

# PEEBLES ORCHESTRA

Claire Taylor, *leader*



**Saturday 16<sup>th</sup> November  
2019, 7.30pm**

**Kingsland School,  
Peebles**

**Tony Kime, *conductor***

# Programme

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Astor Piazzolla	Libertango (arr. Tony Kime)
Carlos Gardel	<i>El día de me quieras</i> (arr. Tony Kime)
Rachmaninov	<i>Vocalise</i> from 14 Songs, Op. 34 (arr. Tony Kime)
Ravel	<i>La valse</i>
<i>Interval</i>	
Dvořák	Nocturne in B major, Op. 40
Tchaikovsky	Symphony No. 5 in E minor, Op. 64

## **Welcome to Peebles Orchestra's November 2019 concert!**

Tonight Tony Kime returns to conduct us through music both well-known and unusual and from around the world. We begin with three pieces that Tony has arranged for the orchestra: *Libertango* and *El día que me quieras*, tangos written by 20th century composers Piazzolla and Gardel respectively; and Rachmaninov's *Vocalise*, originally written for solo voice, but with no words, and containing haunting melodies. The first half concludes with Ravel's *La Valse*, a complex piece of swirling moods and textures, through which waltz tunes burst like flashes of colour, a little like standing in a dark hall as people open and close doors into Viennese ballrooms on each side.

After the interval we move from the 20th century to the 19th with Dvořák's Nocturne for Strings providing the calm before the storm that is Tchaikovsky's mighty 5th Symphony. Moving between dark fury and soaring joy, this work has challenged the orchestra musically and emotionally - we feel we have risen to the challenge!

It has been a year of new challenges. In September the orchestra hosted 'Come and Sing! Mozart's Requiem' in the Creative Peebles Festival, which brought together over 80 singers to rehearse and perform Mozart's masterpiece in just one day. We have provided small ensembles and quartets for local events, including Music for Peebles, Peebles Agricultural Show, and the Tontine Hotel Classical Lunches. In February we will run a short series of rehearsals and a concert especially for anyone who would like to try playing in an orchestra, whatever your ability or experience. Why not join us? Or if you don't play, you can become a Friend of the Orchestra - details later in this programme. We would love to have you with us!

Chris Dubé, Chairman, Peebles Orchestra

## Astor Piazzolla (1921-1992)

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### Libertango (arr. Tony Kime)

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No visitor to Buenos Aires could remain unaware of the name of Astor Piazzolla. As *Maestro del Tango* his music is heard everywhere. He was a very innovative player of the bandoneon, a close relative of the accordion, and he brought both the instrument and the tango to the international concert stage. Nevertheless the roots of the dance, which had developed from an earlier popular dance called the *milonga* (in turn, based on the Cuban *habañera* rhythm) were still found in the dockland areas, night clubs, brothels and bars of the city, and still remain in Piazzolla's music. He updated the dance for a new generation and the vivacious style of the *Nuevo Tango* soon attracted a large audience, but not without opposition from tango traditionalists. From being totally ignored in the 1980 edition of Grove's Dictionary, in recent years he has become almost a cult figure with his music taken up by, and arranged for instrumental groups of almost every combination.

In 1973 Piazzolla arranged a contract which would take him to Europe for an initial period of three years. In 1974 he moved to Rome where he said '*My dream is to impose my music, my country's music, all over the world*'. He was now set on a course to achieve that and he amassed considerable fame throughout Europe. It was here that he wrote his *Libertango*, one of his best known pieces which formed the first of eight tangos on a CD recorded in Milan in 1974. He described the piece as '*a sort of song of liberty*' now that he was in a new place and able to develop new ideas. Originally performed as a nonet and with a jazz/rock influenced sound, it was later transformed to an earlier, more intimate sound when Piazzolla reformed his quintet in 1978.

Dynamic and unforgiving, it is spectacularly rhythmic and different from anything that had gone before as it seemed that he was creating a new sound for his European audiences. The immense success of the piece was helped by arrangements as popular songs, some of which Piazzolla abhorred, while consoling himself that they would bring him a great deal of money!

