Pelly Concert Orchestra

Pelly Elizabethan Serenade

7.45pm
2nd April 2011
High Cross Church,
Knoll Road, Camberley

Conductor - Christopher Braime
Leader - Amanda Lake

www.pellyorchestra.co.uk
Welcome from the Musical Director

Good evening and welcome to our Pellizabethan Serenade concert, a celebration of all things Elizabethan. Queen Elizabeth I inspired a vast amount of artistic creativity in her lifetime, and the nostalgia of her reign spanned the generations into the 20th century and beyond. Tonight we take a look at those composers who were inspired by her and her life from Purcell to Benjamin Britten who composed Gloriana for the coronation of Queen Elizabeth II, influenced by the life of the first Elizabeth. We have a variety of musical styles for your entertainment this evening, but all influenced by the music of the same period. There are some truly beautiful pieces in the programme, together with some that will simply lift the spirits. We hope you will enjoy listening to them as much as we have enjoyed playing them.

With kind regards,

Christopher Braime
Musical Director

Programme Price: £1
Henry V Suite
William Walton
Arr. John Avery

Gloriana Symphonic Suite
Benjamin Britten
1. The Tournament
2. Lute Song
3. The Courtly Dances

Elizabethan Serenade
Ronald Binge

Capriol Suite
Peter Warlock
1. Basse Danse
2. Pavane
3. Tordion
4. Bransles
5. Pieds-en-L’Air
6. Mattachins

~~ Interval & Refreshments ~~

Fantasia on a Theme of Greensleeves
Ralph Vaughan Williams
Arr. George Pollen

Dances from Dido and Aeneas
Henry Purcell

Ancient Airs and Dances
Ottorino Respighi
1. Laura Soave
2. Danza Rustica
3. Campanae Parisienses
4. Bergamasca

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Our concert tonight looks back to the dance music of the 16th century. Dancing was always very important to mankind from the Stone Age to the latest rock/pop band song. It was always accompanied by a rhythmic sound for example hitting two hollow pieces of wood together or stretching animal skins on frames and striking them.

Melody soon developed and was blown, plucked or bowed on musical instruments many of which may seem strange to us today. By and large the purpose of dancing was relaxation and merrymaking as an escape from the daily routine. The style and rhythmic forms varied and names were given to dance types in different countries.

In England we are all familiar with the Sword and Morris dances. Many of the dance melodies were composed over the centuries by musicians unknown to us. From around the 15th century when composers developed the technique of writing music down on paper we are familiar with many names and their compositions. Many composers for example Purcell, Handel, Bach, Mozart, Haydn, and Beethoven incorporated dance tunes into of their works. Some pieces were actually called dance suites which were collections of dances composed for the orchestra.

The 20th century was the age of modernism as well as nostalgia. Many composers wrote music evoking the 16th century and we have a selection of these tonight. Queen Elizabeth I was particularly fond of dancing the Lavolta as musically so well illustrated by Britten in the Courtly Dances from Gloriana.

**Introduction by Peter Kaldor**
**Sir William Walton (1902–1983):** The film version of Shakespeare’s play Henry V was made in 1944, its vivid colours, noble acting and stirring battle scenes capturing the imagination of cinema-goers at the time. Walton’s music blended perfectly with the action, and the score contributed to the film’s success as it won an Oscar nomination for the composer. We will be playing two movements from the Henry V Suite: ‘Overture – The Globe Playhouse’ and ‘Touch her Soft Lips and Part’.

**Benjamin Britten (1913-1976):** Britten’s opera Gloriana was composed for the coronation of Queen Elizabeth II. It was written at the beginning of the ‘New Elizabethan Age’ when post-war confidence was high but has an atmosphere evoking music of the time of Elizabeth I. The opera was not a critical success when first performed but interest has revived in recent years. Britten extracted several concert pieces from this opera including this Symphonic Suite. It begins with the bracing Tournament which starts the opera, followed by a haunting Lute Song and the lively Courtly Dances - March, Coranto, Pavane, Morris Dance, Galliard and Lavolta.

**Ronald Binge (1910-1979):** Elizabethan Serenade is a light music composition, first played by the Mantovani Orchestra in 1951. The name (originally just Serenade) was altered to reflect the optimism of the ‘New Elizabethan Age’ beginning with the coronation of Elizabeth II in 1953.

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Peter Warlock (1894-1930): The Capriol Suite was originally written for string orchestra but is performed tonight in an arrangement for full orchestra. It is a suite of dances in the Renaissance style reflecting Warlock’s fascination with the intricacies of Elizabethan and Jacobean music manuscripts. It was based on melodies found in a manual of Renaissance dances and has six contrasting movements. The first, Basse Danse, is a lively dance in which the dancers’ feet for the most part slide along the floor. The second, Pavane, is more stately in nature, while the following Tordion is once again spirited, similar in mood to the opening movement. The Bransles (pronounced “Brawl”) is a fast country dance which works its way into a frenzy, continuously building in speed and excitement. The subsequent Pieds en l’air is justifiably the Suite’s most popular movement. While most movements are named after the dance name this one is named after the dancers’ instruction. The dancers’ feet should move so gently that they barely touch the floor. This movement provides an oasis of calm before the final movement, Mattachins. This is an exhilarating sword dance and ends with violent dissonances which send the piece hurtling to a close.

