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Soloist
Maria Włoszczowska

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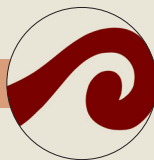
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Overture to 'Candide'

Bernstein

Violin Concerto

Sibelius

Symphony No.5

Tchaikovsky

Conductor
Anne Kimber

Leader
Dave Adams

Soloist
Maria Włoszczowska



Photograph: Fi Phillips

Polish violinist Maria Włoszczowska is recognised for her versatile musicianship, performing as soloist, director/concertmaster and chamber musician.

Maria gave her debut recital at the Wigmore Hall in 2016 with pianist Alasdair Beatson, who has since become a frequent duo partner, and she appeared there last season both in recital and chamber music concerts, as well as featuring in several BBC Radio 3 broadcasts. She performs regularly at international festivals such as Musikdorf Ernen in Switzerland, Lammermuir Festival, IMS Prussia Cove, Festival Resonances in Belgium and Enghien International Musical Encounters as well as a residency at Yellow Barn, Vermont. Distinguished artists such as Jeremy Denk, Bengt Forsberg

and Dinis Sousa have joined her in recital and other chamber music partners have included Thomas Adès, Philippe Graffin, Benjamin Grosvenor, Steven Isserlis, Steven Osborne, Hyeyoon Park, Timothy Ridout and the Doric String Quartet.

Recent seasons have seen solo appearances with UK and international ensembles, including the Janáček Philharmonic Ostrava, Concerto Budapest, Pauliner Barockensemble as well as symphonic and chamber orchestras in her home country of Poland. In June 2021 she was appointed Leader of the Royal Northern Sinfonia, with whom she directs a number of programmes; this season she also undertakes projects as a guest leader of the Chamber Orchestra of Europe and the Deutsche Kammerphilharmonie Bremen.

Recipient of the Royal Philharmonic Society's Emily Anderson Prize, the Hattori Foundation Senior Award and Poland's Minister of Culture and National Heritage Prize, she based herself in the UK after completing her studies at the Guildhall School of Music and Drama with Hungarian violinist and conductor András Keller. In 2018 she won both First Prize and Audience Prize at the XXI Leipzig International Johann Sebastian Bach Competition.

Maria plays on a violin by Tomasso Balestrieri.



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
Dave Adams



Dave Adams has been a member of PSO since he moved to Plymouth in 1992. He grew up in Salisbury where the vibrant amateur and professional music scene provided the ideal backdrop to the early days of his musical development. He started playing violin and piano at the age of 8 and was particularly inspired by his violin teacher, Daphne Moody, and Alan Harwood, head of music at his secondary school, who provided him so many opportunities to experience music of different styles - from madrigal groups and chamber music to full size oratorios and concertos.

After three years studying Physics at Bristol University, a year as a volunteer conservation officer and teacher training at Oxford University, Dave moved to Plymouth to take up a post at Devonport High School for Boys where he is now Deputy Head. Since then Dave has played violin and guitar in several orchestras and folk clubs, and can occasionally be seen playing fiddle in his son's rock band in local pubs and festivals. However, the one constant musical membership throughout this time has been the PSO. 'Playing wonderful music is just part of PSO's attraction for me - it's also given me a really close set of friends and a great social life.' When he's not making music, Dave also enjoys mountain walking and dinghy racing.



**Overture, *Candide*
Bernstein (1918-1990)**



Leonard Bernstein was known as one of the leading conductors of his day, the first native-born American to direct the New York Philharmonic back in 1958. He was also famed as the composer of 'West Side Story', and as a brilliant commentator on music via the spoken word and television. But throughout his career he also produced symphonic and chamber music, songs and solo pieces. As with his contemporary, Aaron Copland, a strong element of popular music and jazz is found in many of Bernstein's scores.

Produced in New York in December 1956, 'Candide' was a failure on Broadway, no rival to the extraordinarily successful 'West Side Story'. Unlike that work 'Candide' was operatic in tone – sometimes even mock-operatic – and ironically detached in feeling. Based on Voltaire's novel, it re-emerged in 1974 with a new text, but still fell short of success, as did a slightly-curtailed 'opera-house' version in 1982.