*John Dalton, June 2014*

*This programme note was supplied through Making Music's programme note service.*

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## Carlos Gardel (1890-1935)

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### *El día de me quieras* (arr. Tony Kime)

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Carlos Gardel is known as the leading tango singer of the 1930s. The French-Argentine singer, songwriter, composer and actor appeared in a number of very successful films between 1930 and his untimely death in a plane crash in Colombia in 1935. Millions of his fans went into mourning and flocked to pay their respects as his body travelled from Colombia through New York City and Rio de Janeiro and thousands more paid homage as he lay in state for two days in Montevideo. Lauded for both his prowess as a tango singer and his film-star good looks, he is still revered amongst tango enthusiasts today.

*El día que me quieras*, or 'The day that you love me', is a ballad which he wrote with lyrics by his long-time collaborator Alfredo Le Pera. Inducted into the Latin Grammy Hall of Fame in 2001, it has become a tango standard and has been recorded by many diverse artists including Julio Iglesias, Michael Bolton, Plácido Domingo and Gloria Estefan, who recorded the first version in English.

Though tonight's performance is a purely instrumental arrangement by Tony Kime, for those who are interested there is an English translation of the lyrics below.

Hester Lean

*The smooth murmur  
Of your breathing  
Caresses my dream.  
If your black eyes  
Want to gaze at me,  
How full of joy life will be!  
And if the solace  
Of your light laughter --  
So like a song -- is for me,  
It will heal my wound,  
And all, all will be forgotten.*

*The day when you will love me,  
The rose that decorates  
Will dress itself up  
In the brightest of colors.  
And the bells will say  
To the wind that you are mine,*

*And the fountains will go crazy  
In telling each other about your love.*

*The night when you will love me,  
The stars will look upon us  
From the blue heavens in jealousy  
As we walk by.  
And a mysterious ray of light  
Will make a nest in your hair --  
Curious fireflies that will see  
How much you mean to me.*

*The day when you will love me,  
There will be nothing but harmony.  
The dawn will be clear  
And the spring will be gay.  
The breeze will bring a quiet  
Hint of a melody.*

*And the streams will play for us  
Their crystal song.*

*The day when you will love me,  
The songbird will sing*

*More sweetly than ever.*

*Life will bloom,  
And pain will not exist.*

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## **Sergei Rachmaninov (1873-1943)**

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### *Vocalise* from 14 Songs, Op. 34 (arr. Tony Kime)

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Rachmaninov was in many respects a caricature of the Russian Romantic. Depressive, assailed by self-doubt, endlessly self-examining but not particularly self-critical - these traits are reflected in much of his music. Despite suffering in his lifetime more than his fair share of critical opprobrium, he won the affections of his audiences for music which, however reactionary it may have seemed to his modernist critics, fully deserves its place alongside such varied masters as Mahler, Debussy, Schoenberg, Stravinsky, Ravel and Richard Strauss in a period of unprecedented musical pluralism - the twentieth century.

As with Chopin, the piano was the medium through which Rachmaninov worked up his musical ideas, but he acquired far greater fluency than Chopin ever did in turning his thoughts into vocal, other instrumental and orchestral form. The *Vocalise* is a wordless song, the last of the set of 14 for voice and piano written between 1910 and 1912 (at a time when Rachmaninov had won fame and popularity through such works as the 2nd and 3rd Piano Concertos and the two sets of *Preludes* for piano). The other songs set words by various romantic Russian poets. Most of the songs were tailored to the talents of particular singers (including Chaliapin) and dedicated to them. *Vocalise* was dedicated to Antonina Nezhdanova (1873 - 1950), whose long reign as leading soprano at the Bolshoi earned her the title of People's Artist of the USSR; she ended her career as professor of singing at the Moscow Conservatory. Being independent of verbal context, *Vocalise* makes an effective recital piece for most stringed and woodwind instruments, and has become just as popular in transcription as in its original form.

