

PERTH YOUTH ORCHESTRA 2009

Conducted by Mr Allan Young

VIOLIN 1

Iain Murch
Darryl Dick
Bethany Young
Nicholas Lauener
Rachel Smart
Tom Esparon
Emily Harrison
Maisie Cottingham
Lesley Brown
Charley Morris
Lesley Spencer
Sara Barrie
Katherine Imlay
Lianne Gilbert
Fiona Scott

VIOLIN 2

Catriona McQueen
Katrina Guthrie
Lisa Scrimgeour
Mhairi MacSween
Eilidh McGuire
Douglas Weir
Kirsty Paterson-Hunter
Jessica Bird
Jennifer Kelman
Christina Sales
Fiona Ritchie
Laurence Heyes
Sarah Paton
Charlotte Dear
Megan Dailly
Lucy McDonald
Lisa Masson
Margaret Godfrey

VIOLA

Laura Moir
Mark Jackson
Harriet Smythe
Amy Hackett
Katharine Williams
Eilidh Marnoch
Amy Forbes
Sophie Charleson

CELLO

Rachel Steele
Holly Hunter
Jennifer Mitchell
Rachel Wilson
Hannah Holmes
Rachel Clark
Emma Kelman
Kirsty Pennycook
Jamie McHale
Alice McKay
Elizabeth Southgate
Jade Davidson
Amy Smart
Suzanne Hackett
William Holland
Natalie Dormer

DOUBLE BASS

Sean Law
Nathanial Haas
Charlotte McGeoghie
Jill Smyth

FLUTE

Jill Sweeney
Mairi Wilson
Karen Ramsay
ALTO FLUTE
Jo Ashcroft

OBOE

Anna Seaton
Sandra Scott
Shonagh Stark
COR ANGLAIS
Jo Ashcroft

CLARINET

Joe Norris
Heather Sadler
Kim Donaldson
Vicki Marshall
Charlotte Donaldson

BASS CLARINET

Vicki Marshall

BASSOON

Lawrence O'Donnell
Moira McInnes
Heather Kent-Scambler
CONTRA BASSOON
Graeme Brown

HORNS

Joanne Lamb
Rebecca Milne
Gregor Hunter
David Sands
Sarat Roy
Elaine Stewart

TRUMPET

Robbie Strong
Erin Russell
Rachel Hotchkiss
Andrew Wilcox

TROMBONE

Alan Thom
Ewan Taylor
Daniel Pickering
Andrew Forbes

TUBA

Michael Sinclair

PERCUSSION

Ruaridh Pattison
Finlay Turnbull
Allan Young
Hannah Stott
Duncan Jarvie

CELESTA

Maureen Rutherford

KEYBOARD

Rosanna Young
Fiona Ballantine

HARP

Sophie Crichton
Helen Thomson

PERTH YOUTH ORCHESTRA

Leader: Iain Murch

Conducted by Mr Allan Young



ANNUAL CONCERT

7.30pm

SUNDAY 12th APRIL 2009

PROGRAMME 50p

PERTH CONCERT HALL, HORSECROSS

From the President



I would like to welcome you to our 2009 Annual Concert in Perth Concert Hall. On this Easter Day evening, we will all, I am sure, be looking forward to enjoying the fruits of the labours of the orchestra and tutors, not just from the intense week they have just spent at Dounans Camp, Aberfoyle, but also over the Autumn/Winter period, during the various rehearsals at the Music Centre in Perth. Our thanks, I am sure, go to Allan Young and his staff of tutors, Sara Beaton, Lorna McGovern, Angie Dagpunar, Abi Hayward, Gill Smyth, Laura Young, Eileen Waterston, Bob McDonald, Elaine Stewart and Amy Sherry. Top marks to the players themselves and, of course, the parents and guardians who spend much time and effort ferrying the budding Vengerovs, Rostropovichs and Pines to and from rehearsals and concerts.

Special tribute should go here to tonight's young soloists – Darryl Dick (violin) and Rachel Wilson (cello) – who will be enjoying the limelight, not only in Perth Concert Hall, but also in our autumn series, starting at St John's Kirk, Perth, and continuing onto the National Association of Youth Orchestra concerts in Central Hall, Tolcross, Edinburgh and RSAMD, Glasgow.

This year has been no ordinary year, with the visit of the Royal Scottish National Orchestra in January. I feel sure that no-one who attended the joint PYO/RSNO concert will forget it in a hurry. I cannot be alone in having seen the tremendous increase in the confidence of our young players, during Mendelssohn's Hebrides Overture, from tuning-up, when young and seasoned players were chatting, relaxed, at their double-desks, until the final notes when the smiles of satisfaction were obvious. We will see the effects of this once again, tonight. Thanks go to everyone involved in setting-up the week and in ensuring it was a great success.

