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# PROGRAMME

**Conductor**  
**Anne Kimber**

**Leader**  
**Cath Smith**

**Fanfare for the Common Man**  
*Copland*

**Symphonic Dances from West Side Story**  
*Bernstein*

**Rhapsody in Blue** (*Plymouth concert only*)  
*Gershwin*    *Soloist – Joanna MacGregor CBE*

INTERVAL

**Symphony No.9 'From the New World'**  
*Dvořák*



Mayflower 400 is the commemoration programme marking 400 years since the sailing of the Mayflower to North America, and a defining moment in the shared history of Britain, the US, the Netherlands and Wampanoag nations. The commemoration is a programme of heritage and culture, with events that reflect on cultural links between these nations, and as such is pleased to support this concert of American and American-inspired symphonic works.



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 over 140 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.

Leader  
Cath 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.'





Soloist  
Joanna MacGregor CBE



Photograph: Pal Hansen

Joanna MacGregor CBE is one of the world's most innovative musicians. As a solo pianist she has appeared with the world's leading orchestras, performing in over eighty countries, with eminent conductors Pierre Boulez, Colin Davis, Valery Gergiev, Simon Rattle and Michael Tilson Thomas. Joanna has premiered many landmark works - from Harrison Birtwistle to John Adams and James MacMillan - and is a regular broadcaster, making numerous appearances at the BBC Proms.

Joanna is Head of Piano at the Royal Academy of Music and runs two annual piano festivals for young musicians. She has been the Artistic Director of Dartington International Summer School and Festival, of Bath International Festival, and Deloitte Ignite at the Royal Opera House. She has released over forty solo recordings - many of them on her own award-winning record label SoundCircus - ranging from Chopin and Piazzolla to Bach, Schnittke and John Cage. Her collaborative projects encompass jazz, film, visual art, contemporary dance and electronica.

Since 2015 she has chaired the Paul Hamlyn Composers Awards, and was a 2019 Booker Prize Judge. Joanna has just been appointed Principal Conductor and Music Director of Brighton Philharmonic, as it approaches its centenary.

*MacGregor seems incapable of giving performances that are not at once extremely intelligent and entertaining.*

The Sunday Times

*Joanna MacGregor's career is practically built on a reinvention of the star virtuoso tradition...*

*MacGregor's verve, energy and astounding technique are always at the service of the music.*

BBC Classical Review



Photograph: Pal Hansen

**First Violins**

Catherine Smith  
Nathan Broomhead  
Sandra Sutton  
Jo Sells  
Rebecca Hewlins  
Heather Sadler  
Paul Stephenson  
Alan Thomas  
Dawn Ashby  
Margaret Sampson  
Jonathan Stromberg  
John Ollier

**Second Violins**

Dave Adams  
Neville Devonport  
Maggie Willmott  
Pam Pinder  
Lyndsey Pengelly  
Hannah Gregson  
Andy Clarkson  
Lorna Groves  
Gill Healy  
Paul Parsons  
Kate Wheeler  
Vanessa Tyler  
Stephen Macro

**Violas**

Petra Stephenson  
Rob Kellagher  
Lindsay Endean  
Colin McKay  
Cathy Smart  
Rosalind Turner  
Freya Morrisey  
Roger Waterfield

**Cellos**

Susanna Campbell  
Alicia Stolliday (Wednesday)  
Debbie McMurrin  
Celina Cox  
Diana Darwall  
Kate Whyman  
Jane Spence  
Ian Tunbridge  
Denise Hasshill  
Richard Toll