*Thomas Radice, September 2007*

*This programme note was supplied through Making Music's programme note service.*

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## Maurice Ravel (1875-1937)

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### *La valse*

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Ravel was especially fond of the Viennese waltzes of Franz Schubert and Johann Strauss; indeed, Ravel's 1911 composition *Valses nobles et sentimentales* had been inspired by Schubert's piano waltzes. He had planned for many years to write a ballet using his own Viennese waltz based on the Strauss waltzes. After Sergey Diaghilev approached him in 1919 with a commission for a ballet, Ravel began work on what he called *The Apotheosis of the Viennese Waltz*, which was to be linked with a fantastic whirl of destiny. The score itself describes *La valse* as a waltz in an Imperial court around 1855; in a very faint light, whirling clouds give glimpses, through rifts, of couples dancing. Gradually, the clouds disperse to reveal an immense hall filled with a crowd of whirling dancers. As the music builds the light slowly brightens, and finally the light of the chandeliers bursts forth brilliantly.

The waltz opens with vague musical sounds from the double-basses. A waltz-rhythm suddenly emerges and grows to a fully-developed Viennese waltz in the best Strauss tradition. The mood suddenly changes as strident chords break the serenity, and the music becomes bitter. The waltz returns, but in a harsh and dissonant manner. The music becomes more and more feverish but the mood is one of despair and the work ends with discords. In this transformation of the waltz from gaiety to tragedy, Ravel is portraying Vienna itself, from its pre-war glory and intoxication with the waltz to its post-war futility and despair.

*Ted Wilks, May 2008*

*This programme note was supplied through Making Music's programme note service.*

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## Antonin Dvořák (1841-1904)

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### Nocturne in B major, Op. 40

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This piece was published as Op. 40 as late as 1883, but the composer then stated that '*this composition was originally part of the quintet with double-bass, Op. 18, written in 1874. But because the two slow movements seemed to me too much, I had this composition published independently as Nocturne, Opus 40. The other movements were published by Simrock as the G major quintet, Opus 77.*' The composer also prepared versions for violin and piano and for piano four hands.

We can be grateful for the salvage work. The general marking is *Andante religioso*

and the melody on the first violin is virtually continuous. It is notable that for more than half its length the cello's bass remains unchanged being quietly adorned by the *pizzicato* of the double-bass.

Ivor Keys, October 2010

*This programme note was supplied through Making Music's programme note service.*

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## **Pyotir Ilyich Tchaikovsky (1840-1893)**

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### **Symphony No. 5 in E minor, Op. 64**

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| <i>1. Andante sostenuto - Allegro vivo</i> | <i>3. Scherzo: Allegro molto vivace</i>         |
| <i>2. Andante marziale, quasi moderato</i> | <i>4. Finale: Moderato assai - Allegro vivo</i> |

By 1888 it had been ten years since Tchaikovsky had composed his fourth symphony. His reputation had continued to build during this time, with the intervening decade seeing composition of *Eugene Onegin* and three other operas, his violin concerto, the *1812* Overture, the second piano concerto and the *Manfred* Symphony, amongst others. Despite this the composer worried that his source of inspiration might have dried up, one of the many periods of depression and self-doubt which marked his compositional career. During the first quarter of 1888 he made it clear in letters that he intended to write his next symphony that year but by late May he had written to his brother that *'I've still not yet made a start, because the urge to create has deserted me. What does this mean? Am I really written out? I've no ideas or inspiration whatsoever! But I hope little by little to gather materials for the symphony.'* He had already started to 'gather materials' earlier in the year and, after a slow start and a summer of intense work, he was pleased with the symphony on its successful completion in late August of 1888.

The premiere took place on 17<sup>th</sup> November 1888, conducted by the composer, and received mixed reactions - the audience liked it but the critics did not. After further performances Tchaikovsky himself became unsure of its merits, suggesting to his patron Nadezhda von Meck that *'There is something repellent about it, a certain excess of gaudiness, insincerity and artificiality.'* He later revised his opinion of the work again after an excellent performance in Hamburg in 1889 – Tchaikovsky had enjoyed the musicians' enthusiasm for the symphony during rehearsals and after the concert wrote *'The fifth symphony was again performance magnificently, and I have started to love it again; my earlier judgement was undeservedly harsh...'*

Tchaikovsky's fourth and his *Manfred* symphonies were both programmatic, with

the composer supplying a description of what the music was supposed to portray. With his fifth symphony he moved away from this approach and instead unified the four movements of the symphony by using a recurring motif or *idée fixe*. This was a compositional technique favoured by many Romantic composers, including Berlioz and Liszt. Tchaikovsky chose a motif from Glinka's opera *A Life for the Tsar* and wrote in his early notes for the symphony that it represented '*complete resignation before Fate*'.

