

## *All At Sea – 3 November 2012*

A very warm welcome to the first concert of our 2012/13 season, **All At Sea – A Musical Voyage.**

This evening sees us sail from Cornwall to Staffa, off the west coast of Scotland and back again, with musical descriptions of life on board ship and the many seas we come across (with a couple of deviations – we are 'all at sea' after all!)

Firstly, we will encounter the Pirates of Penzance before embarking on an exploration of Fingal's Cave, which inspired Mendelssohn to write this concert overture. Although labelled an overture, it is intended to stand as a complete work (rather than an overture to a play or opera). It is an early example of programme music but rather than telling a specific story, instead evokes a mood and sets a scene which in turn creates musical images of the cave and surrounding sea.

We are delighted to present our leader Amanda Lake as the first of this evening's soloists, to play Autumn from Vivaldi's Four Seasons.

Back on board HMS Pinafore we will sail to The Sleepy Lagoon, which many of you may recognise as the theme to Desert Island Discs.

It gives us great pleasure to welcome back Simon Ballard to perform one of Beethoven's most sublime works – the Emperor Concerto, which promises to be a real treat.

On our return aboard ship we will march across The Seven Seas to a meeting with The Flying Dutchman, a legendary ghost ship that can never make port, doomed to sail the oceans forever. At the end of our journey, The Padstow Lifeboat sees us safely back from our musical adventure. Bon voyage!

**Barbara Sykes - Chair**

### **A message from our Musical Director...**

We have many fantastic concerts coming up for you, and one project I am particularly excited about is that our leader, Amanda Lake, will be performing a veritable musical weather report, performing a movement from each of Vivaldi's four seasons in each of our four concerts this season!

It is always a pleasure to welcome you to our concerts and I look forward to seeing you at the rest of our concerts throughout the year.

**Christopher Braime**

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The Pirates of Penzance - Arthur Sullivan  
Overture

The Hebrides Overture Felix Mendelssohn

On the Quarter Deck Kenneth J. Alford

The Four Seasons – Autumn Antonio Vivaldi  
Allegro  
Adagio Molto  
Allegro

**Soloist and Conductor: Amanda Lake**

H.M.S. Pinafore Selection Arthur Sullivan

By The Sleepy Lagoon Eric Coates  
*Arr. George Pollen*

**~~ Interval & Refreshments ~~**

Concerto for Piano and Orchestra Ludwig van Beethoven  
No. 5 in E-flat Major (The  
Emperor) Op. 73  
Allegro  
Adagio  
Rondo

**Soloist: Simon Ballard**

The Seven Seas March Eric Coates

The Flying Dutchman – Overture Richard Wagner

The Padstow Lifeboat Malcolm Arnold  
*Arr. John Avery*



## **The Four Seasons, Autumn Concerto in F Major – Antonio Vivaldi (1678-1741)**

The Four Seasons (Italian: *Le quattro stagioni*) is a set of four violin concertos composed in 1725. The Four Seasons is Vivaldi's best-known work, and is among the most popular pieces of Baroque music. The texture of each concerto is varied, each resembling its respective season. For example, "Winter" is peppered with silvery pizzicato notes from the high strings, calling to mind icy rain, whereas "Summer" evokes a thunderstorm

in its final movement, which is why the movement is often dubbed "Storm".

The concertos were first published as part of a set of twelve concerti, Vivaldi's Op. 8, entitled *Il cimento dell'armonia e dell'inventione* (The Contest Between Harmony and Invention). The first four concertos were designated The Four Seasons. Each one is in three movements, with a slow movement between two faster ones. At the time of writing this work, the modern solo form of the concerto had not yet been defined (typically a solo instrument and accompanying orchestra). Vivaldi's original arrangement for solo violin with string quartet and basso continuo helped to define the form.

The four concertos were written to accompany four sonnets. Though it is not known who wrote these sonnets, there is a theory that Vivaldi wrote them himself, given that each sonnet is broken down into three sections, neatly corresponding to a movement in the concerto. Autumn's sonnet is as follows:

### *Allegro*

The peasant celebrates with song and dance the harvest safely gathered in.  
The cup of Bacchus flows freely, and many find their relief in deep slumber.