We are ever grateful for the generous support of Perth and Kinross Council, and our major sponsors, and I would also like to acknowledge the work done by the various members of the committee this year. It is not too late to purchase your tickets for our Grand Draw; with prizes including dinner for two at Kinnaird House, a gallon of Dewars whisky, lunch for two at Kinloch Hotel, lunch at the Atholl Palace, Pitlochry, plus many more, you may come away from tonight's performance with more than a feeling of well-being.

Thank you for attending our concert and we look forward to seeing as many of you as possible at the St John's Concert in late summer.

Martyn Glenville-Sutherland
Honorary President 2009



Celebrating our Soloists

- | | |
|--|---|
| 1970 - Lesley Johnston (piano) | 1990- Joanne Gallagher (cello)
Mark Bousie (piano) |
| 1971 - David Miller (clarinet) | 1991 - Richard Payne (viola)
Carol Baker (clarinet)
Lindsay Kettles (horn) |
| 1972 - Clare Almond (violin) | 1992 - Heather Wade (piano)
Douglas Waterston (trumpet) |
| 1973 - Stuart Duncan (piano) | 1993 - Kay Baker (violin)
Johanna Robertson (flute) |
| 1974 - David Armstrong (trumpet)
David Coventry (trumpet)
Alan Haddow (trumpet) | 1994 - Helen Neilson (cello)
Hilary Moore (piano) |
| 1975 - Ian Scott (clarinet) | 1995 - Heather Nicholl (clarinet) |
| 1976 - Jane Garvie (oboe) | 1996 - Kirstin Mills (cello)
Alasdair Beatson (piano) |
| 1977 - Mhairi Gray (violin)
Margaret Miller (viola) | 1997 - Joanna Swingler (horn)
Nicholas Dover (saxophone) |
| 1978 - Sheila Reid (piano)
June Scott (flute) | 1998 - Jenny Handford (bassoon)
Elizabeth Smith (violin) |
| 1979 - Frances Patterson (clarinet)
Peter Symon (trombone) | 1999 - Amy Little (cello)
Kimberley Boyle (flute) |
| 1980 - Charles Berthon (violin) | 2000 - Alastair Edmonston (piano)
Andrew Mann (clarinet) |
| 1981 - Karen Thomson (clarinet)
David Bennet (violin)
Steven Wiggets (oboe) | 2001 - Michael O'Donnell (oboe)
Rowan Hellier (voice) |
| 1982 - Elizabeth-Anne Neil (violin)
Scott Mitchell (piano) | 2002 - Morag Young (violin)
Tom Norris (bassoon) |
| 1983 - Graeme Hodge (horn)
Mark Spencer-Bowles (flute) | 2003 - Anne Williamson (piano)
Hazel Lindsay (saxophone) |
| 1984 - Laura Ashton (oboe)
Katherine Mathieson (clarinet) | 2004 - Lawrence O'Donnell (bassoon)
Stephen O'Donnell (flute) |
| 1985 - Pamela Thorby (treble recorder)
Jacqueline Inglis (flute)
Anne McFarlane (horn) | 2005 - Fraser Moffat (saxophone)
Catriona Steele (viola) |
| 1986 - Fiona Bushby (bassoon)
Philippa Gallagher (clarinet) | 2006 - Elizabeth Coe (cello)
Rosanna Young (piano)
Ben Norris (violin) |
| 1987 - Alan Smith (violin)
Philippa Gallagher (piano) | 2007 - Sean Law (double bass)
Ruth Lindsay (violin) |
| 1988 - Claire Harkess (viola)
Carole Marnoch (voice)
Lindsay Moir (bassoon) | 2008 - Holly Hunter (piano)
Allan Young (electric guitar)
Iain Murch (violin) |
| 1989 - Mary Sharp (flute)
Heather Nicholl (clarinet) | |

