

***Pelly on Demand***  
***High Cross Church, Camberley - 16 October 2010***

The Gadfly Suite  
No. 3, People's Holiday

Dmitri Shostakovich

Little Serenade

Ernest Tomlinson

Romeo & Juliet Suite No. 2  
No. 1, Montagues and Capulets

Sergei Prokofiev

Violin Concerto in D Major  
*Soloist: Amanda Lake*

P. I. Tchaikovsky

1. Allegro moderato (D major)
2. Canzonetta: Andante (G minor)
3. Finale: Allegro vivacissimo (D major)

**~~ Interval & Refreshments ~~**

Overture to "Candide"

Leonard Bernstein

Brandenburg Concerto No. 3  
1<sup>st</sup> Movement

J.S. Bach

Le Cid, Castillane

Jules Massenet

Farnham Festival Overture

Richard Rodney  
Bennett

Cavalleria Rusticana Intermezzo

Pietro Mascagni

Symphonie Fantastique  
March to the Scaffold

Hector Berlioz

Dambusters March

Eric Coates

***Programme Price: £1***

## **A message from the Chair**



Welcome to our 2010/11 season which promises to be a veritable musical feast.

We begin with our Pelly on Demand concert, a stunning and eclectic mix of gems. I must thank you, our audience, for your choice of favourites. We could have filled hours with your wonderful suggestions but Chris had to make the (musical) Director's Cut so that we could all go home before midnight!

The orchestra feels very privileged to welcome our very talented leader Amanda Lake as soloist again in the Tchaikovsky Violin Concerto.

The end of October sees the Pelly Orchestra set sail on a new venture. We will be joining forces with the Grosvenor Light Opera Company (GLOC) in a semi-staged production of HMS Pinafore in Pimlico. So if you want to hear more from your favourite orchestra before Christmas this would be an ideal opportunity. Please see this programme for further details.

The last few months have seen considerable change for the committee of the orchestra. In July Mike Thomson, our Chairman for five years, stepped down and Karen Carter and I took over as Vice Chair and Chair respectively. The Pelly Orchestra has behind the scenes a very dedicated and hard-working group of people who voluntarily take on the large range of tasks necessary to stage a concert. This includes buying the (hundreds of) interval biscuits, putting this programme together and everything else in between. I would like to thank them all for helping us to settle into our new positions on the committee and for their continued support.

It is now time to get comfortable, press the red button and enjoy the music!

***Barbara Sykes***

## Programme Notes



**PEOPLE'S HOLIDAY FROM THE GADFLY SUITE:** As a teenager, Shostakovich (1906 – 1975) played the piano in a theatre showing silent films to help support his family. In that setting he would sometimes burst out laughing or show some other sign of absorption in the action on the screen, and simply forget to accompany it with music; while that led to his dismissal, he was thoroughly hooked on the movies, and began composing music for them at the end of 1928. The film, *The Gadfly* (1955) was based on a novel by the English writer Ethel Lillian Voynich, originally published in 1897. The title is a name

by which the historical figure Arthur Burton became known, because of his "sting" as a revolutionary activist in Italy in 1840. Burton, the unacknowledged son of a cardinal, remained an inspiring martyr figure to his colleagues after his capture and execution (by firing squad). Soviet officials in the post-war and post-Stalin years found Burton's story filled with symbolism.

The suite from the film score, compiled and arranged by Lev Atovmyan, comprises twelve numbers. No. 8, the Romance is perhaps the best known and achieved considerable popularity as the theme music for the BBC Television series *Reilly, Ace of Spies*. We, however, are going to perform No. 3 'People's Holiday' which has similarities to the *Festive Overture* which Shostakovich composed shortly before taking on this film assignment and is a favourite of the Pelly Orchestra.



**MONTAGUES AND CAPULETS:** (Also known as Dance of the Knights) was composed by Sergei Prokofiev (1891 – 1953) and is from Act I, Scene 2 of the ballet *Romeo and Juliet*. Though one of Prokofiev's most popular works today, the ballet wasn't met with such fanfare when he initially presented it to the ballet companies. Eventually, in 1938, his ballet premiered in Brno, Czechoslovakia. But it wasn't until the Stuttgart Ballet's performance in 1962 that it caught the world's attention. There's no denying that *Montagues and Capulets* is definitely an emotionally charged piece of music. With

the strong horns and bass on the bottom and a powerful and electric melodic line played by unison strings, Prokofiev's dark and brooding passages can send chills up your spine and set your heart racing. He was particularly good at composing music to portray character. The music, danced by the knights and ladies of the two feuding families, is imposing, almost intimidating. Its big, bold musical gestures are interrupted only by a short interlude of quiet grace where Juliet Capulet dances with her betrothed amidst the mayhem.



