

New Year with the Pelly – 5 January 2013

Ladies and Gentlemen,

Happy New Year!

Welcome to our first concert of 2013. We hope we can provide some of the enchantment of a traditional Viennese concert to both prolong your festive revelry, as well as allow you to catch your breath and unwind.

Auld Lang Syne, literally Old Long Since, is traditionally sung to welcome in the New Year, although often only the first verse and chorus are used. You will hear an instrumental version of this later in the evening.

Should auld acquaintance be forgot, and never brought to mind?
Should auld acquaintance be forgot, and auld lang syne?

CHORUS:

For auld lang syne, my jo, (*my dear*) for auld lang syne,
we'll tak (*take*) a cup o' kindness yet, for auld lang syne.

There are in fact four other verses to the poem written by Robert Burns. They continue the sentiments to remember people of the past with fondness and remind us that there is always time for old friends to get together:

And surely ye'll be your pint-stowp! (*you'll buy your pint cup*)
and surely I'll be mine! (*I'll buy mine*)
And we'll tak a cup o' kindness yet,
for auld lang syne.

We twa hae run about the braes, (*we two have run about the slopes*)
and pu'd the gowans fine; (*and picked the daisies fine*)
But we've wander'd mony a weary fit, (*many a weary foot*)
sin (*since*) auld lang syne. (*since*)

We twa hae paidl'd i' the burn, (*we two have paddled in the stream*)
frae morning sun till dine; (*from morning time 'til dinner time*)
But seas between us braid hae roar'd (*broad have roared*) sin auld lang syne.

And there's a hand, my trusty fiere! (*friend*)
and gie's a hand o' thine! (*and give me a hand of yours*)
And we'll tak a right gude-willy waught, (*good-will drink*)
for auld lang syne.

A toast to you all – 'Health, happiness and music merriment throughout the coming year'.

Barbara Sykes - Chair

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Magic Flute Overture Wolfgang Amadeus Mozart

Symphonic Dance No. 2 Edvard Grieg

Andantino, from Concerto for Flute and Harp Wolfgang Amadeus Mozart

Soloists: Tamsin Jolly – Harp Barbara Sykes - Flute

Carousel - Selection Richard Rodgers
arr. Walter Paul

The Four Seasons – Winter Antonio Vivaldi
Allegro non Molto
Largo
Allegro

Soloist and Conductor: Amanda Lake

~~ Interval & Refreshments ~~

Pique Dame - Overture Franz von Suppé

Tritsch-Tratsch Polka Johann Strauss
arr. Arthur Wood

An der schönen blauen Donau – Blue Danube Waltzes Johann Strauss

Radetzky March Johann Strauss, snr.

Fantasy on "Auld Lang Syne" Bill Holcombe

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The Four Seasons, Winter Concerto in F Minor – 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'invenzione* (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. Although 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.

Here, in translation from the original Italian, is the Sonnet for Winter.

Allegro non molto Shivering, frozen mid the frosty snow in biting, stinging winds; running to and fro to stamp one's icy feet, teeth chattering in the bitter chill.

Largo To rest contentedly beside the hearth, while those outside are drenched by pouring rain.

Allegro We tread the icy path slowly and cautiously, for fear of tripping and falling. Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it cracks up. We feel the chill north winds course through the home despite the locked and bolted doors...

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Magic of a different kind comes with the Overture to **Wolfgang Amadeus Mozart's** opera *The Magic Flute*. (German: **Die Zauberflöte**). First performed in 1791, this opera ranks amongst the most famous and best loved of all, although tragically Mozart himself did not live long enough after its opening to appreciate its extraordinary hold on the public even then – a hold which has continued ever since. Underneath what is apparently a simple fairy tale is a story with music of great subtlety which can be interpreted in many ways – and indeed many a PhD has been acquired on that basis!

It is generally accepted that both overture and opera can be interpreted in the context of initiation and Freemasonry. As a Freemason Mozart wanted the trombones with their three slow and sonorous chords of E flat (whose scale has three flats in its key signature) to symbolise the three knocks at the temple door which form part of the Masonic ritual. Although the number three occurs obsessively throughout *The Magic Flute*, the short upbeats before two of the chords increases the number to five, which may be thought to represent female Freemasonry and the presence of women in the opera.

Yet in other ways the overture is not typical of an opera in that it has none of the main body of the music in the opera itself. Of particular relevance are the trombones which feature strongly – they are in fact the principal instrument in the opera to announce the key instances of initiation and in the overture they take on a special role with very low off-beat accents.

Our love of Mozart continues with the opportunity to savour the unique sounds of the harp and flute in duet in the *Andantino* of his Flute and Harp Concerto. Mozart wrote this in 1778 for the Duc de Guines in Paris and his daughter who played the harp. At the time the harp was not really a solo instrument and so this was a most unusual composition which was also technically very challenging for the soloists. It is, however, a very popular piece and has been recorded by many famous flautists in particular. The *Andantino* takes the form of an introduction by the strings which develops into variations on a theme, and a *coda* where the orchestra and the soloists then come together on this theme.



Franz von Suppé provides us with a long-time favourite of the Pelly – the overture *Pique Dame*. Suppé, although sounding French, was in fact an Austrian composer, born in what is now Croatia, and from a very mixed background of Italian and Belgian ancestry. He is known as a composer of light operas and *Pique Dame* (a literal translation which is not proper French!) is essentially the same story context as the Queen of Spades of Tchaikovsky's opera. This was first performed in 1864.

