

Pelly Concert Orchestra

CHILDREN'S CONCERT

27th March 2010
High Cross Church
Camberley
6.45pm

Prokofiev
Peter and the Wolf

Humperdink
'Evening Prayer'
from Hänsel and Gretel

Britten
Young Person's Guide to
the Orchestra

Saint-Saëns
Carnival of the Animals

TICKETS

Adults £9
Children £3
Concessions £7

Ticket line 01252 540854



Illustration by Bill Burgard

www.pellyorchestra.co.uk

Welcome to tonight's concert – one of our most ambitious yet. We are playing some fantastic pieces of music which require a very large orchestra and a wide array of musical instruments, especially in the percussion section. We have chosen music which has been written to introduce children to the joys of orchestral music – all the music either tells a story, feeds the imagination or introduces the audience to the instruments of the orchestra.

Each instrument which makes up the full orchestra has its own character and this can be used to great effect in a story. In Peter and the Wolf, each character is depicted by a different instrument or group of instruments. In Carnival of the Animals, the sounds the instruments make really help you to imagine the animals being portrayed. The whole orchestra can tell a story too as in The Three Bears which uses rhythm, loud and soft music and speed to portray the well-known Goldilocks story in a brilliant rendition by Eric Coates.

The fabulous music of the Disney films is represented this evening – listen out for Winnie the Pooh and friends. Leroy Anderson's Old MacDonald's Farm includes all that you might expect from such a piece arranged for orchestra. Needless to say the percussion section is kept busy producing all the animal sounds ...!!

To help you to identify the different sections of the orchestra introduced in the Young Person's Guide to the Orchestra, the players are wearing different colours as follows:

- Strings (violins, violas, cellos, double basses, harp) – Red
- Woodwind (flutes, clarinets, oboes, bassoons) – Blue
- Brass (trumpets, trombones, French horns, tuba) – Green
- Percussion – White

We hope you will have a special experience tonight. Although we hear music all around us in our day to day lives, hearing a full orchestra playing live is a rarer event and quite a different experience – the dynamic contrasts of loud and soft, the textures and the variety of sound are thrilling and we hope you have a wonderful evening.

Pelly Concert Orchestra

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Programme

The Three Bears: A Phantasy Eric Coates

Peter and the Wolf Sergei Prokofiev
Narrator: Olivia Chappell

'Evening Prayer' from Hänsel & Gretel Engelbert Humperdinck

~~ Interval & Refreshments ~~

Disney Festival *Arr. Paul Dodge*

The Carnival of the Animals Camille Saint-Saëns
Arr. Denis Bloodworth

1. Introduction
2. Tortoises
3. The Elephant
4. The Aquarium
5. People with Long Ears
6. The Cuckoo in the Wood
7. Pianists
8. Fossils
9. The Swan
10. Finale

Pianists: Linda Tan and Gillian Young

Old MacDonald Leroy Anderson

The Young Person's Guide to the Orchestra Benjamin Britten
Narrator: Olivia Chappell

Programme Notes



The Three Bears: A Phantasy - Eric Coates (1886 – 1957)

A very English composer of popular light orchestral music, Eric Coates was very talented and wrote many well known pieces of music used on the radio, for film scores and in concerts. He wrote three 'Phantasies' - *The Selfish Giant*, *Cinderella* and *The Three Bears* between 1925 and 1930. They follow the stories much as received by tradition. Coates uses so much invention that tunes just seem to tumble out one after the other. As with all of his

music we are aware of great skill in orchestration and part writing. Melodies are juxtaposed and worked against each other.

These works were a musical interpretation of Coates' wife's retelling of the fairy tales. They were read aloud to their only son Austin and the Three Bears was written for his fourth birthday. It is thought that The Three Bears Phantasy not only 'tells the story' of the fairy tale but is also a depiction of the Coates family life. "*Who's been sitting in my chair!*"



Peter and the Wolf - Sergei Prokofiev (1891 – 1953)

Prokofiev was born in the Ukraine in 1891. He was a child prodigy, composing for piano at age five and writing an opera at nine. His first teacher was his mother, a talented pianist. He attended the St. Petersburg Conservatory from 1904 to 1914 and travelled widely, spending many years in London and Paris, and toured the United States five times.

In 1936, Prokofiev returned to settle permanently in the Soviet Union. One of his first compositions after his return was Peter and the Wolf, written in just two weeks in April of 1936 for a children's theatre in Moscow. Prokofiev invented the story and wrote the narration himself, drawing on memories of his own childhood. He constructed the music as a child's introduction to the orchestra, with each character in the story represented by a different instrument or group of instruments.

Peter & the Wolf



Carnival of the Animals – Camille Saint-Saëns (1835 - 1921)

Saint-Saëns was a French Romantic composer whose well-known music includes *Danse Macabre* and the *Organ Symphony* – both of which have been recently performed by the Pelly Orchestra. The *Carnival of the Animals* was composed in 1886 and Saint-Saëns apparently thought it was a rather frivolous piece. Worried that it might harm his reputation as a serious composer, he suppressed performances of it and only allowed one movement, *The Swan*, to be published in his lifetime. Saint-Saëns did, however, include a provision which allowed the suite to be published after his death, and it has since become one of his most popular works and a particular favourite with music teachers and young children. There are 14 movements in the original suite – we will be playing 10 of these tonight.