**TCHAIKOVSKY'S VIOLIN CONCERTO:** is one of the best-loved works that exists in its genre. A standard of the violin repertoire, it is perhaps the violinistic equivalent of Rachmaninov's Piano Concerto No. 3 in sheer virtuosity. The Violin Concerto was written in Switzerland where Tchaikovsky (1840 – 1893) had gone to calm his vulnerable nerves after fleeing from a disastrous marriage. Several obstacles had to be overcome before the concerto became recognised. First of all, Leopold Auer, the celebrated concert violinist to whom Tchaikovsky had dedicated the work, deemed it "unplayable" and it was almost four years until the work received a public premiere in Vienna in 1881. Critical reception was mixed: although

some reviews were positive, most were adverse. Eduard Hanslick wrote: "*The violin is no longer played...it is beaten black and blue. We see wild and vulgar faces, we hear curses, we smell bad brandy...*" Time would prove these opinions wrong and the Concerto has become one of the most respected masterpieces in the violin repertoire, and it has been played by all the legendary violinists. It possesses a wide emotional vocabulary, ranging from the brilliant-triumphant to heartbreak and melancholy.

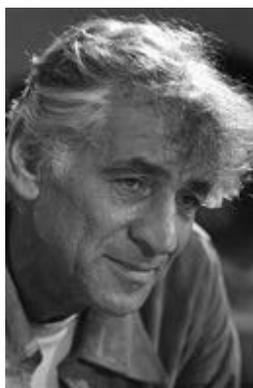
**The first movement** is full of grace and charm but it also contains gaping chasms in which the enormity of life and death seems to be exposed to the listener. In Tchaikovsky's cadenza, the main themes of the movement are present in varied form, skilfully interlaced by arpeggios and descending chromatic scales to give the cadenza an improvisatory character. It eventually merges into the recapitulation: there is a special purity in the way the flutes reintroduce the first theme over the violin's prolonged trill. The movement comes to a triumphant close, saturated in technical virtuosity in the solo violin part and glorious harmonies in the orchestra.

**The second movement** is in complete contrast to the first: the mournful voices of the winds set the mood, and when the muted violin enters it is melancholy from the bottom of the heart. Tchaikovsky's music voices unspeakable despair; the intimacy of the deep sadness of the second movement is unparalleled anywhere else in the concerto. But if the first section of the *Canzonetta* is permeated by heart-broken unhappiness, then the second has the *joie de vivre* of spring sunshine. The mute is taken off and the strings resound with natural openness. We are eventually brought back to the music of the first section, slightly modified and still without mute. In contrast to the first time it was played, its character is that of active unhappiness, not passive dejection. The violin's sound eventually dissolves, and the winds recollect their opening strain and take us to the end of the movement, which is immediately followed by the finale.

**The last movement** erupts into existence: after an excited orchestral introduction, the violin's quasi-improvisatory statement leads to a vigorously energetic Russian dance played with joyous abandon. That is not to say the movement does not have quieter moments: the second theme, introduced by the winds, has a sweetly nostalgic feeling. It is a movement of contrasts: from light playfulness it jumps into roguish passages full of colour and then again sobers down to moments of deep feeling. But the movement ends as it starts: with a bang!

**Tonight's soloist, Amanda Lake, comments:** *"I first came across the Tchaikovsky Violin Concerto when I was twelve and my teacher rather ambitiously suggested that I had a go at the last movement. I remember being so excited to learn my first "grown up" concerto and I loved its character and energy. Funnily enough my mother remembers the experience for different reasons - she felt that it was an enormous challenge for me and despaired that I would never be able to master the technical difficulties well enough to perform the movement in public! A couple of years later, I was lucky enough to be a member of the London Schools Symphony Orchestra when Ivry Gitlis performed the concerto with them. He was an inspirational musician and captivated both the audience and the orchestra with his performance. I dreamt of being able to perform the concerto myself, and I finally had a chance to learn it whilst studying at the Royal College of Music.*

*"Unfortunately, a disastrous performance of the last two movements in an RCM exam made me cautious about tackling the work again, so when Chris asked me to perform the concerto with the Pelly I decided that it was time to put some demons to rest. The most demanding part of the preparation has been building up my stamina - in rehearsals I have felt exhausted halfway through the first movement! The piece demands so much both technically and emotionally, and I can't wait to perform it."*



**OVERTURE TO "CANDIDE":** One of America's legendary musicians, Bernstein (1918 – 1990) gained international celebrity as a composer and conductor. Compositionally, Bernstein was particularly effective at conveying a sense of modern life's nervous intensity. Among his most scintillating works is the Overture to his 1956 Broadway production, *Candide*, a work that found its first concert performance in 1957, with the composer conducting the New York Philharmonic. Filled with vital rhythms and vivid orchestral colours, Bernstein's curtain-raiser provides a brilliant preview of four of the show's sparkling themes and is also a clever parody on the conventional opera overtures of the 18th and early 19th centuries, particularly those of Rossini and early Verdi.