Whatever the fate of the show, the brilliance and verve of the overture established it independently – and in full orchestra garb, rather than a reduced theatre orchestration – and it was first performed under the composer's baton in New York, on Boxing Day, 1957. It is in one rapid tempo – a brief fanfare leading to a pert, syncopated theme in the tonic key, which is contrasted with a smoother theme in the dominant, Bernstein keeping to the tried-and-tested classical sonata-form, followed by a headlong coda.

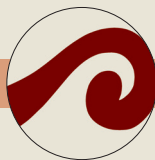
**Violin Concerto in D minor,
Op 147
Sibelius (1865-1957)**



Allegro moderato
Adagio di molto
Allegro ma non tanto

Sibelius's violin concerto has grown to become one of the most popular of twentieth-century works for violin and orchestra, but it wasn't always the case. Nor was the composer at first satisfied with it. After the first performance in Helsinki in 1904, with the composer conducting, Sibelius revised it, bringing out a new version the next year, which is now the current one. Following Tchaikovsky's example it exploits a soulful song-style in its middle movement and a fiery, furious style of violin-playing in the finale. The opening, into which the soloist immediately enters, is a most arresting feature. The technical difficulties, particularly in octave-playing and harmonics, are formidable, and here Sibelius had the assurance of his own early professional work as a violinist. The orchestration is, however, conventional for the period.

Mendelssohn, long before Sibelius, had started his violin concerto by simply establishing an orchestral chord and a rhythm, and letting the soloist begin the principal melody. Sibelius, though, goes further. The strings (muted and 'tremolando', giving a faint and eerie sound), strike the chord in an undefined rhythm. The soloist, who actually enters against the chord – with the note G against D minor – establishes rhythm as well as melody. The first theme is extensively spun out, and a short cadenza for the soloist leads to a more soulful theme, firstly

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Dave Adams
 Nathan Broomhead
 Jessie Welbourne
 Sandra Sutton
 Heather Sadler
 Rebecca Hewlins
 Cath Smith
 Jo Sells
 Margaret Sampson
 Alan Thomas
 Paul Stephenson
 Jonathan Stromberg
 John Ollier

Second Violins

Dawn Ashby
 Stephen Turner
 Maggie Willmott
 Lorna Groves
 Helena Clarke
 Pam Pinder
 Hannah Gregson
 Lyndsey Pengelly
 Kate Wheeler
 Stephen Macro

Violas

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

Cellos

Susanna Campbell
 Andrew Palmer
 Debbie McMurrin
 Celina Cox
 Jane Spence
 Kate Whyman
 Denise Hasshill
 Diana Darwall
 Richard Toll
 Ian Tunbridge

Double Basses

Judy Whitlock
 Deb Cunningham
 Mark Perry

Flutes

Michael Wood
 Lucy Annetts

Piccolo

Cathy Quinlan

Oboes

Carolyn Haynes
 Tracy Senior

Clarinets

Patrick Saunders
 Hannah Epps

Bass Clarinet

Barry Parsons

Bassoons

Helen Simmonds
 Gemma Hayes

Horns

Mathew Lockyer
 Jaqueline Kershaw
 Simon Keates
 Debby Cotton
 Catherine Garland

Trumpets

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 Bruce Fox
 Ivan Sidgreaves

Trombones

Andrew Oldfield
 Jeremy Loysen
 Frank Robinson

Tuba

Matthew Watkinson

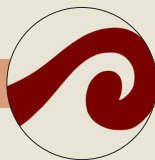
Timpani

Michelle Hiley

Percussion

Paul Hiley
 Noelle Boucherat

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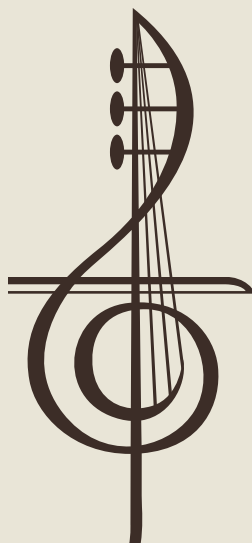


in the orchestra, then on the solo instrument, in the remote key of D flat. A faster, more insistent theme follows in B flat minor, with a swaying, syncopated after-theme. In a long cadenza, then joined by the orchestra, the soloist meditates on this material and develops it, eventually making a restatement of the soulful theme in the high register, and now in the tonic major. But this is no final arrival as yet, and the other two themes re-establish a sombre D minor in which key the movement ends.