The symphony opens with a long clarinet solo accompanied by strings – this solemn and weighty melody is the 'fate' motif which will appear in various guises throughout the symphony. This ominous opening is followed by a march based on the motif – the woodwind have the thematic material and are accompanied by pacing strings. The mood is initially lighter, though with a sense of purpose, but the scoring soon expands to become full-blooded. A second theme appears featuring sighing violins and is more lyrical and loving. It leads in to a more pastoral mood but the fervor soon returns as the two themes are developed, including a much more robust scoring for the second theme and a much lighter version of the march-like first theme for woodwind. The movement eventually marches away, gradually lowering to a hushed conclusion from the lowest instruments in the orchestra.

An intense, blossoming passage in lower strings sets the scene of the slow movement and introduces a yearning and spine-tingling horn solo. The clarinet joins in to echo some of the phrases before the oboe introduces its own theme. The strings take up the original theme, growing in passion and with counter-melodies in the woodwind. The music raises to a peak then, after a moment of respite, the strings repeat the oboe's theme over a throbbing accompaniment that occasionally rises to the surface. A new theme with a more dynamic feel is introduced by the clarinet and its phrases are passed around the orchestra. The music builds intensely, leading to a fanfare-like statement of the symphony's 'fate' motif in the brass over a thundering timpani roll. There is complete silence then a gradual relaxation back to the original theme of the movement, again in the strings, with counter-melody and echoes supplied by the oboe and horn. The oboe's theme from early in the movement also reappears in the strings and rises to a climax. A further dramatic restatement of the motif leads into the final section of the movement when fractured phrases taken from the main theme appear over a pulsing rhythm in the horns and lower woodwind lead to a peaceful conclusion.

The third movement provides a huge contrast in mood to the preceding two and feels like it has been transported directly from one of Tchaikovsky's ballets. In form it is a waltz and trio rather than the more usual scherzo and trio format of a symphony's third movement. There are three waltzes in the first section - in the



first the strings elegantly sway around the floor, the second in oboe and bassoon imitates the opening of the first waltz then twirls off into its own steps, while the third is introduced by a slightly off-balance bassoon. The trio section, characterised by constant movement, is light and sparkling with the flavour of a scherzo. On the return to the waltz section the strings maintain the busy texture of the trio as accompaniment to the oboe playing the first waltz. The carefree atmosphere is tempered when the 'fate' motif appears sinisterly in a low clarinet and bassoon towards the end of the movement, which concludes with a decisive flourish.

As with the first movement, the finale opens with the 'fate' motif but no longer is it a solemn warning – now in a major key, it has become noble and impressive in a majestic, ceremonial introduction. The mood turns darker and the tension is ramped up over a rolling timpani. The rest of the movement is a pulse-raising thrill-ride and the music drives forward with the inevitability of an express train, with every section of the orchestra getting its chance to shine. There is a brief calm towards the middle of the movement but then the listener is thrust once more, without warning, into the action. After a general pause the movement concludes with a glorious march variation of the 'fate' motif and a fast gallop to the final chord. For the moment at least, Tchaikovsky is taking an optimistic view of fate!

Hester Lean, August 2018

## **Tony Kime, *conductor***

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Tony was born in Grantham in 1947 and first took an interest in music when at the age of five he saw a piano trio playing in the restaurant of John Lewis's store in Leicester. His parents made the mistake of buying him a tin violin but after two years of suffering found him a wooden one and a wonderful local teacher called Bill Plant, who charged half a crown a week. Eleven years later he took a B.Mus. at the University College of Wales, studying composition with David Harries, violin with Edward Bor, and orchestration with Ian Parrott. He went on to become a BBC studio manager for Radio 3 in London, where he became addicted to playing in the orchestra pit for musicals. In 1978 he moved to Glasgow to become the sound engineer for the BBC Scottish Symphony Orchestra for the next twenty years.



