

From Russia with Love – 26th October 2013

From the Chair...

Добрый вечер, дамы и господа

(Dobryy vecher, damy i gospoda! Good Evening Ladies and Gentlemen!)

A warm welcome to our concert, which opens this 2013/14 season with a spectacular feast of musical gems from Russia. All of our composers tonight were either born or lived in Russia: their works to be performed this evening have a connection with folk themes, both literary and musical, historical tales or larger literary works.

We open the concert with the overture to the opera Prince Igor, which tells of the epic tale *The Lay of Igor's Host*, recounting the campaign of Russian Prince Igor Svyatoslavich against the invading Polovtsian tribes.

We are delighted to welcome back Simon Ballard who will tonight perform Tchaikovsky's sublime Piano Concerto No 1. The three movements of the concerto share a subtle connection through motivic bonds derived from a Ukrainian folk theme, a French chansonette and a Russian folk song.

Similarly, Khachaturian's Sabre Dance, from the ballet *Gayane* uses the influence of an Armenian folk song, especially in the middle section. Listen out for the evocative, whirling war dance where the dancers display their skills with sabres.

The Song of India is an aria from Rimsky-Korsakov's opera *Sadko*, telling of the wonders of India during Sadko's journeys and adventures. In contrast Rachmaninoff's Vocalise is a song without words, originally to be sung to one vowel sound (of the singers choice).

Both Tchaikovsky's Romeo and Juliet Fantasy Overture and Khachaturian's Waltz take their inspiration from Shakespeare. The Waltz is taken from the incidental music for the play *Masquerade*, which in essence has been compared to Othello.

Scheherazade is the legendary Persian Queen and teller of *One Thousand and One Nights* and is represented throughout the suite by the solo violin. It is particularly fitting this evening that it will be played by Amanda, our inspirational leader. During the last five years Amanda has woven her own musical enchantment through many memorable solo performances with her sensitive but firm leadership and unerring professionalism. It is with great sadness that we bid farewell to her as leader of the Pelly Concert Orchestra, as she takes up her appointment with the City of Birmingham Symphony Orchestra. On behalf of our members, who all share a sense of pride and gratitude for her hard work and dedication, I hope you will join me to wish her every success and happiness in the future.

Barbara Sykes

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TONIGHT'S PROGRAMME

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| 1. Overture to <i>Prince Igor</i> | Alexander Borodin |
| 2. Sabre Dance
from <i>Gayaneh</i> Ballet | Aram Khachaturian
<i>arr. H. Swarsenski</i> |
| 3. Song of India | Nicolai Rimsky-Korsakov
<i>(arr. George Pollen)</i> |
| 4. Piano Concerto No 1 Op.23 | Pyotr Ilyich Tchaikovsky |

Piano Solo – Simon Ballard

Interval

- | | |
|--|--|
| 5. Overture to <i>Romeo and Juliet</i> | Pyotr Ilyich Tchaikovsky |
| 6. Vocalise, Op. 34 No. 14 | Sergei Rachmaninoff |
| 7. Scheherazade Op 35: No. IV | Nicolai Rimsky-Korsakov
<i>arr. H. Swarsenski</i> |
| 8. Waltz from <i>Masquerade</i> | Aram Khachaturian |

This evening's musical programme

Russian themed concerts have been a staple of many a concert orchestra for much of the last and this century. The programme that the Pelly Concert Orchestra has put together for you this evening includes some of the well known and best loved of this extensive repertoire.

Overture to Prince Igor

The Overture to Prince Igor had a rather unorthodox start, having been left uncompleted by Alexander Borodin at his death. The Russian composer Glazunov re-constructed the opera and the overture, capturing the thrilling orchestral flair Borodin had demonstrated in other parts of the opera. This opera is widely regarded as Borodin's crowning achievement and this can be heard in the wonderfully evocative Polovtsian Dances from the same opera. The overture works well as a stand-alone piece and like the Dances has successfully made its way into the concert hall. Both of these works demonstrate Borodin's mastery of melody and orchestration, the Polovtsian Dances sometimes performed with the choral parts to thrilling effect.

Piano Concerto No. 1 in B flat minor Opus 23

Pytor Ilyich Tchaikovsky is arguably Russia's most successful romantic era composer. His music has charmed and moved audiences throughout the world since the late 1800's. His ballet music is amongst the most recognisable and beautiful in the world and his concerti for violin and piano are staples of the soloist's repertoire. Tonight you will hear the first piano concerto in its entirety. Known for its arresting opening and climactic tunes, the Concerto is bold in both length and scope; the first movement alone lasts as long as some earlier concertos in their entirety.

