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Plymouth Symphony Orchestra

A CONCERT FOR CORONATION YEAR

Sunday 26 November
Public Hall, Liskeard, 5.30pm
Soloist: Nathan Broomhead

Conductor - Anne Kimber
Leader - Dawn Ashby

Wednesday 29 November
Minster Church of St Andrew
Plymouth, 7.30pm
Soloist: Charlotte Saluste-Bridoux

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Soloist
Nathan
Broomhead



Nathan started playing the violin in 1985 at the age of three. Initially taught by Barrie Moore (previously Deputy Leader of the CBSO), from 1995 he was a student of Christine Lees (solo violinist and former teacher at the Geneva Conservatoire). As a teenager, in addition to performing as a soloist and chamber musician, he had the opportunity to play in a number of orchestras including the ESTA International Youth String Orchestra and the National Children's Chamber Orchestra which he led in 1997. He also had the chance to perform in venues including Snape Maltings, Queen Elizabeth Hall, Royal Festival Hall and St. John's Smith Square, where his string quartet was a finalist three times at the Schools National Chamber Music Competition. He was twice invited to perform violin duos with his teacher at St. James's Palace.

Rather than pursuing a career in music, Nathan opted to study mathematics at Oxford, during which time he played with the Oxford University Orchestra and Sinfonietta (leading in 2002). He then moved to Bath and played with the Bath Symphony Orchestra for several years (leading in 2007/2008) while writing his PhD. Following an eight year period working as a mathematician in Germany and performing as Konzertmeister of the Collegium Musicum in Hannover, he moved back to the U.K. in 2016. He now works as a lecturer in pure mathematics at the University of Plymouth and enjoys performing both as a soloist and orchestral musician with the Plymouth Symphony Orchestra.

Soloist
Charlotte
Saluste-Bridoux



Kaupo Kikkas

Charlotte is both a member of the Young Classical Artists Trust (London) and the Concert Artists Guild (New York), having been a prize winner at their inaugural International Auditions in 2021. She was also nominated as a 2022 Rising Star Artist by Classic FM.

Charlotte has performed at the Wigmore Hall, the Trondheim Chamber Music Festival (where she led the Quatuor Confluence to 1st Prize in the Festival's Competition in 2021), has taken part in the Australian Chamber Music Festival in Townsville, Queensland, and has made her debuts with the Bournemouth Symphony Orchestra and CBSO Youth Orchestra. She has also performed with Radio France and Britten Pears Arts.

Upcoming highlights include a tour to the United States in partnership with the Concert Artists Guild, a chamber tour with Sinfonia Cymru, recordings of Schubert for Delphian Records, a return to the CBSO to perform Vaughn Williams' The Lark Ascending and a lunchtime recital in the Konzerthaus Berlin. Charlotte will also be performing various chamber and solo recitals across both the UK and Europe.

For all the fireworks and superbly executed technical devilry, there is a feeling here of essential calm, which is shattered by the vehemence of the following Fuga, played with textual clarity and a great sense of line ... Ysaÿe's Fourth Sonata is a wonderful mixture of technical rigour and emotional flexibility, with Saluste-Bridoux bringing lyrical flow and tonal beauty to even the most complex passages of multiple-stopping.

Tim Homfray, The Strad / Champs Hill Records Ostinata / June 2022



PROGRAMME

Conductor
Anne Kimber

Leader
Dawn Ashby

Walton

Crown Imperial

Jenkins

Majesty

Handel
(orchestral version)

Zadok the Priest

Vaughan Williams

The Lark Ascending

Holst

Jupiter from The Planets Suite

----- Interval -----

Elgar

Enigma Variations

see plymouthsymphony.co.uk for details of next concert



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 145 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 managed the Dartington Festival Orchestra for over 35 years, 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.

In June 2022, Anne was awarded an Honorary Master of Arts Degree, by Plymouth Marjon University, to recognise her dedication to both the Plymouth Symphony Orchestra and Dartington Festival Orchestra and also for her outstanding contribution to classical music within the region.

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.