As a music recording engineer he has been part of production teams that have won the Japan prize, the Brno prize, the gold medal of the International Radio Festival of New York, and a Gramophone award for his recording of James MacMillan's *The Confession of Isobel Gowdie*, but since retiring from the BBC, and with the help of the Peebles Orchestra which he led for several years, he has re-established his reputation as a violinist and arranger in his new home in the Borders.

In 2006 Tony founded the Nenthorn String Quartet for which he has written many arrangements of popular songs and Scots music. (Four books of arrangements have now been published in America.) Peebles Orchestra was delighted to commission his composition *The Tweed - thinking it through* for narrator, string quartet and orchestra as part of a literary themed concert in November 2007. In 2010 he founded the Scottish Romance Orchestra which has enjoyed great acclaim from audiences throughout the Borders and Edinburgh.

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## **Claire Taylor, *leader***

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Claire Taylor was born in Manchester and came to Scotland to study music at the University of Edinburgh in 1995. She graduated with honours in 1999, having studied violin with Peter Markham and voice with Eric von Ibler.

Claire's day job is in Health and Social Care, managing teams to support adults with autism and learning disabilities. Claire has a very active musical life outside work. She is well known on the Edinburgh and Borders amateur scene, playing for Orchestra of the Canongait, Edinburgh Contemporary Music Ensemble and the Chalmers Quintet. Claire particularly enjoys playing for the local am-dram societies and has recently been in the pit for *Oklahoma!*, *Oliver!*, *Blitz!*, *Kiss Me Kate*, *Into the Woods*, *Carousel*, *The Wizard of Oz*, *The Sound of Music* and many more. Claire has also been engaged by Rocket Opera for their performances of *HMS Pinafore* and *Pirates of Penzance* at The Maltings in Berwick-upon-Tweed.



Claire is also an accomplished soprano, having performed a diverse range of roles, from Iris in Handel's *Semele*, to Sarah Brown in *Guys and Dolls*. Claire has performed as a soloist in Waverley Consort's performances of Handel's *Messiah* and Bach's *Mass in B minor*, in the Eildon Singer's performances of Haydn's *Little Organ Mass*, Mendelssohn's *Hear My Prayer* and Gade's *Christmas Eve Cantata*, and most recently in Bach's *Magnificat* during the Melrose Music Festival.

In October 2018, Claire and a colleague from work set up a choir for people with a learning disability- The Keys to Life Choir. Claire has had to step out of her comfort zone as she is conducting the choir. This has turned out to be a magical experience, and although the tuning isn't perhaps the most beautiful, the energy and enthusiasm of the people who come to sing is wonderful! Claire was delighted when the Scottish Commission for Learning Disability asked The Keys to Life Choir to perform at the National Learning Disability Awards on 17<sup>th</sup> May at the Sheraton Grand Hotel in Edinburgh. This was a real honour and Claire was extremely proud of all her singers and is delighted that their hard work was recognised in this way. The choir sang with great gusto!

Claire is mother to 6 year old twins, Alice and Joseph. They both love music and enjoy playing their 1/8 size violin, trumpet, piano, and a recently acquired clarinet! They also enjoy singing and can definitely 'hold a tune'.

In her 'spare time', Claire coaches the P2 boys and girls at Melrose Football Club which is very rewarding.

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## Peebles Orchestra

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**Peebles Orchestra** was formed in 1976 and continues to play an important part in the cultural life of the area.

As well as players from Peeblesshire, others travel from all over the Borders and Lothians to play in this friendly ensemble, meeting regularly to play a wide repertoire of music under skilled conductors. Two concerts are presented annually in autumn and spring, with additional events from time to time.

