

SUMMER CONCERT

Plymouth
Symphony
Orchestra

Sunday 19th June 2022

Starts Theatre, Liskeard, 5.30pm

Wednesday 22nd June 2022

Plymouth Guildhall, 7.30pm

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PROGRAMME

Force of Destiny Overture
Verdi

The Enchanted Lake
Lyadov

Spartacus Suite No.2
Khachaturian

A Shropshire Lad
Rhapsody for Orchestra
Butterworth

Romeo and Juliet Fantasy Overture
Tchaikovsky

Conductor
Anne Kimber

Leader
Catherine Smith

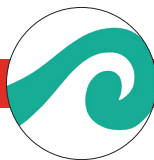
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Conductor
Anne Kimber



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
Catherine Smith

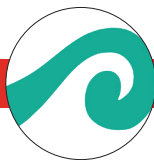


Cath was born and brought up in Havant, near Portsmouth. Her father Tony is a keen amateur cellist, so she grew up surrounded by music. Cath took up the violin at the age of 9, starting initially with weekly lessons at school in a group of four. She 'got the bug', largely due to the enthusiasm of her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



Overture, 'The Force of Destiny' VERDI (1813-1901)



Rossini and so many of his contemporaries customarily wrote overtures in an extended formal pattern, which made them satisfactorily self-contained. Verdi, some half a century later, rarely did so, preferring to equip most of his mature operas with no more than a short prelude. In composing 'Otello' and 'Falstaff', he plunged into the first vocal number without even that. The overture to 'La Forza del Destino' is, however, an exception.

It was a sign of Verdi's world fame that 'La Forza del Destino' was first produced in St Petersburg in November 1862. The overture is a vividly exciting affair, dominated by Leonora's aria from Act II, and the music concerned with 'fate', which begins it. Reference is also made to Alvaro's 'cantabile con espressione' melody from the fourth-act duet, and to themes from Leonora's Act II duet. Three hammer-blows which open the overture, and are repeated, suggest the hand of Fate which blindly takes control of the characters – a pistol-shot killing the heroine's father unintentionally, later a strange coincidence of encounters in Spain and Italy. Those hammer-blows, on the note E, become the emphatic notes in the main melody, which follows immediately in A minor. The hammer-blows return and other melodies from the opera are heard. The one which dominates the final part of the overture (and ends it in E major), is sung by the heroine, Leonora, as she begs Padre Guardiano (the Father Guardian of the monastery) for refuge in her sorrow.

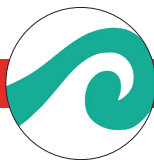
The Enchanted Lake, Op 62 LYADOV (1855-1914)



Anatoly Lyadov referred to 'The Enchanted Lake' (1908), taken from the score of an uncompleted opera, 'Zoriushka', as a 'fable-tableau', and it was one of his most notable successes, as well as his own favourite composition: 'How picturesque it is,' he wrote to a friend, 'how clear, the multitude of stars hovering over the mysteries of the deep. But above all, no entreaties and no complaints, which he associates with the sounds of trumpets and trombones, which are banished – only nature, cold, malevolent, and fantastic as in a fairy tale.'

The composer continued, 'One has to feel the change of the colours, the chiaroscuro, the incessantly changeable stillness and seeming immobility'. The piece is indeed a marvel of mystical serenity, the waters gently stirring under starry skies, in suggestively-shifting major and minor thirds and ninth chords supported by deep pedal points, with the 'enchanted' sounds of harp and celeste, and delicate flute-traceries, sounding very much 'à la Rimsky'.



**First Violins**

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

Second Violins

Dave Adams
Jessie Welbourne
Maggie Willmott
Pam Pinder
Lorna Groves
Kate Wheeler
Stephen Turner
Paul Parsons
Hannah Pinsent
Lyndsey Pengelly
Andy Clarkson
Stephen Macro
Marion Hinks

Violas

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

Cellos

Debbie McMurran
Andrew Palmer
Celina Cox
Kate Whyman
Jane Spence
Denise Hasshill
Diana Darwall
Ian Tunbridge

Double Basses

Judy Whitlock
Deb Cunningham
Andy Tunbridge

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

Bassoons

Helen Simmonds
Gemma Hayes

Horns

Jaqueline Kershaw
Mark Kane (Sterts)
Simon Keates
Debby Cotton
Catherine Garland

Trumpets

Ben Dawson
Bruce Fox
Ivan Sidgreaves

Trombones

Andrew Oldfield
Colin Hudson
Frank Robinson

Tuba

Matthew Watkinson

Timpani

Michelle Hiley

Percussion

Adam Glynn
Kevin Harvey

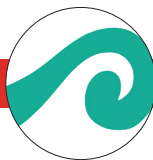
Harp

Julia Hammersley

Piano

Gary Hawkins

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



Spartacus, Suite No 2
KHACHATURIAN (1903-1978)



Adagio of Spartacus and Phrygia

Entrance of the Merchants, Dance of the Roman Courtesan, General Dance

Entrance of Spartacus, The Quarrel, Treachery of Harmodius

Dance of the Pirates

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

The first three orchestral suites from the ballet were arranged by the composer between 1955 and 1957, before the revision of the score for the Bolshoi in 1968. Music is taken from various scenes in the ballet, with the best known the moving 'Adagio of Spartacus and Phrygia', which opens the second suite (1955), and which achieved great popularity when it was used as the theme-tune for the BBC TV drama series, 'The Onedin Line', during the 1970s.



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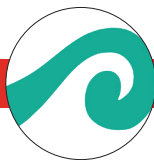


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A Shropshire Lad BUTTERWORTH (1885-1916)



George Butterworth was born in 1885 and was killed in action in 1916 during the Battle of the Somme. His response to the poetry of A E Houseman was intense, and he composed a strikingly beautiful cycle of songs from the poet's series 'A Shropshire Lad'. One of these, 'Loveliest of trees, the cherry now', became the theme for A Shropshire Lad, an orchestral rhapsody, scored with economy but great subtlety of colouring.

The main subject is deftly hinted at in the evocative opening phrases for violas and clarinets, and the interplay between woodwind and strings as the first climax is prepared, is proof of the composer's high technical skill, a mastery which always lets the music's ideas shine through with maximum effect. The tender passage following this climax, marked by quiet string work and some lovely oboe phrases, is lit with poetic radiance. Soon another climax emerges, with brass carrying the melodic line for a spell. But stillness returns and the work fades into the mists of the countryside, with some violin-writing strongly reminiscent of Vaughan Williams's 'Lark Ascending'.



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



Perhaps the most popular of all orchestral 'narratives', '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 some minor revisions were still 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. An 'Overture' as such, doesn't merely 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 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 ongoing feud of Montagues and Capulets. At length the tumult is quietened for the



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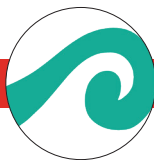


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love-theme – at first on solo cor anglais against sparse accompaniment, then swelling into throbbing, full-orchestral expression.

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 quietens. In a 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.

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



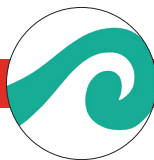
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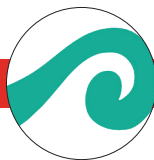


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In 1875 a local teacher of music, Dr Samuel Weekes, brought together a group of musician friends and founded what was then known as an Orchestral Society: their first concert was presented in the graceful Tea Rooms of Plymouth's old Royal Hotel. The 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

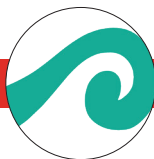
son; his grandson, John Weekes, was a vice-president until recently! The present conductor, Anne Kimber, is only the sixth in over 145 years.

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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