**Double Basses**

Judy Whitlock  
Andy Tunbridge  
Mark Perry

**Flutes**

Michael Wood  
Lucy Annetts

**Piccolo**

Cathy Quinlan

**Oboes**

Carolyn Haynes  
Tracy Senior

**Cor Anglais**

Becka McClaughry

**Clarinets**

Patrick Saunders  
Hannah Epps

**Bass Clarinet**

Barry Parsons

**Saxophones**

Roger Waterfield  
Rachel Strange  
Cathy Quinlan

**Bassoons**

Helen Simmonds  
Gemma Hayes

**Horns**

Jaqueline Kershaw  
Simon Keates  
Debby Cotton  
Catherine Garland

**Trumpets**

Ben Dawson  
Lee Clayson  
Bruce Fox  
Ivan Sidgreaves

**Trombones**

Trevor Kirkin  
Andrew Oldfield  
Frank Robinson

**Tuba**

Matthew Watkinson

**Timpani**

Michelle Hiley

**Percussion**

Paul Hiley  
Noelle Boucherat  
Dan Francis

**Piano**

Gary Hawkins

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



### **Fanfare for the Common Man** **COPLAND (1900 – 1990)**



The emergence of American music into the international orchestral repertoire dates from the period between the two World Wars, and Aaron Copland was one of its major figures. Like Virgil Thomson, four years his senior, Copland studied in Paris with Nadia Boulanger. Returning to his native New York, he became known not only as a composer for the stage, film and concert-hall, but also as pianist, lecturer, organizer, and spokesperson on behalf of his fellow American composers. Three ballets – ‘Billy the Kid’, ‘Rodeo’, and ‘Appalachian Spring’ – additionally gave him the opportunity to tap the resources of American folk-music.

By 1942, the United States had been drawn into the Second World War. The disaster of Pearl Harbor on 7 December 1941, followed by Hitler’s declaration of war on America brought about an immediate heightening of national consciousness. The ‘Lincoln Portrait’ and ‘Fanfare for the Common Man’ were part of Copland’s response to the surge of patriotic fervour, and further established him as a major musical voice of the nation.

For performance during the 1942-43 season of the Cincinnati Symphony Orchestra, Eugene Goossens commissioned ten American composers to write patriotic fanfares. The composers included Henry Cowell, Paul Creston, Howard Hanson, Walter Piston, Deems Taylor, Virgil Thomson, and Bernard Wagenaar. Copland composed his ‘Fanfare for the Common Man’ for brass and percussion, later using it as the introduction to the finale of his Third Symphony.

### **Symphonic Dances from** **‘West Side Story’** **BERNSTEIN (1918 – 1990)**



‘West Side Story’ is undoubtedly Bernstein’s most widely-recognized and celebrated contribution as a composer. The musical, completed in 1957, was another fruitful collaboration between Bernstein and Jerome Robbins as well as Stephen Sondheim’s Broadway debut as a lyricist. The most popular of many updates of Shakespeare’s ‘Romeo and Juliet’, ‘West Side Story’ is set in New York City in the 1950s and tells the story of an ill-fated romance between Tony and Maria, members of two rival gangs – the Sharks, originally from Puerto Rico, and the indigenous American Jets. The complex American, and historically-relevant topics addressed in the musical were perfectly suited to Bernstein’s compositional eclecticism – he incorporated a diverse array of sounds spanning classical, folk, rock, jazz, and Broadway-derived styles. ‘West Side Story’ was an immediate and unqualified success, its first production running for over 700 performances before going on tour, with its subsequent London production lasting even longer than that. The musical was adapted for film in 1961, and went on to pick up ten Academy Awards – the most ever won by a musical film.

Despite its diverse musical influences, the score of ‘West Side Story’ is crafted around a single central interval: a ‘tritone’, often shown as the augmented fourth of ‘C’ rising to ‘F sharp’. Melodically prominent in the ‘Prologue’, ‘Something’s Coming’, ‘Maria’, ‘Cool’, and the orchestral ‘Rumble’ material, this distinctive intervallic theme is also present harmonically and contrapuntally in other sections of the work – for instance in the opening harmonies of ‘Tonight’ and as the countermelody in ‘One



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Hand, One Heart'. Interestingly, one of the few instances where the tritone is not included is in the dream scene, as Maria dreams of a better world, at the climax of the second act.

The 'Symphonic Dances from 'West Side Story', which Bernstein compiled and orchestrated in 1961, have become almost as well-known and widely-performed as the musical's original score. The work's eight 'dances': Prologue – Somewhere – Scherzo – Mambo – Cha-Cha – Meeting Scene – Cool – Fugue – Rumble – and Finale, are performed without pause, seamlessly moving from one section to the next.