Edvard Grieg must rank as the most famous Norwegian composer, although in fact his family actually has Scottish origins. He was an accomplished pianist and is especially noted for his Piano Concerto in A minor - a perennial favourite. This evening, though, we hear one of his symphonic dances, originally written for piano but subsequently arranged for orchestra.

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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
David Grocutt
Michael McConnell
Paul Richards

Violas

Tony Smith
Tracey Milne
Gareth Hamill
Chris Beckett

Cellos

Lynda Trice
Martin Heath
Sarah Higgs
Margaret Houston
Clive Jackson

Double Basses

James Slade
Michael Atkinson

Flutes/Piccolo

Elaine Herbert
Barbara Sykes

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets

Andrew Norris
Jo Wood

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Sally Myles
Tim Jones
Roger Sowter

Trumpets

Roy Falshaw
Colin Thomas

Trombones

Keith Maxwell
Mike Thomson
Len Tyler

Percussion

Katie Tyler
Chris King

Harp

Tamsin Jolly

The Pelly Concert Orchestra Committee 2012 - 2013

Chairman – Barbara Sykes (Flute)
Vice-Chair – Karen Carter (Bassoon)
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Personnel – Barry Collison (Oboe)
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Assistant Librarian – Paula Burton
Musical Director – Christopher Braime
Leader – Amanda Lake

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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 has completed an apprenticeship with the London Philharmonic Orchestra as part of the prestigious Foyle Future Firsts development scheme. She was one of sixteen young musicians taking part in the scheme, which bridges the gap between conservatoires and the music profession. She attended rehearsals with the orchestra, took lessons with principal players, participated in the LPO's education scheme and performed 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 *Winter* from *The Four Seasons*. She says: "The middle movement of *Winter* is my favourite movement of Vivaldi's *Four Seasons*. The simple solo melody, representing a person sitting beside a warm hearth, contrasts beautifully with the pizzicato 'raindrops' played by the orchestral violins and violas. The outer movements depict a much harsher picture with the freezing north wind and chattering teeth. Listen out for the *sul ponticello* effect at the opening of this piece, where we bow really close to the bridge of our instruments to create an icy, spine-tingling sound."

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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.

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Tamsin Jolly - Harp soloist



Tamsin has been playing the harp for 18 years, initially studying under Satu Salo, principal harpist of the Limburg Symphony Orchestra and later with London-based jazz and theatre harpist, Hayley Dredge. In addition to teaching privately and in schools, Tamsin performs special occasion repertoire, playing for weddings in a wide variety of venues including Farnham Castle and cruise ships. Tamsin is also an experienced

singer and accomplished pianist, formerly an accompanist for a Hampshire children's choir. At present she sings regularly with Vivace Cantamus, a local female-voice choir.

Barbara Sykes – Flute soloist

Barbara started playing flute at the age of 11. After leaving school, she studied with Sheila Cochrane at Napier University, Edinburgh; then flute with Edward Beckett and Anna Noakes and piccolo with Patricia Morris whilst studying at the University of Surrey. More recently she gained her DipABRSM in performance, passing with distinction, under the tutelage of the late David Nicholson and Ian Clarke.

Barbara currently teaches flute in the Camberley area both privately and in schools. She guests regularly with Farnborough Symphony Orchestra and plays with several local chamber music groups.



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Orchestra News

Forthcoming Concerts

20 April 2013– High Cross Church:

It's Show Time -

An Extravaganza of themes from stage and screen

There's no business like show business, in the words of the song. The familiar, tuneful melodies from stage and screen have always been a staple part of the Pelly Concert Orchestra's repertoire, and we guarantee you'll be humming the tunes all the way home!

13 July 2013 – Church on the Heath, Elvetham Heath:

The Legendary Pelly Proms Night

This is always a hugely popular concert in which the first half delivers serious musical fare in established Pelly fashion. The second half, however, is pure fun, with union jack hats and flags to supplement the hooters, clapping and singing that disturb the peace in this quintessentially British institution – The Last Night of the Proms!

Jo Wood - Clarinet

Jo has decided to take advantage of a special opportunity to play in another orchestra, this time with a more classically-oriented repertoire, and will therefore be leaving us after this concert. In recent years she has been responsible for the production of the concert programmes and she has also deployed her computer skills to redesign and maintain the Pelly website. She has been a member for 18 years and will be greatly missed, but we wish her all success in her new orchestra.

Acknowledgements

The Pelly Concert Orchestra would like to thank the following people, who have in their various ways made significant contributions to this evening's concert:

- The Church on the Heath, Elvetham Heath, and particularly to Tony Roberts and the refreshments team
- Chris and Jan Powis, Chris Bagust, Martin Burton, Mary Grocutt and Rolly Trice for helping with front of house
- All those who donated raffle prizes
- Our Patrons and Friends
- Paul Richards for contributing programme notes on the music being played
- Tonight's soloists: Amanda Lake (Violin), Tamsin Jolly (Harp) and Barbara Sykes (Flute)
- Our inspirational Conductor and Musical Director Christopher Braime

Programme Editor: Mike Thomson
Programme Cover Design: Alistair Richards
Programme printed by: The Printroom Group Ltd, Camberley

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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.

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

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Mr D and Mrs Powell
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Mrs G Redman
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Mrs B Thomas
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Mr B and Mrs Young

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Karen Ford, Friends of the Cavendish School



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