A questioning interchange between the woodwind instruments opens the second movement, a straightforward Romanza, leading to the soloist's measured theme in B flat on the darker lower strings of the instrument. The theme gathers force as the violin soars high and passionately, before returning to its initial sad brooding.

It was not until the late 1930s that this concerto began to be an accepted part of the concert repertoire, largely championed, as it was, by the late Jascha Heifetz. Earlier the distinguished scholar, Sir Donald Tovey, had described the last movement, rather unkindly, as a 'Polonaise for Polar bears', which tended to reflect reactionary opinion current some eighty years ago. Cast in a simple rondo form in the tonic major, it falls into five distinct sections. The four opening bars could only, perhaps, have been devised by Sibelius, with violas, cellos, basses and timpani stressing the rhythmic figure. With the entry of the soloist, marked 'energico', the orchestral forces are still of 'chamber music' proportions and the music sweeps along with great energy, eventually modulating into G minor for a bravura orchestral interlude before

the soloist's re-entry. Once back in the home key, the orchestra takes over the opening theme against a flurry of triplets, while the soloist virtually explores the whole range of the violin. A brief second orchestral interlude leads the soloist back to the theme, now a tone and a half higher, in fact the first rung of the ladder to lift it even higher. Then, again back in the tonic minor, liquid rising arpeggios from the soloist lead the orchestra into its third interlude, with the opening theme still dominating. The soloist and orchestra now sweep on, the soloist exploring all the possibilities of the movement's theme with harmonics and complicated double- and triple-stopping, and the orchestra hinting at the theme with a rhythmic intensity that has now turned into an 'ostinato' accompaniment. Dynamics fall as the coda is reached, and then, with undiminished drive and virtuosity, a chord from the full orchestra seems to trip up the music almost into making a seemingly truncated ending.





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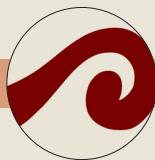


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**Symphony No 5 in E minor,
Op 64
Tchaikovsky (1840-1893)**



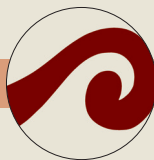
Andante – Allegro con anima
Andante cantabile, con alcuna licenza
Valse: allegro moderato
Andante maestoso – Allegro vivace

Tchaikovsky was never able to maintain his self-confidence for long, and his opinion of a new work frequently fluctuated between the extremes of satisfaction and denigration. He worked doggedly on the Fifth Symphony, ignoring illness, the premature encroachment of old age – he was only forty-eight, but suffered from continual exhaustion and loss of vision – and his troubling self-doubts. When it was completed, he admitted, ‘I have not blundered; it has turned out well’. The composer’s satisfaction was soon mitigated, however, by the work’s premiere in St. Petersburg in 1888. Though it was applauded by the public, he felt that it was a failure, that the ovation was for his earlier pieces rather than for this new one, and that the whole affair was cause for ‘a deep dissatisfaction with myself’. His brother, Modeste, was convinced that any negative reaction to the work – and the critics had some – could be traced to an inadequate performance, but Tchaikovsky could not be persuaded of the work’s value until a performance in Hamburg early the following year, when musicians, critics and audience alike received it enthusiastically. Even the venerable Brahms, who was not strongly drawn to the music of his Russian

colleague, made a special effort to attend the performance on a visit to his hometown.

No ‘programme’ for this symphony was suggested by the composer, as it was for its predecessor, No. 4 in F minor. But there is a similar use of an overriding theme, this time present in all four movements, not just three, and the two symphonies can be listened to in much the same way – as a succession of varied moods and tempos all subject to a unifying idea. The structure of the Fifth Symphony reflects a process of ‘betterment’ – it progresses from minor to major, from darkness to light, from melancholy to joy, or at least to acceptance and stoic resignation. It is thus the same path Beethoven blazed in his Fifth Symphony, and the power of such a musico-philosophical construction was not lost on Tchaikovsky, or on any other nineteenth-century musician.