**Rhapsody in Blue**  
**GERSHWIN (1898 – 1937)**  
 (Plymouth concert only)



George Gershwin, born Jacob Gershwitz to Russian immigrant parents in Brooklyn, was deflected from street games in down-town Manhattan into music by the family purchase of a piano in 1910. Four years later he had left school to earn a living as a pianist and 'song-plugger' in Tin Pan Alley, before long contributing his own songs with growing success. With some tuition in the various techniques of composition he turned his attention, at the same time, to music of a less-immediate commercial appeal. His principal contemporary reputation, however, rested largely on the songs he wrote for Broadway with his brother Ira Gershwin, both aspects of his career coming together in his opera *Porgy and Bess*, which he started writing when he was at the height of his commercial fame, in 1934.

It was ten years earlier that Gershwin had responded to a commission from Paul Whiteman, an exponent of symphonic jazz, for a concerto for piano and jazz band. The result was 'Rhapsody in Blue', a work that represents a step in the American search for a musical identity, and was orchestrated for Gershwin by Whiteman's arranger Ferde Grofé. Whiteman himself had enjoyed an earlier career as a violist in major American orchestras in Denver and San Francisco, before becoming one of the best known of the post-War band-leaders. Gershwin did, however, produce a fully-fledged three-movement piano concerto the following year in 1925.

The imitations of vocalized 'blue' notes, the use of added-note harmonies favoured by dance-bands of the time, and a profusion of appealing



melodies gained an immediate following for the 'Rhapsody in Blue'. The term, 'rhapsody', seems to allude to Liszt's 'Hungarian Rhapsodies' and Gershwin emulates their successful structure of big tunes and many contrasting sections, while adding a uniquely American flavour to the mix. The design has no complications: a famous low trill on the clarinet and a skyward ascent lead to the first theme, which eventually moves on to a more sentimental melody which becomes the main, and most memorable theme of the work. Although Gershwin did receive some formal musical training, his abiding weakness was structure. Thus, notwithstanding a great love for the piece, Leonard Bernstein disparaged the 'Rhapsody in Blue' as 'not a composition at all [but] a string of ... terrific tunes ... stuck together with a thin paste of flour and water' – never one to mince his words.

**Symphony No 9 in E minor  
(From the New World)  
DVOŘÁK (1841 – 1904)**



Adagio - Allegro Molto  
Largo  
Scherzo  
Allegro con fuoco

Late in 1892, during Dvořák's stay in America, the critic Krehbiel brought the music of the American Negro to the composer's attention. Dvořák was greatly impressed by this music and decided to utilize its style and mannerisms in music of his own creation. The symphony – actually Dvořák's fifth – was completed in 1893, and given its first performance by the New York Philharmonic; the title 'From the New World' was the composer's own, and aroused a great deal of controversy. There was the question of the title; some felt that it meant that the symphony came from American soil

and was intended as an American work – others interpreted the title as meaning that it was the nostalgic expression of a Bohemian composer writing in the 'New' World but longing for the 'Old'. Thus it was eloquently praised for its lyric character and its American flavour and, at the same time, criticized for being neither American nor Czech, but a strange hybrid of the two. The controversy has now long since been forgotten and the symphony remains one of the classics in symphonic literature. Meanwhile, Dvořák claimed to have used the idioms of Native American music and Negro spirituals without actually borrowing original melodies. In the first movement, the solo flute theme almost inevitably recalls the spiritual 'Swing low, sweet chariot'. The tune of the slow movement likewise suggests a folk origin, but here the composer claimed to have been prompted by the scene of Minnehaha's funeral in Longfellow's 'Hiawatha'. He also linked the Scherzo to the Indian feasting and dancing in that poem, which he had read in translation long before he visited America.

A fanfare-like motto-theme unifies the symphony, and is heard on the horns during the slow introduction to the first movement. With a change to Allegro molto, this vigorous horn-call becomes the movement's main subject, together with the gentle flute theme mentioned above. The closing pages of the movement are especially effective; the 'Swing low' theme returns on the flute in the unexpected key of A flat, and is then loudly sounded by the trumpets, before the horn-call and the home key lead to the close.