The concerto was originally dedicated to the to the eminent pianist Nikolai Rubinstein (brother of Anton). When it was completed in February, 1875, he played the piece for Rubinstein. Not one word was said – absolute silence. Tchaikovsky got up from the piano. 'Well?' he said. Then a torrent burst from Rubinstein: the concerto was worthless and unplayable; it was bad, trivial, vulgar; only one or two pages had any value. Clearly, Rubinstein hated the piece! He wanted Tchaikovsky to make significant changes, but the notoriously touchy composer declared that he would not alter a note, and that it would be published as it stood. In fact, Tchaikovsky did eventually take some advice from other pianists. He crossed out the dedication to Rubinstein and re-dedicated it to Hans von Bülow (son-in-law of Liszt until his wife Cosima left him for Wagner) who played it to great acclaim on his concert tour of the USA.

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Eventually, Rubinstein changed his opinions about the piece and performed it himself.

Tchaikovsky revels in the sonorities of the piano and places virtuosic demands on the soloist in both the technical and musical sense. The arresting main theme, with its powerful piano chords resonating all the way from bottom to top of the keyboard, appears three times at the beginning of the first movement, and is not heard again. Few composers could afford to be so profligate with their melodic inspiration. The orchestra too gets a workout and in particular the woodwind, who have some fiendish passages. This work thrills and excites, moves and challenges, and above all is a great tour de force to listen to; everything a good concert featuring music from Russia should aim for!

Song of India

Nicolai Rimsky-Korsakov features twice in our programme tonight. The beautiful *Song of India*, in an arrangement by Pelly's long serving arranger George Pollen, brings us to the exotic regions of India and one of Korsakov's most successful operas: Sadko. This proved to be Korsakov's most quintessential work and was revered at the time as one of his masterworks. Although it is not performed much outside Russia today the Song of India has endured increasing popularity in the concert hall and even had a jazz arrangement done by Tommy Dorsey in 1938.

Scheherazade

The second of the Korsakov offerings tonight comes from his most famous work that is still widely performed today. The symphonic suite, Scheherazade, has delighted audiences since its composition in 1888. It is loosely based on the tale of a young girl who was wed to the Sultan who had a penchant for killing his brides on their wedding night. To avoid this grisly fate she used her talent at telling stories in order to delay her execution and eventually the Sultan fell in love with her and she was saved. The last movement of the work depicts a street festival in Baghdad and Sinbad's ship coming aground on a cliff. The final violin solo with harp, representing Scheherazade throughout the work, is one of the most beautiful orchestral violin solos ever written and the sense of redemption at the end of the work is unmistakable.

Vocalise

Sergei Rachmaninov's Vocalise is surely one of the most recognizable tunes in the world. Its hauntingly beautiful melody has been transcribed for many different combinations of instruments and it is the orchestral arrangement that we present tonight. Originally a piece for voice and piano and written as an exercise in legato line and tone, this work has proved to be one of Rachmaninov's most enduring.

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1st Violins

Amanda Lake
Leon Crampin
Helen Davies
Jinny Gribble
Carole Kaldor
Lynne Thomson
David Wallace

2nd Violins

Lesley Lemon
John Beckett
Polly Dickinson
Helma Evans-
Kupka
Sue Gillis
Zami Jalil
Michael McConnell

Violas

Tony Smith
Helen Bevin
Emily Myles
Sarah Norton

Cellos

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

Double Basses

Lorraine Collins
James Slade

Flutes/Piccolo

Elaine Herbert
Barbara Sykes

Oboes/Cor Anglais

Barry Collison
Katy Warren

Clarinets

Andrew Norris
Helen Lister

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Roger Sowter
Tim Jones

Trumpets

Paul Harris
Michael Chapple

Trombones

Frances Jones
Mike Thomson
Len Tyler

Tuba

Daniel Barnes

Percussion

Katie Tyler
Jonathan Pain

Harp

Charlie Grimsey

The Pelly Concert Orchestra Committee 2012 - 2013

Chairman – Barbara Sykes (Flute)
Vice-Chair – Karen Carter (Bassoon)
Secretary – Lynda Trice (Cello)
Treasurer – Clive Jackson (Cello)

Personnel – Barry Collison (Oboe)
Patrons Secretary – Sue Gillis (Violin)
Assistant Librarian – Paula Burton
(Bassoon)
Musical Director – Christopher Braime
Leader – Amanda Lake

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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.

Amanda Lake: Leader



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*.

She 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.