The unifying motto-theme is announced in hushed tones, low down on the two clarinets. Only clarinets, bassoons and lower strings are used for this sombre introductory section of the opening movement. The dark tone-colour hardly changes when the quicker main section starts – solo clarinet and bassoon – but the music soon rises to excitement. After a climax, a smoothly-expressive theme comes from violins, violas and cellos only, yielding to a more sustained idea, a slow waltz-tune of great passion. Further climaxes follow, and the waltz-tune returns, but the movement ends as softly as it started – bassoons, timpani-roll and lower strings – and now without the return of the motto-theme.



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.

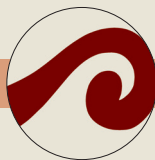
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The sustained tones of a horn solo begin the soulful appeal of the second movement Romanza. Here, at the head of the manuscript, Tchaikovsky is said to have written, 'Oh, how I love ... if you love me ...', a sentiment that calls to mind an operatic love-scene – the composer, it should be remembered, was a master of the musical stage who, in fact, composed more operas than he did symphonies. A rather faster tempo with clarinet solo promises simply to provide a lyrical contrast, but now the motto-theme intrudes alarmingly on the trumpets, and will then intrude again.

If the second movement derives from opera, the third grows from ballet. A flowing waltz-melody from the violins against a gently-rhythmical background – inspired by a street song Tchaikovsky had heard in Italy a decade earlier – dominates much of the movement. The central trio section exhibits a scurrying figure in the strings which shows the influence of Léo Delibes, the French master of ballet music whom Tchaikovsky admired deeply. But when the main theme returns, its progress to a happy-ending is interrupted by the mournful reminder of the motto-theme from clarinets and bassoons.

The finale opens with the motto-theme itself, slow, as at the start of the symphony, but now majestic and transferred to the major key – from despairing gloom to confident hope, it would seem. This slow introduction is comparatively

long, ending on a drum-roll from which the main faster section breaks out with its principal theme back in the home minor key. Later, the high woodwind introduce a brisk march – the mood is one of stress, but the tension is finally broken after a dramatic pause of expectancy, when the major-key version of the motto-theme is thundered forth, by way of a triumphal proclamation. Finally this theme takes on a new, simplified rhythmic shape and is hammered home as the symphony eventually comes to its jubilant close.

Programme Notes by Philip R Buttall
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Lucy Annetts CLCM CMIT



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This concert is dedicated to **Susan Durant**
30th May 1968 - 31st October 2021
Principal horn PSO 1995 - 2021

Sue was born in Taunton, and developed her passion for the French horn from early childhood, starting out on an instrument found in her cousin's loft. She secured a junior scholarship to the Royal College of Music, travelling to London every Saturday for lessons.

After studying at the London College of Music, Sue passed her performance degree with honours, and completed teacher training before moving to Devon in 1992. After a brief spell in the classroom, she became a peripatetic brass teacher covering an area stretching from Somerset to Cornwall, sometimes teaching up to 25 youngsters at a time! Over her career, she inspired a generation of brass players across the southwest, who benefited from her calm, good-humoured and effective tuition.

Sue sadly suffered a recurrence of breast cancer in October 2020, and passed away at home in October 2021.

She is survived by her husband Graham and daughter Georgina.

Sue had many visitors in her last few months, and would ask that we listen to music with her. The iconic horn solo which you hear tonight in Tchaikovsky's 5th Symphony was a frequent request. Below is a playlist of music which we enjoyed together, and which I hope will bring you a smile in her memory.

Tchaikovsky 5th Symphony II - Andante Cantabile
Hansel and Gretel Overture - Humperdinck
Helios Overture - Nielsen
Hunter's Moon - Vintner
The London Horn Sound - various, especially Tico Tico, and the theme from Titanic
Mozart Horn Concerto No 4 Rondo
(also 'Ill Wind' - Flanders and Swann!)

Catherine Smith, with thanks to Sarah Gard and Denise Hasshill for their help.

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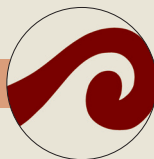


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