Young Person's Guide to the Orchestra – Benjamin Britten (1913 – 1976)

In 1945 Britten was asked to compose the music for a film to be called 'Instruments of the Orchestra', designed to introduce young people to the characters of the various instruments that make up the orchestra. He decided to write a theme and variations, taking his theme from the *Rondeau* composed by Purcell in 1695. The theme is stated first by the full orchestra, then given to the woodwinds, then to the brass, then to the strings and harp, and finally played rhythmically

by the percussion before being restated by the full orchestra. The variations follow, 13 in all, in which the individual instruments are spotlighted.

Each of the variations reflects a different character—some tender, some slightly sardonic, some mysterious, some funny, all charged with great originality and wit—in the following sequence: flutes and piccolo, with harp accompaniment; oboes; clarinets; bassoons; violins; violas; cellos; double basses; harp; horns; trumpets; trombones and tuba; percussion.

In the final fugue section Britten puts the orchestra back together in the grandest style, beginning with the piccolo, moving through the other instruments and concluding with a glorious proclamation of the original Purcell theme by the brass as the woodwinds and strings exult in the fugue theme and the percussion link the two.

Children's Pages

Peter & the Wolf - can you match the instrument to the character?



Flute



Oboe



Bassoon



Clarinet

Characters

Peter Wolf Bird

Cat Duck

Grandfather Hunters



French Horn



Timpani



Strings

Young Person's Guide to the Orchestra - WORDSEARCH

C	A	T	R	O	M	B	O	N	E
E	L	W	L	B	F	F	T	B	U
L	O	A	I	O	O	F	E	P	B
L	I	G	R	E	P	L	P	O	A
O	V	H	O	I	S	U	M	I	S
A	Z	J	P	R	N	T	U	Y	S
S	H	M	R	K	H	E	R	R	O
R	A	K	S	M	N	T	T	Y	O
F	R	E	N	C	H	H	O	R	N
X	P	I	C	C	O	L	O	O	C

CLARINET
VIOLA
FRENCH HORN
FLUTE
BASSOON
TRUMPET
TROMBONE
OBOE
CELLO
HARP
PICCOLO

Carnival of the Animals - QUIZ

ROYAL MARCH OF THE LION	Listen out for the roar of the lion. Which instrument is playing this?
THE TORTOISE	Why are the strings playing the 'Can-Can' so slowly?
THE ELEPHANT	Why do you think the double bass plays solo in this movement?
THE AQUARIUM	What sort of fish do imagine when you hear this music?
PEOPLE WITH LONG EARS	What animal sound are the violins making?
THE CUCKOO IN THE WOOD	What instrument is playing the cuckoo? Can you remember what animal this instrument was in Peter & the Wolf?
PIANISTS	How many pianos are playing in this movement?
FOSSILS	Can you spot a well-known nursery rhyme?
THE SWAN	Which instrument is the swan and which sounds like the swan's feet under the water?
THE GRAND FINALE	What do you imagine the animals are doing in this movement? Can you hear an animal that appeared earlier?

About the Musicians

Christopher Braime: Conductor and Musical Director



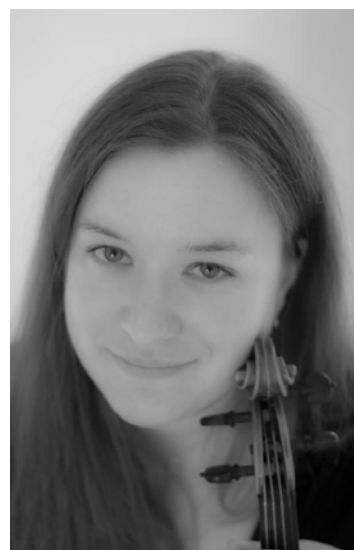
Christopher Braime was born in Beverley in 1983. He was awarded a Foundation Scholarship to study at the Royal College of Music, London, where he studied oboe with John Anderson, Christopher Cowie and David Theodore; and conducting with Neil Thomson and Richard Dickins.

Christopher became the Musical Director of the Imperial College String Ensemble in 2003, where he remained until 2007 and now works as assistant conductor for the Kensington Philharmonic Orchestra, the Farnborough Symphony Orchestra, and the Sussex Symphony Orchestra. In 2007 he took up the role of Musical Director of the Pelly Concert Orchestra. He has recently been appointed Musical Director of the Worthing Youth Orchestra, Worthing Youth String Orchestra and West Sussex County Wind Ensemble, and for the 2009–2010 season will assume the role of Musical Director of the Grosvenor Light Opera Company for their performance of *Yeomen of the Guard*.

As an oboist, Christopher has worked with the Royal Philharmonic Orchestra, the National Chamber Orchestra of Wales, the Southbank Sinfonia, and he is oboist with Kokoro - the contemporary music ensemble of the Bournemouth Symphony Orchestra. He is also principal oboe with the Sussex Symphony Orchestra.