She 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. At the end of this month Amanda takes up her appointment with the CBSO. We will miss her greatly.

In her spare time, Amanda enjoys sailing and swimming in the North Sea.

Simon Ballard: Soloist



British pianist, composer and teacher Simon Ballard 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 clarinetist 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 Rondoletto 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 Compositionist” based on some of Richard’s poems.

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Pelly Concert Orchestra

is seeking a **boy or girl treble** to perform

'Walking in the Air' from

The Snowman by Howard Blake

on 21st December 2013

at Church on the Heath, Elvetham Heath, Fleet



Auditions

Tuesday 5th November 2013

6.45pm to 7.45pm

Samuel Cody Sports College, Cove, GU14 8SS

Email: Chairman@pellyorchestra.co.uk

Phone 0845 269 4614 (local rate)

to **book your slot**

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Forthcoming Concerts

These concerts all take place at The Church on the Heath, Elvetham Heath, at 7.45pm, except for the Proms Concert in July 2014 which will start at 7.30pm. Please let us know if you would like to be notified by e-mail or post of future Pelly Orchestra concerts.

21st December 2013

Christmas with the Pelly

- Weber - Der Freischütz Overture
- Delibes - Selection from *Coppelia*
- Blake - The Snowman
- Tchaikovsky - Selections from *The Nutcracker*
- Russ Conway - Snow Coach (Soloist - Mike Thomson)
- Leroy Anderson - Sleigh Ride

March 29th 2014 A Night at the Opera - Opera favourites for Orchestra

- Bizet - *Carmen* Overture
- Verdi - Chorus of the Hebrew Slaves
- Wagner - Ride of the Valkyries
- Puccini - Selection from *La Bohème*
- Ponchielli - Dance of the Hours

19th July 2014

Last Night of the Pelly Proms

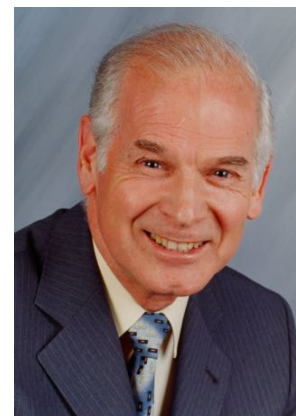
Acknowledgements

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:

- Front of house helpers - Mary and David Grocutt, Rolly Trice, Jan and Chris Powis
- John Smedley for tuning the piano
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at Church on the Heath
- David Wallace for contributing programme notes on the music being played
- Michael McConnell for maintaining the website
- Tonight's soloist: Simon Ballard (Piano)
- Our inspirational Conductor and Musical Director Christopher Braime

Peter Haver

We are very sad to have to tell you that Peter Haver, husband of violinist Rachel, finally lost his battle with cancer this month. He had enjoyed a period of remission, but the disease returned with a vengeance. Peter was a true friend of the Pelly Concert Orchestra. At various times he had produced the tickets, edited and produced the programmes, helped with front of house, and latterly he was a Patron. He was also a great support to Rachel while she served as Secretary of the Committee. Peter was a delight to know - a thoroughly nice, cheerful person, and always excellent company. We will all miss him, and we convey our deepest sympathy to Rachel.



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Just a reminder that from October 2013 tickets are priced as follows:

	Adults	Concessions	Children under 16
Purchased in advance:	£11	£9	£6
Purchased on the door:	£13	£11	£6

Friends and Patrons Scheme

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

Patron: for a minimum of £45 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

Junior Patron: for a minimum of £20 per annum a Junior Patron will be entitled to:

- Advance notice of forthcoming concerts
- A soft drinks 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 'Junior Patron' of the orchestra

Friend: for a minimum of £35 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 e-mail on: susancgillis@ymail.com. We are very grateful to all our Patrons and Friends for helping to support the orchestra:

Patrons:

Mr J and Mrs Allan	Mr R W and Mrs Neave
Mr P and Mrs Ashford	Mr K and Mrs Over
Mr K Baker	Mr G and Mrs Pollen - life members
Mr J and Mrs Cowley	Mrs G Rose
Mr M and Mrs Cox	Mr J Smedley
Miss G Daley	Mr P and Mrs Smith
Mr R and Mrs Hicks	Mrs B Thomas
Miss D Houghton	Mr E J and Mrs Wacey
Mrs L Jackson	Mr B and Mrs Young
Mrs B Kegel - life member	

Friends:

Mr Tim Jones	Ms X Zhang
Ms Anne Fice	Mrs S Nathan
Mrs G Redman	Mrs N Jeffries

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