

Plymouth Symphony Orchestra



Programme

Conductor
Anne Kimber

Leader
Dawn Ashby

Wednesday 22nd November 2017
Plymouth Guildhall, 7.30pm



LIFE'S TOO SHORT TO WEAR A BORING CAR



Representative Example

Fiat 500 Pop 1.2 69hp			
On the Road Price:	£11,615.00	Optional Final Payment (includes £10 fee):	£3,722.00
Fiat Deposit Contribution:	£1,375.00	Total Amount Payable by Customer:	£12,351.00
Customer Deposit:	£500.00	Duration of Contract:	48 months
Amount of Credit:	£9,624.00	Rate of Interest (fixed):	3.56%
47 Monthly Payments:	£149.00	3.6% APR Representative	



SPRING/SUMMER COLLECTION

Vospers

**PLYMOUTH, MARSH MILLS RETAIL PARK, LONGBRIDGE ROAD,
PL6 8AY TEL: 01752 636363 WWW.VOSPERS.COM**

Fiat. The car brand with the lowest average CO₂ emissions in Europe*. Fuel consumption figures for the Fiat 500 in mpg (l/100km): Urban 42.2 (6.7); Extra Urban 65.7 (4.3); Combined 54.3 (5.2). CO₂ emissions 120 g/km.

Terms & Conditions apply. Whilst stocks last. Retail customers only. Not available in conjunction with any other offer. With Fiat i-Deal you have the option to return the vehicle and not pay the final payment, subject to the vehicle not having exceeded an agreed annual mileage (a charge of 6p per mile for exceeding 6,000 miles per annum for the 500) and being in good condition. Offer subject to status. A guarantee or indemnity may be required. Fiat Financial Services, PO Box 108, Leeds LS27 0WU. Offer starts 01/10/2017 and expires 31/12/2017, cars must be registered by this date. Prices correct at time of printing and based on MY17 models. Offer may be varied and withdrawn at any time. Subject to availability. Offer may be withdrawn at any time without notice. *Source: JATO Dynamics. Based on volume-weighted average CO₂ emissions (g/km) of the best selling brands in Europe, full year 2011. Vospers, Marsh Mills Retail Park, Plymouth PL6 8AY. We work with a number of creditors to provide finance to our customers, including Fiat Financial Services. Calls to Vospers may be recorded for training purposes. Family/Staff/Motability are excluded retail sales only.

**3 YEARS' WARRANTY
& ROADSIDE
ASSISTANCE**

FCA AUTOMOTIVE SERVICES
United Kingdom



PROGRAMME

Conductor
Anne Kimber

Leader
Dawn Ashby

Prince Igor Overture - Borodin

Adagio in G minor - Albinoni

Rhapsody on a Theme of Paganini - Rachmaninov
Soloist: Alexander Ullman

INTERVAL

Symphony No.2 - Brahms



Sponsored by
University of
St Mark & St John
Plymouth

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



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 has been a mentor for the renowned 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.





Soloist
Alexander Ullman



'..Ullman gave a towering performance.... as intelligently aware of the work's intricate architecture as he was dazzling in execution....'

Nottingham Post / Royal
Concert Hall / November
2016

'He heard the score with immense clarity and vision, and brought it to life as if the composer were watching over his shoulder....'

Huffington Post / Montréal
Symphony Orchestra / June
2014

Born in 1991 in London, Alexander Ullman studied at the Purcell School, the Curtis Institute of Music in Philadelphia, and the Royal College of Music, completing his Artist Diploma as the Benjamin Britten Piano Fellow in 2017 (awarded by The Philip Loubser Foundation).

In 2011 Alexander won 1st Prize at the Liszt Competition in Budapest. He was selected for representation by Young Classical Artists Trust (YCAT) in 2014.

Over the last year Alexander has returned to Wigmore Hall, given recitals in Perth Concert Hall, the Nottingham and SJE Arts Oxford International Piano series, and made his debut with the Royal Philharmonic Orchestra and Manchester Camerata. Further afield he undertook tours of Argentina, Columbia and China and took part in the Chopin Festival in Majorca. In 2018 he records his first CD of Russian ballet music for Rubicon.