Amanda Lake: Leader

Amanda recently graduated from the Royal College of Music with a First, where she was a scholar in the class of Dona Lee Croft. She is now undertaking further studies with Levon Chilingirian and Bela Katona. Amanda is a member of the Alea Quartet which recently performed Peter Maxwell Davies 10th String Quartet at the Purcell Room. She has given performances in Downing Street, St Martin-in-the-Fields, as well as touring the USA and Portugal. She has also led the Amadeus Orchestra and the Dmitri Ensemble. As well as several solo appearances with the Pelly Concert Orchestra, Amanda has appeared extensively as a soloist with orchestras across London and the South-East.



1st Violins

Amanda Lake
Nicola Farnworth
Jinny Gribble
Alice Gribble
Rachel Haver
Carole Kaldor
Janet Shelley
Lynne Thomson

2nd Violins

Lesley Lemon
Chloe Baudet
John Beckett
Sue Gillis
Michael McConnell
Paul Richards
Fiona Rogers

Violas

Ed Shelton
Angela Campbell
Tracey Milne
Emily Myles
Sarah Norton
Tony Smith

Cellos

Lynda Trice
Martin Heath
Sarah Higgs
Margaret Houston
Clive Jackson

Double Bass

Ed Kluz
David Barnes

Flutes/Piccolos

Elaine Herbert
Barbara Sykes
Janette Jolly

Oboe/Cor Anglais

Barry Collisson
Katy Warren

Clarinets

Andrew Norris
Joanna Wood

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Sally Myles
Peter Ramige

Trumpets

Hannah Mitchell
Paul Harris
Alistair Richards

Trombones

Paul Coker
Paul Dodge
Len Tyler

Tuba

Daniel Barnes

Percussion

Katie Tyler
Tim Lain
Neil Marshall

Harp

Tamsin Jolly

Membership News

We are delighted to welcome the following new members who have joined the Orchestra this season:

Violins

Leon Crampin, Carole Kaldor and Janet Shelley

Violas

Angela Campbell and Tony Smith

Cellos

Margaret Houston and Stephen Joy

Double Bass

Ed Kluz

Trumpets

Hannah Mitchell and Alistair Richards

French Horns

Peter Kaldor and Sally Myles

Coming up for the Pelly Orchestra

Play Day

27 June 2010, Farnham Maltings, Farnham

An opportunity to play with the Pelly Orchestra for the day. We will be playing through Tchaikovsky's Symphony No. 5.

Last Night of the Pelly Proms

17 July 2010, Church on the Heath, Elvetham Heath

Back by popular demand and in an exciting new venue. The programme will include Prom favourites plus some of Elgar's Enigma Variations.

Future Concert Dates

16 October 2010

18 December 2010

Our Website

Please visit our website which is regularly updated with orchestra news, music excerpts from past concerts, details of future concerts and other background information.

www.pellyorchestra.co.uk



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Conductor: Mark Fitz-Gerald

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Princes Hall, Aldershot, GU11 1NX

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Ginastera: Harp Concerto

Soloist: *Clifford Lantaff* (harp)



Rachmaninov: Symphony No 1 in D min

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www.farnboroughsymphony.org.uk

Da Capo Winds (Conductor: Len Tyler)

A Spring Concert
At: Yateley School (GU46 6NW)
On: Monday 29 March 2010
At: 7.15 pm

Programme includes Pirates of the Caribbean, Mood Indigo and music by Holst and Bizet

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Patrons

We are very grateful to all our patrons who help to support the orchestra by purchasing a season ticket in advance. Benefits include reserved seats and pre-concert receptions with the Musical Director.

A Patrons season ticket could make an ideal gift – only £25! All enquiries to 01252 890194.

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Miss G Daley	Mr & Mrs K Over
Mr P Haver	Mrs M Perryman
Mr A Herbert	Mrs D Poll
Mr & Mrs R Hicks	Mr & Mrs G Pollen - Life Members
Mr & Mrs C Hollingsworth	Mrs G Rose
Miss D Houghton	Mr & Mrs P Smith
Mr P Houghton	Mrs B Thomas
Mrs L Jackson	Mr & Mrs E J Wacey
Mrs B Kegel – Life Member	

About the Pelly Concert Orchestra

The Orchestra is a local orchestra made up of enthusiastic amateur musicians who enjoy making good music to a high standard and entertaining audiences with live music. It is entirely self-supporting and members pay a subscription. It gives four or five public concerts a year with around 40 players, most of whom are local musicians. Its repertoire is very wide, comprising both light and classical music, along with representations from radio, television, stage and screen. It is therefore rather different from orchestras which play lengthy symphonic works, and concerts usually consist of more than a dozen items in a variety of styles.

There are concerts in Autumn, Spring and Summer, plus a special – and always well-attended – concert at Christmas or New Year. Besides the musical enjoyment of the players and the listeners, concerts have been given in aid of charities, and of course they are essential for maintaining orchestra funds.

Programme Editor: Jo Wood
Programme printed by: Imprint Colour Ltd www.imprintcolour.co.uk