The slow movement begins in hushed tones as the brass and lower woodwind bring the music to the new key of D flat as the cor anglais proceeds to play its well-known melody, later





to be given words by William Arms Fisher under the guise of 'Goin' Home'. Muted strings and horns follow when, after a more animated middle section featuring a lively melody for the oboe, the trombones bring back the horn-call motto from the first movement, and the quiet and serene mood returns.

The third movement, Scherzo, is written in traditional A-B-A form. Dvořák extends this by making the outer section (A) tri-partite, two statements of a fast and happy tune in the home key, separated by a more gentle passage in E major with a new tune begun by flutes and oboes. A transition to C major leads to the new main section (B) in which a woodwind tune is enhanced by a prominent triangle accompaniment. Next is a further transition and a literal repeat of section A, before the distinctive coda ensues, recalling not only themes from this movement, but the motto-theme too.

The finale is a full-scale sonata-form movement based on a main theme sounded loudly by horns and trumpets, a soft theme from

solo clarinet, and a strongly rhythmical full-orchestral theme. After their eventual recapitulation, the main theme of this movement unites triumphantly with the motto-theme of the symphony, followed by a recollection of the first themes of the Largo and Scherzo respectively. An accelerated ending has a final emotional surprise - a dying away on the very last chord.

In general terms much of the attractiveness of this symphony is due to its irregular features. Many of its themes suggest some affinity with the pentatonic scale of five notes which has characterized folk-music in Asia, Africa, Europe and the Americas from time immemorial. Briefly, too, the 'flattened seventh' - D natural in the symphony's home key of E minor - is a marked feature of many themes heard throughout all four movements, which also helps to imbue this most attractive symphony with its unique, and special colouring.

Programme Notes by Philip R Buttall  
[www.philiprbuttall.co.uk](http://www.philiprbuttall.co.uk)





The Plymouth Symphony Orchestra has been central to the musical life of the city for over 145 years and we are thrilled to be back playing live classical music, after such a long break due to the pandemic. During this time our members, who travel far and wide from Devon and Cornwall to attend rehearsals, have continued to support the orchestra, and this has allowed us to come back and perform a fabulous new season of concerts. This includes performances from international artists Joanna MacGregor CBE and Maria Wloszczowska, together with a great range of orchestral favourites from Bernstein's Symphonic Dances from West Side Story, to Sibelius's Violin Concerto and Tchaikovsky's 5th Symphony.

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 over 145 years.

As well as well-known works, amongst 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 performed with the orchestra, including Nigel Kennedy, Peter Donohoe, Julian Lloyd Webber OBE, Anna Markland, Ralph Kirshbaum, Noriko Ogawa, Craig Ogden, Tasmin Little, Thomas Gould, Joanna MacGregor CBE, Jennifer Pike and Guy Johnston.

Importantly, 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.