Alexander has given concerts across Europe, Asia and America, highlights including recitals at the Leipzig Gewandhaus, Festspiele Mecklenburg-Vorpommern, Louisiana Museum of Modern Art (Copenhagen), Archive Nationales (Paris), Auditorio de la Diputación de Alicante, Shanghai Oriental Arts Centre, Beijing NCPA and La Jolla Arts Festival (California). He continues to give recitals throughout the UK, and has collaborated with the Dover Quartet and cellist Michael Petrov.

As a soloist Alexander has appeared with the Montréal Symphony Orchestra, Philadelphia Orchestra at the Mann Centre, the New Jersey and Fort Worth Symphony Orchestras, the Oxford Philharmonic, Southbank Sinfonia, Orchestra Filarmonica Marchigiana, Cardiff Philharmonic, Danubia and Budapest Radio Orchestras. He has been broadcast by BBC Radio 3, Radio France and MDR Classic.

During his studies Alexander won numerous awards including 1st Prize at the Lagny-sur-Marne International Competition (2013), the Tunbridge Wells International Young Concert Artists Competition (2012), and 2nd Prize at the Isidor Bajic Memorial International Competition (2014). His teachers have included William Fong, Leon Fleisher, Ignat Solzhenitsyn, Robert McDonald, Dmitri Alexeev, Ian Jones and Elisso Virsaladze.



Leader
Dawn Ashby



Dawn has been playing with the PSO for over 20 years, originally at the back of the second violins and gradually working her way towards the front of the first violins.

She began learning the violin at the age of 8, after being offered lessons in primary school, and took full advantage of the many musical opportunities offered to her throughout her school career, culminating in membership of the Leicestershire Schools Symphony and Chamber Orchestras. Dawn chose not to pursue a full-time career in music, but after graduating from Plymouth with a degree in Environmental Science, continued to study the violin with Hans Kassier for over 15 years.

She has attempted to play many other stringed instruments, and even learnt the harp in school in order to escape hockey lessons, but has always wanted to play the cello. So during one late night eBay shopping trip she bought a viola, so she could learn the Elgar Cello concerto (arranged for viola by Tertis) without the need for cello technique! So, watch out cellists, if the PSO ever plays the Elgar, Dawn will be vying with you to play the solo part in rehearsals!

Dawn has led several local orchestras including the University of Plymouth Orchestra and South West Sinfonietta, where she played with several eminent soloists (including Craig Ogden, Natalie Klein and Julian Lloyd Webber) and performs regularly with several orchestral and chamber ensembles throughout the southwest.

She now shares the leadership of the PSO with two other members of the orchestra and will be found leading the viola section when not playing the violin.



Overture, Prince Igor Borodin (1833-1887)



Borodin was the illegitimate son of a minor Russian prince, and was well educated by his mother. He trained as a doctor and chemist and even founded a medical school for women, which he considered his greatest achievement, but posterity remembers him as a composer. His supreme musical accomplishment is his opera Prince Igor, which he worked on for 18 years, from 1869 until his death in 1887.

Borodin played the Prince Igor overture on the piano for his friends Rimsky-Korsakov and Glazunov, but by the time of his death the overture had yet to be fully orchestrated, leaving the pair to do this for at least about half of the score in order to bring it to production in St Petersburg in 1890. It was reported that Glazunov took to completing its orchestration from memory, utilizing his rare gift of eidetic memory – a highly-developed form of the photographic variety – to such a degree that the overture, as recorded by Glazunov, is still essentially Borodin's own.

Like so many Russian operas of its century it is strongly nationalist in feeling, and is based on the medieval Russian epic 'The Lay of Igor's Campaign'. Suggested to the composer by critic Vladimir Stasov, it is set in the twelfth century, when Prince Igor went to war against the Polovtsians, an Asian people speaking a Turkic language. The overture is a neat sonata-allegro movement that begins with a slow introduction in the minor key in the strings and winds. It is interrupted with glorious fanfares in the brass, leading to a bold Russian theme in the major, the particularly exciting brass scoring being, in fact, a real feature of the work throughout. Three easily-discernible melodies are heard during the exposition and which all appear in the opera itself. The fanfares mentioned above emanate from the Polovtsian scene, with other music coming from the duet between Igor and his wife Yaroslavna,

the hero's patriotic aria when he is held in captivity, and the theme of Konchakovna, the quasi-oriental melody first played on the clarinet. A fragmented but substantial development leads to a recapitulation of all the earlier themes and then a coda, rounding off one of the masterpieces of small-scale orchestral music from the late nineteenth century.