## **Tonight's Soloist - Amanda Lake, Violin**

After begging her parents for eighteen months, Amanda Lake began learning the violin with Patricia Calnan, at the age of four. Having studied with Marius Bedeschi for eight years, Amanda recently graduated from the Royal College of Music with a First, where she was a scholarship student of Dona Lee Croft. She is now undertaking further studies with Levon Chilingirian and Bela Katona.



Amanda has appeared as a soloist with orchestras including the New Mozart Orchestra (Vivaldi Spring), Camden Chamber Orchestra (Prokofiev Violin Concerto No 2, Sibelius Violin Concerto), Blackheath String Orchestra (Mozart Concertos No 3 & 4), and the Dal Segno Orchestra (Bach Concerto for Two Violins with Gonzalo Accosta). Amanda recently led the Amadeus Orchestra on tour to China, where she performed Vaughan Williams The Lark Ascending.

Amanda also is in demand as a chamber and orchestral musician. She was invited to lead the RCM Chamber Orchestra under Sir Roger Norrington at the opening night of "The Power of Mozart" festival, and she was appointed leader of the Pelly Concert Orchestra in 2007. She has undertaken freelance work with the BBC Concert Orchestra, Bournemouth Symphony Orchestra and the Gulbenkian Orchestra, Lisbon.

As a member of the Alea Quartet, Amanda performed at the Purcell Room as part of the Park Lane Group's Maxwell Davies Quartet Cycle in 2009. Amanda has guest led the Berkeley Ensemble and the Dmitri Ensemble.

Amanda also enjoys sailing and swimming in the North Sea, and is currently learning to kitesurf.

## **Adam Barker**

We welcome Adam Barker who will be leading the orchestra in the first half of the concert tonight so that Amanda can play the Concerto.

**1<sup>st</sup> Violins**

Amanda Lake  
Adam Barker\*  
Carole Kaldor  
Nicola Farnworth  
Jinny Gribble  
Rachel Haver  
Janet Shelley  
Lynne Thomson  
Henna Wong

**2nd Violins**

Lesley Lemon  
Chloe Baudet  
John Beckett  
Leon Crampin  
Sue Gillis  
Michael McConnell  
Paul Richards

**Violas**

Ed Shelton  
Clare Fox  
Tracey Milne  
Emily Myles  
Sarah Norton  
Tony Smith

*\*denotes leader for the first half*

**Cellos**

Lynda Trice  
Linda Forsyth  
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  
Tim Jones  
Peter Ramage

**Trumpets**

Hannah Mitchell  
Alistair Richards  
Vicky Norwood

**Trombones**

Paul Dodge  
Keith Maxwell  
Len Tyler

**Tuba**

Daniel Barnes

**Percussion**

Katie Tyler  
Tim Lain

**Harp**

Tamsin Jolly

**Piano/Keyboard**

Linda Tan

**Forthcoming Concerts & Events**

*30 October 2010 – HMS Pinafore with GLOC (www.gloc.org)*

*18 December 2010 – Christmas Concert, Church on the Heath, Elvetham Heath*

*27 February 2011 – Playday, Farnborough Hill, Farnborough*

*2 April 2011 – High Cross Church, Camberley*

*2 July 2011 – Children's Afternoon Concert, High Cross Church, Camberley*

*16 July 2011 – Church on the Heath, Elvetham Heath*

## **Conductor and Musical Director - Christopher Braime**



Christopher 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 Dickens.

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 (SSO). 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 assumed 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.

### **A Sneak Preview of our Christmas Concert Programme:**

Carousel Waltz – Rodgers  
Sleigh Ride – Delius  
Rhapsody in Blue – Gershwin; *Soloist – Mike Thomson*  
The 'Beatlecracker' Suite (after Tchaikovsky and Lennon-McCartney)  
Sleigh Ride – Leroy Anderson  
A Boy is Born – William McConnell  
The First Day After Christmas - Braime  
Jingle Bells (borrowing from the Sussex Symphony Orchestra)  
I'm Dreaming of a White Christmas  
The Twelve Days of Christmas (borrowing from SSO)  
Carols

*Soloists including Diana Vivian*

***Church on the Heath, Elvetham Heath, Saturday 18 December***

Grosvenor Light Opera Company and Pelly Concert Orchestra in collaboration with  
Friends of St Gabriel's present Gilbert and Sullivan's

# H.M.S. Pinafore

Concert Production with Scratch Chorus  
and Narration

Ahoy there Messmates! Come aboard  
the good ship H.M.S. Pinafore on  
the 30th October for a rollicking  
good time amongst the sailors,  
sisters, cousins and aunts!...