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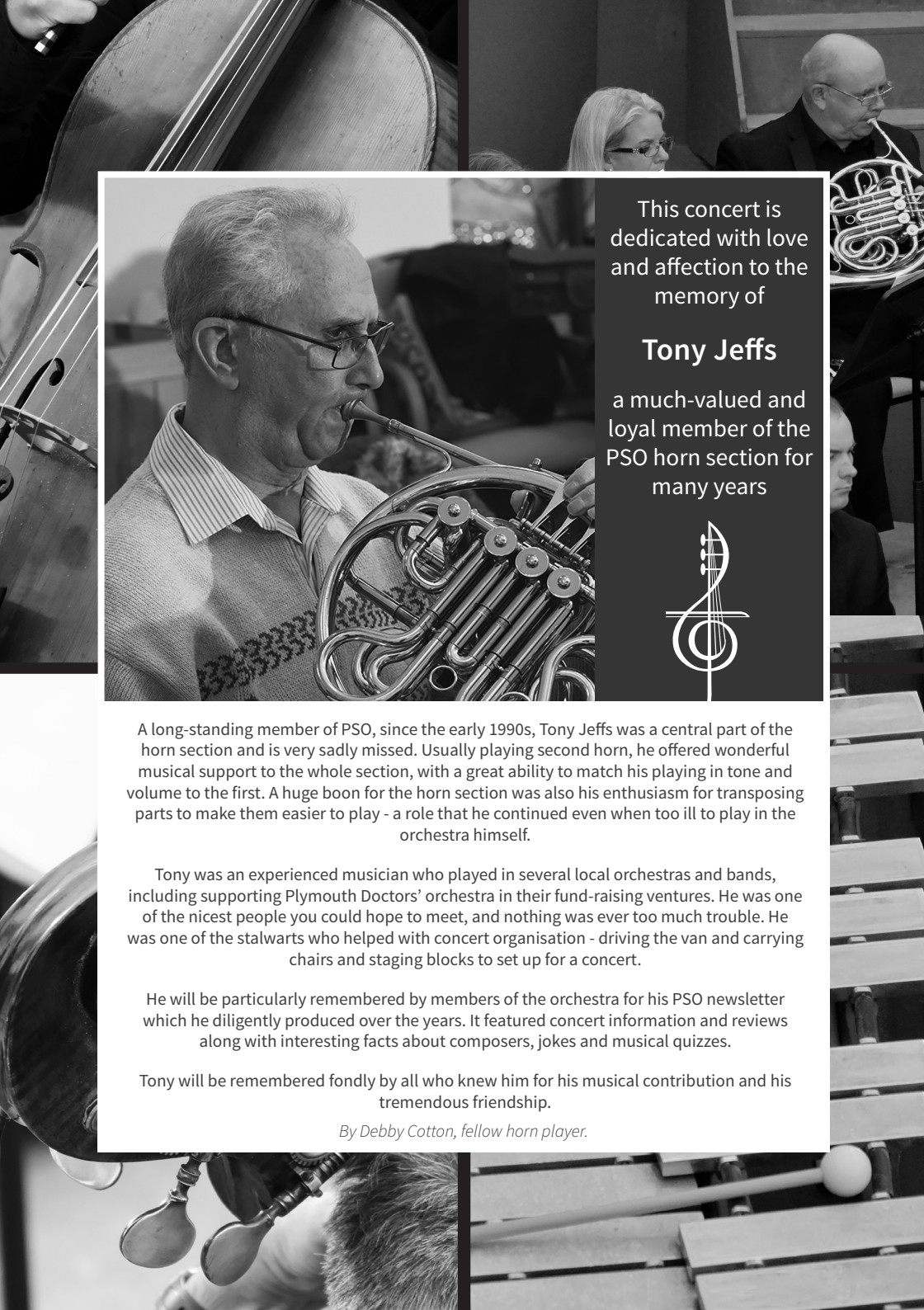
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## Tony Jeffs

a much-valued and  
loyal member of the  
PSO horn section for  
many years



A long-standing member of PSO, since the early 1990s, Tony Jeffs was a central part of the horn section and is very sadly missed. Usually playing second horn, he offered wonderful musical support to the whole section, with a great ability to match his playing in tone and volume to the first. A huge boon for the horn section was also his enthusiasm for transposing parts to make them easier to play - a role that he continued even when too ill to play in the orchestra himself.

Tony was an experienced musician who played in several local orchestras and bands, including supporting Plymouth Doctors' orchestra in their fund-raising ventures. He was one of the nicest people you could hope to meet, and nothing was ever too much trouble. He was one of the stalwarts who helped with concert organisation - driving the van and carrying chairs and staging blocks to set up for a concert.

He will be particularly remembered by members of the orchestra for his PSO newsletter which he diligently produced over the years. It featured concert information and reviews along with interesting facts about composers, jokes and musical quizzes.

Tony will be remembered fondly by all who knew him for his musical contribution and his tremendous friendship.

*By Debby Cotton, fellow horn player.*



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The Minster Church of St Andrew, Plymouth,  
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**Overture to 'Candide'**

**Violin Concerto**

**Symphony No.5**

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