PERTH YOUTH ORCHESTRA PATRONS 2009

Mr Alister Y Allan	Rhona Godfrey	Mr & Mrs E.H. Sadler
George and Deirdre Beaton	Mr Iain H Halliday	Sandy & Pat Scrimgeour
Richard & Margaret Beith	Mr & Mrs M A Hope	Mr & Mrs F Seith
Mr & Mrs D.Eoin Bennet	Mr I Jackson MBE	William Small
Dr Moira Bulcraig	Mr Michael Jamieson	Mrs Christian C Smith
Mr Neil Copland	Mr & Mrs Allan Kelman	David & Moyra Smythe
David Cottingham	Mr & Mrs J Kinloch	Mr Alan R Stewart
Coupar Angus, Ardler & Bendochy Comm Council	Mr Neil McCorkindale	Michael Taylor
Dr & Mrs Peter Dallas Ross	Hugh & Elizabeth Martin	Alan & Carol Tweedie
Mr & Mrs M J Drew	Mr & Mrs Andrew Mitchell	Mr & Mrs Andrew Turnbull
Duncan & Gil Forbes	Mrs Jennifer Nichol	Mrs M.E. Waterston
Ms Clare Gibbon	Mr & Mrs Graeme Norris	Mark & Jan Webster
Mr & Mrs Martyn	Caroline Oldham	Mr Charles A Wiggetts
Glenville-Sutherland	Ian Ogilvy	Robin & Jean Young
Mr A C Godfrey	Sarah and David Oxnard	
	Susan Payne	

www.perth-youth-orchestra.org.uk

Become a PYO Patron...

Join tonight

PYO is grateful for the support of its many individual and corporate sponsors, both for their financial support and for their regular attendance at concerts and other fund raising events for which they receive advance notice and priority bookings. Patrons also retain voting rights at the orchestra's Annual General Meeting.

Name _____
Address _____
Town _____
Post Code _____
Telephone _____ Date _____

I enclose £ _____ (minimum £10 per person)

Please detach or copy and forward to:-

**Sheona Glenville-Sutherland, 33 Queens Avenue,
Blairgowrie, PH10 6PG (SHEONASUTHERLAND@aol.com)**

*Cheques payable to Perth Youth Orchestra
(Renewal date - 30th April each year)*



PROGRAMME

Tapestries

Kenneth Platts

- i. *Prelude (The Port of Leith)*
- ii. *Highland Reel (The Great Hall of Inverness)*
- iii. *Romanza (The Castle of Holyrood)*
- iv. *Memories and Envoi (Fotheringhay Castle)*

Concerto in G min for Violin and Orchestra

Max Bruch

2nd Movement - Adagio

Soloist: *Darryl Dick*

Concerto in A minor for Cello and Orchestra

Camille Saint-Saëns

1st-2nd Movements

Soloist: *Rachel Wilson*

INTERVAL

The Planets

(Suite for Large Orchestra)

Gustav Holst

- i. *Mars, The Bringer of War*
- ii. *Venus, The Bringer of Peace*
- iii. *Mercury, The Winged Messenger*
- iv. *Jupiter, The Bringer of Jollity*
- v. *Saturn, The Bringer of Old Age*
- vi. *Uranus, The Magician*
- vii. *Neptune, The Mystic*

We are grateful for the generous support provided by Perth and Kinross Council, the Gannochy Trust, the Duncan and the Melville Gray Charitable Trusts, the Thompson Trust, Perth Rotary, the Margaret Gorrie Bequest and all our corporate and individual patrons

PROGRAMME NOTES

Kenneth Platts

TAPESTRIES

*A Symphonic Portrait
of Mary Queen of Scots*

This work was commissioned by Perth Youth Orchestra in 1988. The composer prefaced the score with the following comments:-

“In the long years of her imprisonment, Mary Queen of Scots was passionately devoted to embroidery. The tapestries she created were often personal and autobiographical reflecting the inward looking attitude of a prisoner. In writing this work I have developed this idea and woven a tapestry of orchestral sounds to evoke scenes from Mary’s life that she herself could have embroidered.”

i. Prelude - the Port of Leith -

Mary’s return to Scotland, a stranger, a widow and still only 17. The scene is covered by swirling mists, Mary’s mind full of apprehension.

ii. Highland Reel-

The Great Hall of Inverness- Mary loved the Highlands, she also loved dancing. Here an imaginary scene is depicted reflecting Mary’s high spirits.

iii. Romanza -

The Castle of Holyrood- Mary had a rare beauty, praised by poets all over Europe. In 1565, she herself falls passionately in love, and marries Henry, Lord Darnley.

iv. Memories and Envoi -

“On the eve of her execution, the tempestuous events of Mary’s brief reign pass before her in a series of flashbacks. I have further developed the idea of tapestries by ‘weaving’ a series of chords which echo throughout the various sections of this movement. The very last section depicts Mary’s final journey, culminating in the fatal blow.”

K.PLATTS

Max Bruch

Concerto in G min for Violin and Orchestra

Despite Bruch’s considerable musical output, he is today chiefly remembered for a handful of works—his two Violin Concertos (1866 and 1878), the Scottish Fantasy for Violin and Orchestra (1880), and the Kol Nidre for Cello and Orchestra (1881). Bruch began composition of his First Violin Concerto at the age of nineteen, finally completing the work nine years later.