**Our guest conductors**, many of whom work regularly with the orchestra, are active in devising interesting programmes, which challenge players and delight our audiences. Our concerts present a wide variety of great symphonic works from the classical repertoire, ranging from small scale baroque to large choral concerts involving over 100 instrumentalists and singers. As well as standard symphony concerts, the Orchestra has presented concerts with a difference – the very popular 'Concert for Children'; a sell-out performance of *Peter and The Wolf*; a romantic 'Viennese Valentine'; classical accordion and guitar in contemporary music by Piazzola, Gordon Jacob and Rodrigo; a 'Come and Sing! Mozart Requiem' with a scratch choir of more than 80 local singers; the discovery of long neglected pieces and the opportunity to premier new works by local composers.

**Soloists** on every instrument of the orchestra have taken their place on the rostrum. We have a policy of inviting young players and local talent to take a solo role, while also welcoming soloists well-known on the Scottish concert circuit to perform in Peebles, including internationally renowned soloists from the Scottish Chamber Orchestra.

It has been a thrill to have young musicians from Peebles playing solos with the Orchestra, some of whom began their orchestral career in our own Youth Orchestra. A number of our young players have gone on to embrace professional careers in music and have returned to take the soloist role in their home town. Peebles Orchestra can certainly claim some credit for their success! Our November 2018 concert featured talented local flautist Kimberley Archibald, certainly a name to watch out for in the future.



Photo: Mark Gillham

The Orchestra enjoys the challenge of contrasting programmes and after over 40 years we continue to develop and explore new repertoire and still find every concert fresh and exciting.

**The growing body of Friends and Sponsors** form an important support group of non-playing members from the community, many of whom give practical as well as financial help. Your support enables us to give live classical music a vital place in the cultural life of the community. The orchestra is a real community group where players of any age or experience come together in weekly rehearsals to enjoy playing a wide range of music to be shared with our loyal audience, without whom the orchestra could not continue to exist.

Thank you for your support!

Peebles Orchestra welcomes new playing members. Wednesday evening rehearsals will resume in early 2020. If you are interested in joining as a player, please contact us via our website – [www.peeblesorchestra.org.uk](http://www.peeblesorchestra.org.uk)

### **Office Bearers & Committee Members**

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Visit the Peebles Orchestra website at [www.peeblesorchestra.org.uk](http://www.peeblesorchestra.org.uk)

And like the Orchestra's page on Facebook!



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# Peebles Orchestra

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Claire Garnett M.B.E, *Hon. President*

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Claire Taylor – leader  
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Dorothy Coe  
Ian McLennan  
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## **HORN**

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Chris Dubé  
Ian Kille  
Sally Kerr

## **TRUMPET**

Simon Reeves  
Maarten Verbræken

## **TROMBONE**

Bill Giles  
Daniel Richards  
Michael Freter

## **TUBA**

Andrew Wilson

## **TIMPANI**

David Lyle

(A number of players were unconfirmed at the time of printing - though anonymous, their contribution is no less appreciated!)

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## Friends & Sponsors

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The work of the Peebles Orchestra has long been supported by a generous group of Friends & Sponsors whose financial and practical help have been invaluable over the years, ensuring that live orchestral music-making remains a focus of the cultural life of our community. We take great pleasure in thanking them publicly here.

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## Acknowledgements

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Peebles Orchestra would like to thank the following people and businesses whose help has contributed to the success of this concert:

- Peebles Silver Band for loan of two large timpani
- Sarah Naish for hire of the small timpani
- The Head Teacher, staff and especially the Janitor of Kingsland School
- The Tontine Hotel for selling tickets
- The Bridge for printing posters & programmes
- Hester Lean for designing posters & programmes
- Steve Dubé for photography
- Jo Dubé and Steve Dubé for front of house





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Play with us!

A short rehearsal series and concert of well-known classical tunes. If you would like to try playing in an orchestra, whatever your ability or experience, then this is for you!



Rehearsals on Wednesdays 12<sup>th</sup>, 19<sup>th</sup> & 26<sup>th</sup> February 2020, 7.30pm,  
in St Joseph's Neighbourhood Centre

Concert on Saturday 29<sup>th</sup> February 2020, 3pm, in the School Brae Hub, Peebles

## MAY 2020 CONCERT



Sarah Chapman, *clarinet*

Robert Dick, *conductor*

Saturday 16<sup>th</sup> May 2020, 7.30pm, Kingsland School, Peebles

Programme to include Finzi's Clarinet Concerto