Adagio in G minor Tomaso Giovanni Albinoni (1671-1751)



Albinoni's Adagio has become one of the most iconic of musical backdrops, utilized in innumerable films, television programs and video games. But its story is much more complicated than that, and arguably ranks as one of the biggest frauds in music history.

The eldest son of a wealthy paper merchant, Tomaso Giovanni Albinoni was born in Venice in 1671. Showing an early proficiency as a singer and violinist, the young Tomaso eventually turned his talents to composition, producing both his first opera and instrumental music collection in 1694. Upon his father's passing in 1709, Albinoni – who referred to himself as a 'Dilettante Veneto' – was able to become a full-time musician and composer, producing both operas and instrumental works until his death in 1751. As his operas were never published, Albinoni was mostly revered for his ninety-nine sonatas, fifty-nine concertos and nine sinfonias, which were, at the time, compared favourably to those by his contemporaries Corelli and Vivaldi.

Following his passing, much of Albinoni's unpublished music made its way to the Saxon State Library in Dresden, where it was preserved before being all but completely destroyed in the Allied bombing raids of winter 1945. That same year, Milanese musicologist Remo Giazotto set out to write a biography of Albinoni and catalogue his remaining works, using what was left in the Dresden archives. Giazotto published his book, 'Musico di Violino Dilettante Veneto', soon after,

***First Violins***

Dawn Ashby
Catherine Smith
Jessie Welbourn
Margaret Sampson
Sandra Sutton
Sharon Evans
Melanie Scullion
Christine Harvey
Andy Clarkson
Jonathan Stromberg
Eva Axelby
Madeleine Vickers

Second Violins

Dave Adams
Alan Thomas
Maggie Willmott
Pam Pinder
Lorna Groves
Gill Healey
Lyndsey Pengelly
Neville Devonport
Stephen Macro
Doris Hildick
Vanessa Tyler

Violas

Petra Stephenson
Roger Waterfield
Catherine Smart
Rosalind Turner
Colin McKay
Rob Kellagher

Cellos

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

Double Basses

Judy Whitlock
Andy Tunbridge

Flutes

Emma Jose
Lucy Annetts

Piccolo

Cathy Quinlan

Oboes

Carolyn Haynes
Tracy Senior

Clarinets

Patrick Saunders
Hannah Epps

Bassoons

Ben Morrow
Helen Simmonds

Horns

Sue Durant
Simon Keates
Debby Cotton
Catherine Garland

Trumpets

Ben Dawson
Bruce Fox
Ivan Sidgreaves

Trombones

Mark Trewin
Andrew Oldfield
Frank Robinson

Tuba

Matthew Watkinson

Timpani

Michelle Hiley

Percussion

Noelle Boucherat
Mark Hambly

Organ

Paul Foster

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



and, to all intents and purposes, that would likely have been the last most outside classical circles heard of both subject and biographer. However, four years later Giazotto re-emerged, claiming he had recovered a piece of unpublished Albinoni from the Saxon State Library: a fragment of a manuscript, likely from the slow movement of a trio sonata or sonata da chiesa in G minor, possibly as part of his Op. 4 set (1708), which consisted of only the basso continuo, and six bars of melody.

Giazotto asserted he had completed Albinoni's single movement in tribute, copywriting and publishing it in 1958 under his own name with the mellifluous title 'Adagio in G Minor for Strings and Organ on Two Thematic Ideas and on a Figured Bass by Tomaso Albinoni'. Distinct for its descending baseline and earworm-inducing melody, it was quick to gain favour with baroque-inclined pop musicians and film-music supervisors, who were attracted to the simple melodic line and minor key gravitas. First appearing as the main theme for Alain Resnais's 1961 film 'L'année dernière à Marienbad', the Adagio became a mainstay in popular culture, popping up in a variety of popular and varied films, commercials and television programs. Many commentators have suggested that the piece is Giazotto's own composition but, recently, the existence of a bass-line score (with the Dresden library's stamp) was confirmed. Irrespective, the poignant melody of this piece, with its hauntingly beautiful outline has still taken on a life of its own, regardless of its musical provenance.