Crown Imperial WALTON (1902-1983)



Walton composed this splendid march, the very embodiment of British royalty and ceremonial pomp, for the coronation of King George VI on May 12, 1937. The composer had been commissioned by the BBC to compose a Coronation March for the anticipated coronation of Edward VIII in November 1936 but as it happened, of course, that event never took place, so the new work, 'Crown Imperial', was played at the coronation of George VI in Westminster Abbey, as Queen Mary, the Queen Mother, made her way down the aisle. Sir Adrian Boult conducted its first live public performance on that occasion, although it had already been recorded and broadcast.

The Elgar influence can be most readily seen in the structure which exudes both characteristic Waltonian joie de vivre and exuberance. Walton casts his march in the regular form of two contrasting sections repeated, with the outer one finally bringing on the glorious, sweeping 'big tune', as superbly orchestrated as in any of his later wartime film scores. 'Crown Imperial' takes its title from a line at the head of the score drawn from 'In honour of the city' by the sixteenth-century Scots poet, William Dunbar. The line reads: 'In beautie beryng the crone imperiall'.

Majesty JENKINS (born 1938)



Plymouth-born Clive Jenkins has worked as associate-composer with the former South West Sinfonietta, Ten Tors Orchestra, and, most recently, the Chamber Ensemble of London. Also well-known as a pianist and accompanist, Clive was Director of Music at Plymouth College for almost twenty years, where he had also been a pupil, and is currently sponsorship secretary for Plymouth Music Accord, while only recently assuming the role of 'programmer' for the new venture, 'Plymouth Concerts', which has taken over the 30th International Series of Classical Music Concert Series, originally initiated and run by nonagenarian Jeanie Moore MVO.

While, unsurprisingly, a lot of Clive's works display

his West Country roots, an increasing number also reveal a decidedly 'royal' connection as well. Clive wrote 'Majesty' in 2015 for a City of London Chamber Orchestra concert at London's Victoria and Albert Museum to complement an exhibition of photographs of the royals. Since then, it has been played as the Queen herself led members of the royal family and Knights of the Garter into the Waterloo Chamber at a function in Windsor Castle. Major Philip Stredwick, former Director of Music of the Countess of Wessex's String Orchestra, said at the time: 'Perfectly suited to the occasion in my view ...'

But things didn't stop there, and Clive was further delighted to report that leading German broadcaster, Norddeutscher Rundfunk (NDR), had contacted him back in March, to source the recording of 'Majesty', which they had broadcast during the first overseas visit of King Charles and Camilla, the Queen Consort, to Berlin and Hamburg. 'I think this is the first time the Chamber Ensemble of London has been heard on the continent – I hope they get many more airings in Germany', beamed Clive.

Zadok the Priest (Orchestral Version) HANDEL (1685-1758)



Whether you're a royalist or not, there is a general consensus that one particular piece of music heard during the Coronation, clearly presses the 'emotions' button, whichever side of the fence you happen to be on. This year's Eurovision Song Contest had been relocated from Ukraine to the UK and just happened to take place a few days after the Coronation of Charles and Camilla and, if there's just one message that this much vaunted extravaganza similarly aims to convey to its adoring, or otherwise public, is that, like the Westminster Abbey performance that preceded it, it's that 'music can unite us all'.

The piece in question is, of course, 'Zadok the Priest', the coronation anthem written by German-British composer George Frideric Handel for the crowning of King George II in 1727. It was also heard at this year's ceremony when King Charles was anointed with holy oil behind screens, thereby shielding the 'sacred' moment from public view. The anointing – which uses an ampulla in the shape of an eagle containing the secret oil, and a golden spoon – sees the oil placed on the monarch's head, breast and hands, and is one of

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Allan and Vanessa Tyler

Take great pleasure in sponsoring the Plymouth Symphony Orchestra's performances of William Walton's wonderful **Crown Imperial** to audiences in Liskeard and Plymouth this Autumn.

40 years ago, 4 June 1983, we walked down the aisle side by side for the first time as Mr and Mrs Tyler to this piece played on a magnificent organ.





the ceremony's spiritual moments, since it relates to the anointing of King Solomon by – you guessed it – Zadok the priest, as the Bible helpfully informs us.

