plymouth



Fantastic, green conferencing facilities located close to Derriford Hospital and Plymouth Science Park.

- Space for 20–400 delegates
- Conference, break out and meeting rooms
- Performance Theatre, rehearsal and workshop spaces
- iSpace for business: a two-room innovation suite
- On-site accommodation, restaurant, café & bar
- State-of-the-art Sports Centre

Contact Lesley Alcock on 01752 636700 Ext: 5641 or lalcock@marjon.ac.uk



**Happiness Learning Opportunity
Community Confidence Success**

Senior School 01752 505100
mail@plymouthcollege.com

Preparatory School 01752 201352
prepschool@plymouthcollege.com



www.plymouthcollege.com

Charity No: 1105544 Company No: 05189426



**Plymouth
Symphony
Orchestra**

If you would like to
advertise in the next
PSO programme, please
contact Margaret:

Tel: 01579 348999
msampson2000@yahoo.com

**PLEASE SUPPORT
PLYMOUTH'S ONLY
SYMPHONY ORCHESTRA**



Mannamead News



**PSO
TICKET
SALES**

**5 Egguckland Road
Plymouth PL3 5HF
T: 01752 661451**

T.C.E. O'Gallagher M.R. Pharm.S. PHARMACY

**91 Church Road
Plymstock**

Tel: 402246

Mon - Fri

9.00 to 12.45 & 2.00 to 6.30

Sat

9.00 to 1.00

Services provided:

*NHS & Private Prescriptions
Prescription Collection Service
Oxygen, Ostomy, Hosiery, Trusses,
Pregnancy Testing, Incontinence &
Special Diets*

THE EIGHTIETH
SYMPHONY CONCERT
by the
PLYMOUTH ORCHESTRAL SOCIETY
FOUNDED 1875



Solo Pianoforte:
PHYLLIS SELICK

CENTRAL HALL, PLYMOUTH
WEDNESDAY, NOVEMBER 27th, 1957, at 7.30 p.m.

PROGRAMME — SIXPENCE

PLYMOUTH ORCHESTRAL SOCIETY
FOUNDED 1875

Solo Horn:
DENNIS BRAIN

CENTRAL HALL, PLYMOUTH

WEDNESDAY, MARCH 27th, 1957, at 7.30 p.m.

Horn concerto proves highlight of concert

By our Music Critic

ONE of the most delightful musical treats experienced in Plymouth for a long time was provided by the celebrated horn player Dennis Brain, when he played Mozart's Concerto No. 4 in E Flat for horn and orchestra at Plymouth Orchestral Society's Central Hall concert last night.

Son of the famous Aubrey Brain, the finest horn player of his day, Dennis Brain proved an apt pupil of his father, and his rendering of the solo part of this concerto was an example of rare artistry.

Mozart seemed to write a concerto for every conceivable instrument.

TONAL CLARITY

The horn is one of the heavier types and the composer, with his usual uncanny musical perception, knew exactly how to produce music for this instrument which would flow with the same easy fluency that characterises all his writing.

The horn concertos are no exception. Their interpretation requires the utmost delicacy and technical accomplishment, and Mr. Brain tackled this lovely work with a skill and musicianship that was astonishing in its freshness and tonal clarity.

Each note was produced with admirable precision, and the beautiful fluidity of which the horn is capable was captured to its fullest extent.

The subtleties of the music were evoked without blemish, and the result was a performance of impressive proportions.

TRIUMPH

Mr. Brain was given splendid support from the orchestra, which seemed to sense the importance of the occasion with commendable insight, Mr. Aubrey Pryor having coaxed his forces to concert pitch.

For the orchestra generally, the whole concert was something of a triumph.

The playing throughout had the hallmark of quality, and apart from some untidy finishing and timorous leads—so rare as to be negligible—each item was presented in a most professional manner.

Opening with a vigorous performance of Cimarosa's Overture, "The Secret Marriage," there followed the suite "Amaryllis" with music arranged from Handel by Sir Thomas Beecham.



President:
The Lord Mayor

Vice President:
Nigel Amherst

Chairman:
Christopher Zealley

Vice Chairman:
Ivan Sidgreaves

Musical Director:
Anne Kimber

Leader:
Catherine Smith

Treasurer:
Ivan Sidgreaves

Secretary:
Denise Hasshill

**Secretary,
Friends of the PSO:**
Robert Kellagher

Publicity Officer:
Emma Batley

Membership Secretary:
Denise Bowden

Social Secretary:
Christine Harvey

Concert Manager:
Mike Willmott

Committee:
Lucy Annetts, Ben Dawson
Alicia Stolliday,
Matthew Watkinson

Librarians:
Roger Waterfield,
Pam Pinder

LIFETIME PATRONS OF THE PLYMOUTH SYMPHONY ORCHESTRA

Mrs H Fitch
Ms M Goldsbrough
Mrs M Griffiths

Mrs E Harrison
Mrs J Kellagher

Mrs B M Matthews-Joyce
Mr B A Stalley

SUBSCRIBER

Ms J Lucas

FRIENDS OF THE PLYMOUTH SYMPHONY ORCHESTRA FOR THE SEASON 2016-2017

Mr V Carpenter

Mrs E Clamp

Mr M J Clark

Mr M J W Gage

Mr & Mrs M R Gray

Ms B Grigg

Mr T Grigg

Mrs Y De Gruchy

Mr A Jeffs

Mr G Jennings

Mr & Mrs Percival

Mrs P J Smith

Mrs Y Smith

Mr S Turner

Mrs R Turner

Mrs J Whitlock



The expenses of an orchestra continue to grow and as a registered charity we rely on our supporters to help us continue to share our pride in Plymouth's Symphony Orchestra, established in 1875.

There are three ways in which you can help to support the orchestra:

Become a Friend

Annual donation of a minimum £30.

Your benefits:

We invite you to our party each March, list your names in every concert programme and send a Plymouth Symphony Orchestra newsletter to you three times a year.

Become a Subscriber

Annual donation of a minimum of £150.

Your benefits:

All of the above plus two £15 tickets and a concert programme for each of our Plymouth concerts (three per annum).

Become a Lifetime Patron

Donation of £500 or more.

You will become a Lifetime Patron of the orchestra with all of the benefits of being a Friend, for your lifetime.

To find out more about supporting the orchestra, please contact:

Rob Kellagher on 07845 428562 or email rkellagher@btinternet.com, or contact us via our website.

DISCOUNTED TICKETS

You can purchase tickets at a 25% discount when buying in advance for three concerts and 15% discount when buying for two concerts.

If you would like more information on discounts, or would like to book your tickets, please contact Denise Hasshill on 01579 342955, or email michaelhasshill@btinternet.com.

PSO



SPONSORS

Plymouth Symphony Orchestra

founded 1875

Registered Charity No. 286656



find us on facebook

with many thanks to our sponsors:



University of
St Mark & St John
Plymouth



Programme Design: Stuart@i4-Creative.co.uk

www.plymouthsymphony.co.uk for next concert details...

Plymouth Symphony Orchestra

presents

Prince Igor Overture - Borodin

Adagio - Albinoni

Rhapsody on a Theme of Paganini - Rachmaninov

Soloist: Alexander Ullman

Symphony No.2 - Brahms



Wednesday 22nd November
Plymouth Guildhall, 7.30pm

Sponsored by



www.plymouthsymphony.co.uk