Rhapsody on a Theme of Paganini, Op 43 Rachmaninov (1873-1943)



Nicolò Paganini (1782-1840) has preoccupied musicians for over two centuries. With his gaunt and emaciated figure cloaked in priestly black, he performed feats of violin sorcery, simply unthought-of until he burst upon the European concert scene at the start of the nineteenth century. Not only were his virtuoso pyrotechnics unsurpassed, but his performance of even simple melodies was of such purity and sweetness that it moved his audiences to tears. Given all this, he was seen as almost superhuman, and perhaps this was to some degree responsible for rumours suggesting he did have special powers, indeed powers not of this earth. In fact this was largely fostered and spread by the composer himself, but did make for some fantastic PR both at the time, and subsequently.

Like most virtuoso instrumentalists of the nineteenth century, Paganini composed much of his own music. Notable among his output are the Caprices for Unaccompanied Violin, works so difficult that even today they are really accessible only to the finest exponents around. The last of the Caprices, No. 24 in A minor, served as the basis for compositions by Schumann, Liszt, Brahms, and others, and was also the inspiration for Rachmaninov's Rhapsody on a Theme of Paganini – a series of variations on this theme, which is characterized as much by its recurrent rhythm (five short notes followed by a longer one) as by its melody. Taking his cue from the Paganini legend, Rachmaninov combined another melody with that of the demonic violinist, the Dies irae (Day of Wrath) from the Requiem Mass for the Dead. This ancient chant had long been connected not only with the Roman Catholic Church service, but also with musical works containing some diabolical element, such as Berlioz's Witches' Sabbath from his Symphonie fantastique, Liszt's Totentanz (Dance of Death), Saint-Saëns's Danse macabre, and Rachmaninov himself in his earlier Isle of the Dead.



01208 831777



STOCKDALE ASSET MANAGEMENT
WEALTH MANAGERS
www.stockdaleasset.com



STOCKDALE ACCOUNTANTS
www.stockdaleaccountants.com



STOCKDALE & CO
INDEPENDENT FINANCIAL ADVISERS
www.stockdale-co.com



**Ringlinglow
Rocking
Horse Co. Ltd**



Sales, restoration and kits
www.dapplegrey.co.uk

Torpoint
0800 074 6104



The Rhapsody, a brilliant showpiece for virtuoso pianist, is a set of twenty-four variations, and begins with a brief, eight-bar introduction, a skeletal outline of the melody, reminiscent of the pizzicato opening of the finale of Beethoven's 'Eroica' Symphony, before the theme itself is stated by unison violins, with the piano now swapping to reinforce the melodic contours. The title 'Rhapsody' might lead listeners to expect great freedom in the treatment of Paganini's theme, but here Rachmaninov, somewhat ironically, fashions the most classically-shaped of all his compositions. Each variation is complete in itself, and has a clearly-marked, and unmistakeable link back to the original. True, the treatment as a whole becomes freer as the work progresses, but that is entirely consonant with classical practice. The first six variations maintain strict tempo, stay in the same key (A minor) as Paganini's caprice, and even hint at Paganini's own set of variations. The first major change in character comes with the seventh variation, in which Rachmaninov introduces the Dies irae plainchant as a second theme, heard first in sustained chords in the piano against thematic segments in bassoon and cellos. It will go on to play a substantial role in the score, perhaps as Rachmaninov alludes to the albeit contrived and exaggerated tales of Paganini's supposed demonic connections.

Through the tenth variation, the music stays firmly in Paganini's home key of A minor. But the eleventh variation, which functions as a kind of reflective solo cadenza with a mysterious accompaniment, leads off to a new key and the beginning of a middle section in which the tonality is freer. The most famous variation, of course, is the eighteenth, in the lushly romantic key of D flat major. On first hearing, this sounds as if Rachmaninoff had decided to cast Paganini to the winds, seeking instead the kind of rich Russian melody that had made his Second and Third Piano Concertos so popular – and yet this theme, in the composer's most eminently popular style, is derived from Paganini's by the simple device of turning its notes upside-down, playing them more slowly, and incorporating a heightened sense of emotion. The result is an outpouring of lyric melody that soars climactically and then dies gently away.

The remaining five variations return to the home key for a suitable Paganini-like 'finale' of great brilliance, then turning to hints of the satanic, with a dark march erupting in a piano cadenza and a variation (No. 23) in which the soloist begins in the unlikely key of A flat. But the orchestra promptly takes matters into its own hands by jerking the soloist up to A and continuing into the last variation, with a kaleidoscopic outburst of fireworks and a final reference in the brass to the Dies irae. Then, just as Rachmaninov seems to be building to his mightiest declamation yet, the work ends with the wittiest touch of all – one quiet, and almost cheekily final nod in the direction of Signore Paganini.