Kings 1:38 and 1:39 read: 'So Zadok the priest, Nathan the prophet ... went down and had Solomon ride on King David's mule and brought him to Gihon. There Zadok the priest took the horn of oil from the tent and anointed Solomon. Then they blew the trumpet, and all the people said, 'Long live King Solomon!'

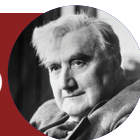
Alongside 'The King Shall Rejoice', 'My Heart is Inditing', and 'Let Thy Hand Be Strengthened', 'Zadok the Priest' is one of Handel's coronation anthems, and has been sung prior to the anointing of the sovereign at the coronation of every British monarch since its composition and has consequently earned its place as a British patriotic anthem.

British composer Tony Britten rearranged 'Zadok the Priest' in 1992, using it as the basis for the UEFA Champions League Anthem, and, during this year's Coronation of Charles III and Camilla, some football supporters who were unfamiliar with the original work, even managed to confuse the two pieces, initially.

'Zadok the Priest' opens with a tour de force that no degree of familiarity can diminish – a long ritornello, based on rising violin arpeggios over richly-spaced repeated chords for lower strings and woodwind, preparing the way for a resplendent climax at the entry of the voices in seven parts, to the accompaniment of trumpets and drums. Handel specifies no tempo nor dynamics except 'soft' at the start and 'loud' at the chorus entry; but the music implies a long sustained crescendo that conveys an overwhelming sense of expectation and suspense. The anthem is in three sections, with the 'chorus', for the main part, moving homophonically in hymn-like style, with scarcely any of the counterpoint you'd find in Messiah's final 'Amen' Chorus, for example.

The present version is for orchestra only, so it will be interesting to hear what happens at the end of the opening introduction after twenty-bars, when the voices would normally enter. 'Zadok the Priest' did benefit from an earlier royal run-out this millennium, when it was played during the wedding processional of Crown Prince Frederik of Denmark and Mary Donaldson, which took place in May 2004 at Copenhagen Cathedral.

The Lark Ascending VAUGHAN WILLIAMS (1872-1958)



Vaughan Williams composed 'The Lark Ascending' soon after his 'London' Symphony, and just before the outbreak of World War I. Consequently the premiere was delayed until 1921, by which time the composer had revised the work. It was the first of his several compositions for solo instrument and orchestra, an assorted collection including concertos for piano, violin, oboe and tuba, and other works featuring solo viola, viola with wordless chorus, and harmonica. The score of 'The Lark Ascending' is prefaced by lines which the composer selected from the eponymous poem by his near-neighbour, George Meredith (1828-1909):

'He rises and begins to round, he drops the silver chain of sound,

Of many links without a break, in chirrup, whistle, slur and shake.

*For singing till his heaven fills, 'tis love of earth that he instils,
And ever winging up and up, our valley is his golden cup,
And he the wine which overflows to lift us with him as he goes.*

Till lost on his aerial rings in light, and then the fancy sings.'

While composers like Elizabeth Lutyens and others scorned English pastoralism, with observations such as 'the cowpat school', 'The Lark Ascending' is imbued with a profound sense of communion with nature, itself a rare quality expressed so perfectly by Vaughan Williams in particular. Like Bartók, he assimilated folk-song characteristics so thoroughly that his own melodic invention became indistinguishable, even though there is no actual folk-song borrowing anywhere in 'The Lark Ascending'.

Following a brief introduction for woodwind and muted strings, the soloist enters with a poetic cadenza. The solo violin part, with its gently animated flurries, impressionistically evokes the actual song of the skylark, which in nature consists of rapturous outpourings sometimes lasting unbroken for several minutes. At the re-entry of the orchestra the solo violin takes up the 6/8 melody introduced towards the end of the cadenza, but occasional arabesques continue to recall the characteristic abandon of the skylark's song. Another cadenza leads to a contrasting

**First Violins**

Dawn Ashby
Catherine Smith
Nathan Broomhead
Sandra Sutton
Stephen Turner
Ciaran Ricketts
Rebecca Hewlins
Margaret Sampson
Alan Thomas
Max Chapman
Jonathan Stromberg
Catherine Simpson
John Ollier
Hannah Pinsent
Dave Adams
Paul Stephenson