Adagio—The soloist presents a sequence of two lovely melodies that return throughout the movement—sometimes in varied fashion, as the basis of passionate interludes. Repeats of the original melodies bring the movement’s peaceful conclusion.

Camille Saint-Saëns

Concerto in A minor for Cello and Orchestra

The attention first shines on the cello just moments after the concerto begins; the orchestra sounds only one short chord before the cello takes over. Unlike older concertos, customarily crafted as three separate movements, Saint-Saëns connects the three portions of his concerto without pause. However, the delicate, dance-like atmosphere at the start of the Allegretto helps the central segment to stand apart. After several very low, slow notes in the cello, and, as renewed flurries of high woodwinds signal the start of the third section - we will take our leave of this delightful work for now.

Our soloists receive the Eoin Bennet award and their names will be entered in the beautifully bound calligraphied roll of past soloists. They will also receive individual glass medallions to keep as a permanent reminder of their performances with the orchestra.

Gustav Holst

The Planets

A Suite for Large Orchestra

Holst was no stranger to youth orchestras, at St Paul’s Girls School in London and at Morley College. He, too, was fascinated with mystical things, astrology, Eastern philosophy, and “New Age” mysticism. This mind set certainly explains his inspiration for The Planets.

The suite is divided into seven movements, one for each of the planets known at the time, excluding Earth. Now we know Holst actually had the complete list, since Pluto and other “ice balls” about its size and in similar remote orbits are now removed from the standard list of planets.

Each movement is meant to describe the attributes of the god or goddess for whom the planet is named. These traditional attributes are translated into a sequence of tone poems with very distinctive themes. The work is unquestionably the most famous achievement of the composer, and always heard with pleasure by audiences all over the world. What follows is a brief discussion of each movement in order.

Mars, the Bringer of War. The god of war begins the piece. It is a picture of utter brutality, much like modern warfare. The relentless pounding rises from a quietly menacing beginning to a series of powerful, even frightening climaxes. The composer uses the orchestra at full power, marking the score with fff’s and even ffff’s. He closes the movement with a series of hammer blows. Could he have had a glimpse of the terrible future in store for the twentieth century?

Venus, the Bringer of Peace. The goddess of love, by contrast, is pure and beautiful. Four floating French Horn notes begin the movement and the music remains lifted and floating throughout. The heavy brass and percussion are held back, leaving just strings, wind and horns, with occasional comments from the celeste. It’s a time to let yourself relax and think for a moment about the good things in life.

Mercury, the Winged Messenger. The music about the messenger of the gods is very much like

a symphonic scherzo, though Holst sometimes uses two different keys at the same time, and typically alternates between 3/4 and 6/8 time. Some writers have said the movement is very like Mendelssohn. It would be interesting to listen with that in mind. You can also speculate about what the messenger might in fact be communicating to the gods.

Jupiter, the Bringer of Jollity. Here we hear the jovial side of the chief Roman god. (Jove is his other name.) Holst starts with a heavily syncopated tune, in triple time. Later, in the middle section he adds a big, genial, relaxed theme. This second tune was later set as a hymn to patriotic words. As you listen to this Jupiter there are no thunderbolts. It’s clearly the happiest moment in the suite. Imagine an Olympian at a dance, flirting with all the ladies and showing everyone around him a very good time.

Saturn, the Bringer of Old Age. The heavy approach of death is frighteningly apparent here. Holst’s musical depiction of sad weariness is a great programmatic tour de force. This was the composer’s favorite movement, and he thought it was composed the best of all. As you listen, it builds steadily, like a funeral march, to a climax of tolling bells and offset rhythms, then ends peacefully. Yet somehow we are not comforted.

Uranus, the Magician. This magician is powerful, loud, and even vulgar. And something of a practical joker, in the best tradition of magicians down the centuries. Some say this music resembles the character of Dukas’ Sorcerer’s Apprentice. There is a kind of eccentricity to the music, behind which maybe there is a hint of some hidden knowledge of the infinite.

Neptune, the Mystic. This finale is certainly the most radical of all the movements, and one which has left its unique mark in musical literature. It is pianissimo throughout, with harmonies that are both celestial and mystical. As he moves towards the end Holst introduces a wordless, disembodied women’s chorus. And at the very end, the orchestra falls soundless, and the chorus floats on, oscillating between two chords which gradually fade away into the distant silence and ultimate emptiness of deep space.