### *Adagio Molto*

The singing and the dancing die away  
as cooling breezes fan the pleasant air,  
inviting all to sleep  
without a care.

### *Allegro*

The hunters emerge at dawn,  
ready for the chase,  
with horns and dogs and cries.  
Their quarry flees while they give chase.  
Terrified and wounded, the prey struggles on,  
but, harried, dies.

## Concerto for Piano and Orchestra No. 5 in E-flat Major – Ludwig van Beethoven (1770-1827)

Popularly known as the Emperor Concerto, this was Beethoven's last piano concerto and was composed between 1809 and 1811. The concerto is divided into three movements:

### Allegro



The piece begins with three full orchestra chords, each followed by a short cadenza, improvisatory in nature but written out in the score. These short cadenzas recur throughout the

piece.

Aside from the opening cadenzas, the movement follows Beethoven's trademark three-theme sonata structure for a concerto. The orchestral exposition is a typical two-theme sonata exposition, but the second exposition with the piano has a triumphant virtuoso third theme at the end that belongs solely to the solo instrument. Beethoven does this in many of his concertos. The coda at the end of the movement is quite long, and, again typical of Beethoven, uses the open-ended first theme and gives it closure to create a satisfying conclusion.

### Adagio un poco mosso

The second movement in B major is, in standard contrast to the first, calm and reflective. It moves into the third movement without interruption when a lone bassoon note B drops a semitone to B-flat.

### Rondo: Allegro ma non troppo



The final movement of the concerto is a seven-part rondo form (ABACABA), a typical concerto finale form. The piano begins the movement by playing its main theme, followed by the full

orchestra. The rondo's B-section begins with piano scales. The C-section is much longer, presenting the theme from the A-section in three different keys before the piano performs a cadenza. Rather than finishing with a strong entrance from the orchestra, however, the trill ending the cadenza dies away until the introductory theme reappears, played first by the piano and then the orchestra. In the last section, the theme undergoes variation before the concerto ends with a short cadenza and robust orchestral response.

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**1st Violins**

Amanda Lake  
Jinny Gribble  
Rachel Haver  
Carole Kaldor  
Janet Shelley  
Lynne Thomson  
David Wallace

**2nd Violins**

Lesley Lemon  
John Beckett  
Polly Dickinson  
Sue Gillis  
Michael McConnell  
Paul Richards  
Marion Molteno

**Violas**

Tony Smith  
Christine Anderson  
Gareth Hamill  
Tracey Milne

**Cellos**

Lynda Trice  
Linda Forsyth  
Martin Heath  
Sarah Higgs  
Margaret Houston  
Clive Jackson  
Vicky Turnbull

**Double Basses**

James Slade  
Michael Atkinson

**Flutes/Piccolo**

Elaine Herbert  
Barbara Sykes

**Oboes/Cor Anglais**

Barry Collison  
Katy Warren

**Clarinets**

Andrew Norris  
Jo Wood

**Bassoons**

Paula Burton  
Karen Carter

**French Horns**

Peter Kaldor  
Sally Myles  
Roger Sowter

**Trumpets**

Paul Harris  
Colin Thomas

**Trombones**

Keith Maxwell  
Mike Thomson  
Len Tyler

**Percussion**

Katie Tyler  
Chris King

**The Pelly Concert Orchestra Committee 2012 - 2013**

Chairman – Barbara Sykes (Flute)  
Vice-Chair – Karen Carter (Bassoon)  
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Treasurer – Clive Jackson (Cello)  
Personnel – Barry Collison (Oboe)

Patrons Secretary – Sue Gillis (Violin)  
Programme/Website – Jo Wood (Clarinet)  
Musical Director – Christopher Braime  
Leader – Amanda Lake

## Amanda Lake: Leader and Soloist



Amanda began learning the violin at the age of four. She graduated from the Royal College of Music with a First in 2007, where she was a scholarship student of Dona Lee Croft. She has since studied with Levon Chilingirian and Bela Katona.