Second Violins

Jess Welbourne
Heather Sadler
Maggie Willmott
Joan Thompson
Kate Wheeler
Tristan de Rochefort-Soper
Lorna Groves
Gill Healy
Lyndsey Pengelly
Claire Taylor
Vanessa Tyler
Stephen Macro
Pam Pinder

Violas

Roger Waterfield
Lindsay Endean
Cathy Smart
Rosalind Turner
Rob Kellagher
Colin McKay
Joan Thomas
Emma Smith
Petra Stephenson

Cellos

Susanna Campbell
Debbie McMurran
Celina Cox
Robert Tayler
Alicia Stolliday
Andrew Palmer
Diana McWatters
Denise Hasshill
Jane Spence
Ian Tunbridge

Double Basses

Judy Whitlock
Andy Tunbridge

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

Gemma Peasgood
Simon Keates
Debby Cotton
Catherine Garland

Trumpets

Ben Dawson
Ivan Sidgreaves
Bruce Fox

Trombones

Andrew Oldfield
Colin Hudson
Frank Robinson

Tuba

Matthew Watkinson

Timpani

Andrew Turner

Percussion

Claire Brock
Noelle Boucherat
Rachel Colville



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Musical Director, Anne Kimber on 01803 732550



episode with a new melody for flutes. A subsequent section begins with solo violin trills and arabesques now punctuated by off-beat triangle, before the oboe introduces a further new melody marked 'scherzando' ('playfully'). In each episode the solo violin part generally assumes greater melodic definition while retaining some elements of the skylark song. Both the flute melody and the earlier 6/8 section return, and the work ends with unaccompanied violin, in 'skylark mode' once more. Vaughan Williams dedicated the work to English violinist Marie Hall, the soloist in the first performance.

Jupiter (The Planets Suite) HOLST (1874-1934)



The new, enlarged orchestras, with which Richard Strauss and Stravinsky had transported their listeners to new excitement, were not readily available to British composers under the concert conditions which were current at the time. In staking his conception of 'The Planets' on just such a large orchestra, Holst was venturesome, particularly because this was the era of World War I, with its compounded economic difficulties. However, by the private generosity of a wealthy fellow-composer, H. Balfour Gardiner, Holst was lucky enough to have a private performance of this work in London, conducted by Adrian (not yet Sir Adrian) Boult, in September 1918. Presented to the public, under the baton of Albert Coates in London in November 1920, it became Holst's most successful work.

'Jupiter' begins with a jovial tune in irregular rhythm on the horns, followed later by a characteristic trumpet interjection. Eventually the well-known 'hymn tune' arrives on the strings, later to return in unexpected form, penetrating through a swirl of musical clouds, both to be blown away by a final, brief Presto.



Enigma Variations, Op 36 ELGAR (1857-1934)



Elgar's title was simply 'Variations on an original theme', with the dedication 'to my friends pictured within'. Over the theme itself he placed the word 'Enigma', about which he wrote elsewhere as follows:

The enigma I will not explain – its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the variations and the theme is often of the slightest texture; further through and over the whole set another and larger theme 'goes'; but is not played.

It has been conjectured that this 'hidden' tune is 'Auld Lang Syne', but the work is self-sufficient, and straightforward in construction. The theme is in three-part design, (minor – major – minor), and some variations come to a complete stop, others simply flow into the next. Equally, it may be seen that the work has its larger dimensions or 'movements' in the symphonic sense. An opening 'movement' in forthright vein spans the first four variations and pivots on the keynote G (minor and major). A new movement now begins (Variations V-VII) – two 'serious' variations sealed by a jocular one. A third movement has two further variations in the home key (VIII, X) enclosing the centre-piece of 'Nimrod'. A finale begins with Variation XI, which reasserts the home key, culminating in XII (representing the composer himself) which, with its midway plunge into E flat (the key of 'Nimrod'), is like a distillation of all that has gone before.