**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

Lucy Annetts CLCM CMIT



Musical Instrument Repairs

131 Cleeve Drive
Ivybridge
Devon
PL21 9DB

01752 892841
07885 833588
lamusicdevon@hotmail.com

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**

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

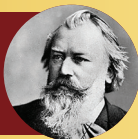
9.00 to 1.00

Services provided:

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



Symphony No 2 in D, Op 73
Brahms
(1833-1897)



Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

Brahms's symphonies, a series which he delayed launching until he was over forty, are 'classical' in the context of his time. They inherit the structures and melody-types bequeathed by Beethoven, and they move cautiously forward from Beethoven's and Schubert's harmonies, not making the big jump into chromatic language with Liszt and Wagner. The Beethoven legacy may not have been without its burden. When challenged on the resemblance of the main theme of the finale of his first symphony to the 'Joy' theme of the finale of Beethoven's Ninth, Brahms is said to have replied: 'Any ass can see that!' Brahms's symphonies do, however, avoid the Viennese minuet or its successor, the scherzo in 3/4 time, seeking some other light contrast to set between the slow second movement and weighty finale.

After delaying until his mid-career to launch his first symphony, Brahms was sufficiently confident to begin writing his second immediately after. On 30 December 1877 it received its successful first performance, under Hans Richter's baton in Vienna. Away from the gravity and portentousness of his First Symphony, this is a sunny work and there has even been the suggestion that it represents 'Brahms's Pastoral symphony'. A tuba is added to the orchestral force required for the previous symphony.

The first movement opens with a three-note phrase on cellos and double-basses, D-C sharp-D, which appears merely introductory but in fact gives a pointer to much of what happens later in this close-packed music. A 'Romantic' horn-call follows as the principal theme, and later a tune emerges in F sharp minor for violas and cellos in thirds, a special warmth of tone being felt from the fact that

the cellos take the upper line. Density of texture and continuity of flow are achieved within a sonata-form frame, with an unmistakable feeling of repose at the coda in the smooth singing of horns and strings.

A subtle first movement is followed by an equally subtle second (in B major), begun by a slow, outpouring theme on the cellos. A later theme in lighter vein with syncopated accents moves on into a more stormy section, and finally a variant of the first part returns.

Not called a scherzo, the third movement in G major is nevertheless light, melodious and rhythmically engaging. A graceful section in 3/4 time (oboe solo, with a notable pizzicato accompaniment for the cellos) is succeeded by a contrasting section (trio) in 2/4. The first section, varied, returns and is followed now by a different trio in 3/8 and then by yet another return. But in all these sections a permutation of the same musical germ may be found.

A sonata-form structure makes a powerful finale for the symphony, starting sotto voce on strings alone with a theme which uncurls towards mighty deeds, followed by a broader second subject. In the development Brahms indulges in the most dextrous contrapuntal tricks: themes are inverted, combined, or shaped anew. All these feats of inspired craftsmanship, never artificially contrived, lead to the recapitulation and to the intensely dramatic and wonderfully effective coda. With his well-honed and notorious sense of cutting irony, Brahms wrote to Eduard Hanslick, the eminent critic: 'So many melodies fly about, one must be careful not to tread on them'.

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 External Bookings on 01752 636700

"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





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

Mannamead News



**PSO
TICKET
SALES**

5 Egguckland Road
Plymouth PL3 5HF
T: 01752 661451



**Plymouth
Symphony
Orchestra**

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

Tel: 01579 348999
msampson200@yahoo.com

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



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.



President:
The Lord Mayor

Vice President:
Nigel Amherst

Chairman:
Christopher Zealley

Vice Chairman:
Ivan Sidgreaves

Musical Director:
Anne Kimber

Leader:
Dawn Ashby

Treasurer:
Ivan Sidgreaves

Secretary:
Denise Hasshell

**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: i4-Creative.co.uk

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

Plymouth Symphony Orchestra



Soloist
Benjamin Baker

Wednesday 14th March 2018
Plymouth Guildhall, 7.30pm

Ride of the Valkyries - Wagner

Sadko - Rimsky-Korsakov

Things to Come - Bliss

Introduction and Rondo Capriccioso - Saint-Saens

Fratres - Arvo Part

Swan Lake Suite (excerpts) - Tchaikovsky



www.plymouthsymphony.co.uk

Next concert