Of course if you prefer you can be  
a scurvy land lubber and watch  
from the audience - but watch out  
there may be no escape from  
joining in!...

Rehearse with us from 15th September at  
St Gabriel's Halls or turn up and sing on the day.

Come-and-sing price: £12

Audience price: £10/£5 concessions (OAPs, students,  
unwaged, GLOC Angels & Archangels, Friends of St Gabriel's)

For tickets phone 07756 517796 or go to [www.gloc.org](http://www.gloc.org)

To sing email 'secretary@gloc.org'

Performance time: 7.30pm

Come-and-sing time: 10.30am registration for Ham start

Venue: St Gabriel's Church, Warwick Square, Pimlico, SW1



[www.gloc.org](http://www.gloc.org)

## **Did you know?**

The ***Pelly Concert Orchestra*** is a unique Orchestra in this area, with regard to the repertoire we play.

At the moment we are totally self-supporting. It can cost us £1,900 to stage a concert and we perform at least 4 concerts each season.

We would like to continue to explore the wide range of music available but this is an expensive ambition. For example, to hire ONE orchestral item can cost us over £200. We would like to be able to invest in our percussion section – a complete set of timpani would cost in excess of £12,000.

As you can see, this all costs a lot of money! We need your help! We are seeking sponsorship from individuals and businesses. Acknowledgement of major corporate sponsorship would include company name and logo on all orchestral printing and our website, complimentary tickets and reserved seating at all concerts and complimentary programmes. Each sponsorship package will be tailored to suit the requirements of each individual or business.

Please help us with our efforts to develop the *Pelly Concert Orchestra*. Our aims are to continue to provide the variety of musical excellence which the local community has come to associate with the orchestra, and to expand our programme of introducing the delights of classical music to children in the area by visits to schools and the performance of dedicated children's concerts.

Your support will be greatly appreciated.

Email: [sponsor@pellyorchestra.co.uk](mailto:sponsor@pellyorchestra.co.uk)    Tel: 0845 269 4614



## **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, advanced notice of the programme and an annual pre-concert champagne reception with the Musical Director.

Mr & Mrs P Ashford	Mrs B Kegel – Life Member
Mr K Baker	Mrs Marie Little
Mr & Mrs J Bell	Mrs P Mansfield
Mr & Mrs A Browning	Mr & Mrs L Mayhew
Mr & Mrs J Cowley	Mr B & Mrs S Nathan
Mr & Mrs M Cox	Mr & Mrs R W Neave
Mr & Mrs B Crossland	Mr & Mrs K Over
Miss G Daley	Mrs M Perryman
Mr P Haver	Mrs D Poll
Mr A Herbert	Mr & Mrs G Pollen - Life Members
Mr & Mrs R Hicks	Mrs G Rose
Mr & Mrs C Hollingsworth	Mr & Mrs P Smith
Miss D Houghton	Mrs B Thomas
Mr P Houghton	Mr N Thorley, Ms C Kjolner, Mr O Kjolner Thorley
Mrs L Jackson	Mr & Mrs E J Wacey

### **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 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](http://www.imprintcolour.co.uk)**



*Music Director:*  
Mark Fitz-Gerald

*Leader:*  
Tessa Welford

## 2010-11 SEASON



Concert 1	Concert 2	Concert 3	Concert 4
13 November 2010 7.45 pm	22 January 2011 7.45 pm	19 March 2011 7.45 pm	11 June 2011 7.45 pm
Princes Hall Aldershot	High Cross Church Camberley	High Cross Church Camberley	Princes Hall Aldershot
Verdi Tchaikovsky Rimsky-Korsakov	Brahms Rodrigo Schubert Reznicek	Mozart Mendelssohn Vaughan Williams Beethoven	Dvorak

*Season Tickets £30 (£15 for those in full-time education)*

*Telephone: 01252 501148*

***www.farnboroughsymphony.org.uk***

## SURREY MOZART PLAYERS

Saturday 20th November 7.30 pm  
United Reformed Church Guildford.

Mozart - Overture "The Marriage of Figaro"  
Beethoven - Piano Concerto No 4  
Schubert - Symphony No 5  
Cant - "After the Tide Turned"

Soloist: Evgenia Startseva  
Conductors: Stephanie Cant/Joanna Tomlinson

Tickets: £12 (Full) and £6 (Child) from  
the Tourist Information Office, Guildford - 01483 44334  
[www.surreymozartplayers.com](http://www.surreymozartplayers.com)