Theme: Begins in the minor key; after a few bars there is a new tune (clarinet solo) in the major; then strings lead back to the first tune. Strings and clarinets hold a chord which leads without a break into...

Variation I: ('CAE' – Elgar's wife, Caroline Alice). Begins softly; leads to a climax in the middle in which trombones, tuba, and timpani join; quiet end.

Variation II: ('HDS-P' – Hew David Steuart-Powell, an amateur pianist). Fast and light. Begins on violins alone and ends with a single note on cellos and basses pizzicato.



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Variation III: ('RBT' – Richard Baxter Townshend). Rather light and waltz-like; a prominent bassoon solo and quiet end.

Variation IV: ('WMB' – William Meath Baker, apparently an emphatic man!) Loud, heavily accented, and bringing in all departments of the orchestra at the end.

Variation V: ('RPA' – Richard Penrose Arnold, a son of Matthew Arnold, the poet). A serious mood is struck in the violins' lower register; in contrast is a sunny outburst on woodwind. The first strain returns, then the second, then first again. A long, subdued timpani roll leads without a break from the minor key into...

Variation VI: ('Ysobel' – Isabel Fitton, a viola-player). The major key takes over for this graceful and thoughtful melody, violas having the main tune.

Variation VII: ('Troyte' – Arthur Troyte Griffith, a very close friend). Rather fierce. Timpani solo at the start and most of the way through.

Variation VIII: ('WN' – Winifred Norbury). Clarinets begin the tune: the mood is fresh and delicate. At the end, violins hold a single note which leads into...

Variation XI: ('Nimrod' – August Johannes Jaeger: the Bible refers to 'Nimrod, the mighty hunter', and Jaeger, whose name is German for hunter, was a close friend who worked for Novello's, Elgar's publishers.) Slow and majestic. Full orchestral climax, dying away right at the end.

Variation X: ('Dorabella' – Dora Penny). Muted strings start a playful dialogue with woodwind. Brass silent throughout.

Variation XI: ('GRS' George Robertson Sinclair, with an energetic bulldog!) Fast and boisterous.

Variation XII: ('BGN' – Basil Nevinson, a cellist). A solo cello opens this expressive variation – and ends it, passing straight into...

Variation XIII: ('***' – Lady Mary Lygon, a friend who had been on a sea voyage; this attribution has been queried but not re-assigned). Shortly, over a slow, wave-like accompaniment, a clarinet plays a falling melodic scrap from Mendelssohn's overture 'A Calm Sea and Prosperous Voyage'. This returns at the end.

Finale: ('EDU' – Edo being a pet-name of his wife's for Elgar himself). Beginning quietly, like a far-off march coming nearer, it builds gradually into the mightiest climax of the work.

It was first performed in London in 1899, under the baton of Hans Richter. Critics were at first irritated by the layer of mystification, but most praised the substance, structure, and orchestration of the work. Elgar later revised the final variation, adding ninety-six new bars and an organ part. The new version, and the one usually played today, was first heard at the Worcester Three Choirs Festival three months later, with Elgar himself conducting.

Programme Notes by Philip R Buttall

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The Plymouth Symphony Orchestra has been central to the musical life of the city for over 145 years and we were 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, continued to support the orchestra, and this has allowed us to come back and continue to perform fabulous live classical music concerts in the region. 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.

Please visit our website for more information about forthcoming concerts, as well as for ways that you can help to support us in providing live classical music to the region.



Plymouth Symphony Orchestra

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Plymouth Symphony Orchestra

Sunday 17th March

Public Hall, Liskeard, 5.30pm

Wednesday 20th March

Minster Church of St Andrew
Plymouth, 7.30pm

Toccata and Fugue in D minor
Bach/Stokowski

Pavane Pour une Infante Défunte
Ravel

Appalachian Spring
Copland

Symphony No.3 – 'Organ Symphony'
Saint-Saëns

Saturday 27th April

Tavistock Festival 2024

Tavistock Parish Church, 7.30pm

Toccata and Fugue in D minor
Bach/Stokowski

Concertino for Flute and Orchestra
Chaminade

Royal Windsor
Clive Jenkins

Flute Sonata (Arr. Lennox Berkeley)
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