Ralph Vaughan Williams (1872-1958): Vaughan Williams loved to arrange English folk songs, preserving this musical heritage for future generations and using the styles and themes from traditional songs in his own compositions. His 1929 Opera, Sir John in Love, is based on Shakespeare’s The Merry Wives of Windsor and it is from this opera that the Fantasia is taken. It freely borrows from the traditional Greensleeves melody, combining it with an East Anglian folk song which Vaughan-Williams had discovered during his fieldwork.
Henry Purcell (1659-1695): Purcell was a great Baroque composer and his music is the only item on tonight’s programme which was not composed in the twentieth century. Dido and Aeneas was Purcell's first and only all-sung opera and is among the earliest English operas. It was first performed around 1688 some 85 years after the death of Elizabeth I. Though not Elizabethan as such, the dances capture the style and mood of the time.

Ottorino Respighi (1879–1936): Respighi loved plainchant and Renaissance and Baroque music. His Ancient Airs and Dances suites are his most successful efforts to bring early music to his contemporary listeners. In the second suite composed in 1924 the first movement employs a Galliard, Saltarello, and Canario derived from Cavalieri’s music for the 1589 wedding of Ferdinand de Medici and Christine of Lorraine. Danza Rustica is a stomping country dance. A softly tolling effect begins the third movement, adapted from the anonymous seventeenth century Campanae Parisienses, imitating Paris bells. The irresistible finale, Bergamasca, began as a virtuoso piece by Bernardo Gianoncelli, employing tunes from Bergamo, in northern Italy. Respighi passes the tune through various colourful subgroups of instruments, interrupts it with a hen-like central section, and ends with the orchestra in full cry.
Amanda Lake: Leader

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). She recently led the Amadeus Orchestra on tour to China, where she performed Vaughan Williams The Lark Ascending. Amanda is also in demand as a chamber and orchestral musician. 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.

Christopher Braime: Conductor and Musical Director

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 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 assumed the role of Musical Director of the Grosvenor Light Opera Company.

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.

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Pellizabthan Serenade – 2 April 2011

1st Violins
Amanda Lake
Carole Kaldor
Nicola Farnworth
Jinny Gribble
Janet Shelley
Lynne Thomson
Henna Wong

2nd Violins
Lesley Lemon
John Beckett
Leon Crampin
Sue Gillis
Michael McConnell
Paul Richards

Violas
Ed Shelton
Helen Bevin
Bronya Dean
Tracey Milne
Emily Myles

Celllos
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
Sally Tombs

Clarinet
Andrew Norris
Joanna Wood

Bassoons
Paula Burton
Karen Carter

French Horns
Peter Kaldor
Sally Myles
Roger Sowter

Trumpets
Roy Falshaw
Vicky Norwood

Trombones
Keith Maxwell
Alan John
Hilary Greig

Percussion
Jonathan Pain
Neil Marshall

Harp
Tamsin Jolly

Piano/Keyboard
Linda Tan

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Orchestra News

Charitable Status
We are pleased to announce that the orchestra was officially registered as a charity on 9 February 2011. Our charity commission No. is 1140319. We are currently in the process of registering with HMRC to be able to claim Gift Aid. This means that we will be able to claim tax back on subscriptions paid by most of our members and any donations that we may be given. We hope it may also make things a little easier should we apply for any grants. As an orchestra we do not own any percussion instruments and we would love to have our own set of timpani. Any grant or donation towards this cause would therefore be most welcome.

Playday 27 February 2011
Our 3rd Playday took place at Farnborough Hill on 27 February. The programme for the day included some very challenging music: Pictures at an Exhibition by Mussorgsky, The Pines of Rome by Respighi and La Mer by Debussy.

Dates for your Diaries
2 July 2011 – Children’s Afternoon Concert, High Cross Church, Camberley
16 July 2011 – Summer Concert, Church on the Heath, Elvetham Heath
29 October 2011 – Autumn Concert, Church on the Heath, Elvetham Heath
17 December 2011 - Christmas Concert, Church on the Heath, Elvetham Heath

Membership News
We were very sorry to have to say ‘au revoir’ to violinist, Chloe Baudet, who returned home to France in March after 14 months working as an au pair locally. We are delighted to welcome Bronya Dean who joins the viola section.

Pelly Musicians Out and About
The orchestra was recently asked to provide a string quartet to play background music at the Odiham Wellington Dinner which took place on 19 March 2011, in aid of the Soldiers, Sailors, Airmen and Families Association. This was a formal dinner to commemorate the Battle of Sabugal on 3 April 1811, one of the battles fought by The Duke of Wellington’s army during the Peninsular War. A quartet comprising Leon Crampin, Jinny Gribble, Emily Myles and Lynda Trice was dispatched to represent the orchestra and further the aims of its recently acquired charitable status. A most enjoyable evening was had by all, not least the string quartet who, having played Haydn, Mozart and Borodin quartets for their supper, were made most welcome by the organisers and guests. It was also an opportunity to publicise the orchestra and hopefully attract a wider audience to our concerts.

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An opportunity to hear our leader, Amanda Lake, playing again....

Keys and Coffee
Mother’s Day Special
Amanda Lake and Jessica Maryon-Davies

Sunday 3 April 2011
11am-12pm with no interval
A beautiful hour of popular classics for violin and piano to treat your Mum on Mother's Day!

Programme
Beethoven "Spring" Sonata
Schumann Violin Sonata in A minor
Ravel Tzigane

The Forge, 3-7 Delancey Street,
London, NW1 7NL
Tel: 02073837808
www.forgevenue.org
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.

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Mr & Mrs P Ashford  Mrs P Mansfield
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Miss D Houghton  Mr & Mrs P Smith
Mrs L Jackson  Mrs B Thomas
Mrs B Kegel – Life Member  Mr & Mrs E J Wacey
Mr & Mrs B Young

About the Pelly Concert Orchestra

The Orchestra is a local orchestra comprising 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 45 players, most of whom are local musicians. Its repertoire is very wide, encompassing 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.