Amanda has appeared extensively as a soloist with orchestras across the country, performing works by Bach, Mozart, Tchaikovsky, Ravel, Prokofiev and Berg. In 2010-11 she led the Amadeus Orchestra on tour to China, appearing as soloist in Vaughan Williams' *The Lark Ascending*.

Amanda is in demand as an orchestral leader and chamber musician. As a former member of the Alea Quartet, Amanda appeared at Aberystwyth MusicFest, Sounds New Festival and the Harnos Festival, Portugal. In 2009, the quartet performed at the Purcell Room as part of the Park Lane Group's Peter Maxwell Davies quartet cycle. She performed at the 2011 Aldeburgh Festival as part of the Lake/Maryon Davies Duo. Amanda was invited to lead the RCM Chamber Orchestra under Sir Roger Norrington at "The Power of Mozart" festival, and has guest led the Dmitri Ensemble and the Berkeley Ensemble. She has undertaken freelance work with the BBC National Orchestra of Wales, Bournemouth Symphony Orchestra, City of London Sinfonia, BBC Concert Orchestra and the Gulbenkian Orchestra, Lisbon.

Amanda is currently undertaking an apprenticeship with the London Philharmonic Orchestra as part of the prestigious Foyle Future Firsts development scheme. She is one of sixteen young musicians taking part in the scheme, which bridges the gap between conservatoires and the music profession. She has been attending rehearsals with the orchestra, taking lessons with principal players, participating in the LPO's education scheme and performing in a wide range of pre and post-concert events at the Royal Festival Hall. In her spare time, Amanda also enjoys sailing and swimming in the North Sea.

As well as leading tonight, Amanda will be conductor and soloist in Autumn from *The Four Seasons*. She says *"I always enjoy performing Vivaldi's Four Seasons as his music is so descriptive. When I first learnt this work I was studying with an eccentric Italian teacher who translated the sonnets that Vivaldi based his music on for me and encouraged me to "tell a story". I chose to perform the first movement of Autumn today as I love the lively, celebratory character and it is a lot of fun depicting the drunk staggering around and falling over!"*

## **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 where he studied oboe with John Anderson, Christopher Cowie and David Theodore; and conducting with Neil Thomson and Richard Dickins.

Christopher was the Musical Director of the Imperial College String Ensemble from 2003 - 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 Orchestra, and in 2010 Musical Director of the Grosvenor Light Operatic Company. In 2011 Christopher beat significant competition to become Musical Director of the London Gay Symphony Orchestra, and in March 2012 was invited to guest conduct the Redhill Sinfonia.

## **George Pollen: Arranger**



The Pelly Orchestra is very grateful to arrangers who are able to produce scores for us to suit our forces. You will often see their names appearing in our programmes alongside the names of the composers of the pieces which we play. In tonight's programme we are playing 'By the Sleepy Lagoon' arranged by George Pollen and who has produced many arrangements for the Pelly Concert Orchestra over recent years.

Born in Islington, George Pollen started playing violin at school and within the first year had won the school's music prize. He entered the British Army in 1958, into The Royal Engineers Staff Band in Aldershot and served the full 22 years. Whilst in the band, he discovered arranging music as a hobby and arranged and composed many pieces for concert military band, many of which were broadcast on BBC radio, BBC TV and placed onto records, cassettes and CDs.

For a while, he spent time as copyist to Ronald Binge - composer of some Pelly favourites including Elizabethan Serenade.

## **Simon Ballard: Soloist**



Simon Ballard is a British pianist, composer and teacher and was born in Warwickshire. He has studied the piano since the age of six. When he was eleven, he won a Foundation Scholarship to the Birmingham Conservatoire where he studied with Lilian Niblette and Tom Bromley. He became a full time student there at the age of sixteen, having already played concertos with the City of Birmingham Symphony Orchestra whilst still at school.

He then began studies in the cello and flute as well as continuing to study piano with the Austrian pianist Katharina Wolpe, in London. For three years he was the pianist of the Dussek Ensemble, with four members of the BBC Symphony Orchestra. He is well known as a concerto player, having over sixty concertos in his repertoire and as a solo recitalist for the BBC.

He has been recognised as one of the most gifted interpreters of the music of Mozart and has played all twenty three concertos. He has also done much to publicise the works of the lesser known and unjustly neglected composers, such as Hummel, Moscheles, Dussek and the Irish composer, John Field. He was Head of Woodwind in the London Borough of Merton for eighteen years, is an oboist and clarinettist of distinction and taught the cello at the Brighton Music Centre.

A prolific composer, his works, mostly Chamber music, include twenty four Serenades, a sextet, two piano quintets, a piano quartet "Romanze", two piano Trios, Sonatas for various instruments with piano and Piano solo music. In the 1980s he produced completions to all of Schubert's unfinished piano sonatas and has provided cadenzas to some of Mozart's Piano Concertos. In 1999, his Rondolletto Opus 61 "A Serenade for Summer Wine" was published – it was written for Sarah Thomas, the actress who plays the part of Glenda in the BBC's comedy series "Last of the Summer Wine".

He lives in Leamington Spa, Warwickshire, performs regularly in solo and chamber works and plays both the viola and the cello in various orchestras. Recently, he has completed recordings of the entire output of piano music by Dvorak. Also he has recorded all of his own piano works – which include the recently written Furiant Opus 64, Dumka Opus 65, Ballade after "Jane Eyre" Opus 66 and A Warwickshire Suite Opus 67 – his best known and best loved work. More recently he has written some more piano works for his friend, the writer Richard Crellin, including Four Pictures Opus 68, a Hertfordshire Hoe Down Opus 69, Lament Opus 70, The Prophecy Opus 71, La Primavera Opus 72 and "The Lonely Railway Line" Opus 73. Recently, he has been working on two volumes of piano music called "Musings of a Composer" based on some of Richard's poems.

## **Orchestra News**

### **Forthcoming Concerts**

5 January 2013 - New Year Concert, Church on the Heath, Elvetham Heath

20 April 2013– High Cross Church

13 July 2013 – Church on the Heath, Elvetham Heath

### **Goodbye Ed**

We were sorry to say goodbye at a recent rehearsal to Ed Shelton (viola) who has been a dedicated member of the Pelly Concert Orchestra since 2003. Ed has been very supportive of the orchestra, at times being member of the committee, librarian and furniture mover. He has moved to Bristol to a new a job and we wish him well. We are sure there is an orchestra there who are about to benefit from Ed's wonderful viola playing!

### **Acknowledgements**

The Pelly Concert Orchestra would like to thank the following, without whom this evening could not take place:

- The Church on the Heath, Elvetham Heath and particularly to Tony Roberts and the refreshments team.
- Chris Bagust, Martin Burton, David and Mary Grocutt and Rolly Trice for helping with front of house.
- Mike Thomson for recording tonight's concert.
- All those who donated raffle prizes.
- Our Patrons and Friends.
- Tonight's soloists Amanda Lake (Violin) and Simon Ballard (Piano).
- Our inspirational Conductor and Musical Director Christopher Braime.

**Programme Editor: Jo Wood**  
**Programme Cover Design: Alistair Richards**  
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## **Patrons**

### **Friends and Patrons Scheme**

The Orchestra's Friends and Patrons Scheme offers a two-tier system as detailed below.

**Patron:** for a minimum of £40 per annum a Patron will be entitled to:

- Advance notice of forthcoming concerts
- A champagne reception before the first concert of the season
- A ticket for each of the four scheduled concerts in the season with a reserved seat for the subscriber
- Their name in each programme as a 'Patron' of the orchestra

**Friend:** for a minimum of £30 per annum a Friend will be entitled to

- Advance notice of forthcoming concerts
- A champagne reception before the first concert of the season
- A ticket for each of the four scheduled concerts in the season (no reserved seat)
- Their name in each programme as a 'Friend' of the orchestra

For more information or to become a Patron or Friend, please contact Sue Gillis (Second Violin) by email on: [scgillis@hotmail.co.uk](mailto:scgillis@hotmail.co.uk).

We are very grateful to all our patrons who help to support the orchestra:

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Mr J and Mrs Cowley	Mr G and Mrs Pollen - life members
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Mr P Haver	Mrs G Rose
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Mr M and Mrs O'Dell	Miss Xiaoliu Zhang (Jasmine)
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