

Last Night of the Pelly Proms – 19th July 2014

From the Chair...

Dear Promenaders,

As we reach our final concert of this season, around the orchestra there is the usual buzz of concert anticipation, but this is tinged with sadness as we embark on the last part of our journey with Chris at the helm.

It has been a privilege for us as an orchestra to have been involved in the early stages of Chris' conducting career, and to have seen both him and the orchestra flourish since his appointment as Musical Director in 2007.

Throughout his time with us, Chris has led us all through an amazingly wide array of musical experiences, combining familiar music with works not previously explored by the Pelly. He has introduced us to wonderful and inspiring soloists and leaders and supported and guided the orchestra over the years, raising the bar of expectation of both players and audience. Of course, throughout, he has always exhibited his incorrigible sense of optimism and fun.

I am sure you would all like to join us in wishing him well for the future.

Looking to the future, we are delighted to inform you that we will have a Guest Conductor for each of the first two concerts of next season: Lindsay Ryan will conduct our October concert and Tom Horn our January concert. Both have been selected through an audition process conducted over the last few months. At the end of January, after the second concert, we will appoint one of them as our new Musical Director.

It just remains for me to hand over to our Maestro Chris for the last time, knowing that this evening will linger as a special Pelly memory for many years to come.

Barbara Sykes

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From our Musical Director...

My dear Pelly Prom-goers,

It is amazing to think that it is getting on for eight years now since I took to the podium of the Pelly Concert Orchestra for the first time, and here I am now writing my final welcome as Musical Director. The time has simply flown, and the rather well-worn cliché that it only seems like yesterday really does apply.

When I was in the process of auditioning for the role of Musical Director I came to watch the orchestra in action, sitting where you are now, in the audience. I remember being struck by what a unique orchestra this was and how much of a sense of camaraderie there was between the players and their audience.

Well, as we near the end of our time together, I look back on the most incredible journey. A journey which has brought the orchestra to their wonderful new home of Elvetham Heath, and has taken us to new heights and through some of the most memorable and wonderful performances anyone could have hoped for, and many of you were there for all of them.

I have to thank my colleagues in the orchestra, without their dedication and their joyful music making, this orchestra would just be like any other symphony orchestra, but they are so much more than that. The musicians of the Pelly are often presented with a variety of musical styles back to back that would send a shock of grey hair through even the most hardened orchestral musicians. It is to their credit that music is always played with such care, no matter what the genre.

But I would also like to thank you, the wonderful audience who have made me feel so at home for all these years. In between the pieces we play, talking out into a sea of smiling faces has made every concert day a pleasure, I have loved getting to know many of you personally and I really will miss you all.

Live music can never be replicated, the feeling can never be synthesised and put into a box. It isn't really about how it sounds or how it looks, it is about actually being there and feeling it, physically and emotionally, that moment of spontaneity and spark. As long as orchestras like the Pelly Concert Orchestra continue to thrive, music has a bright future. I cannot begin to describe how proud I have been to lead them, and I leave with the warmest possible memories.

Long live the Pelly!

Christopher Braime

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TONIGHT'S PROGRAMME

1. Overture: Orpheus in the Underworld Jacques Offenbach

2. The Lark Ascending Ralph Vaughan Williams

Violin solo – Amanda Lake

3. *The Sound of Music* Selection Richard Rodgers
(arr. Rapley)

4. Piano Concerto in C Leroy Anderson

Piano solo – Simon Ballard

Interval

5. Pomp and Circumstance March no. 1 Edward Elgar

6. A Grand Grand Festival Overture Malcolm Arnold
(arr. John Avery)

7. Fantasia on British Sea Songs. Henry Wood
(arr. Zalva)

8. Rule, Britannia! Thomas Arne
(arr. Conway/Fahey/Avery)

Piano solo – Mike Thomson

9. Jerusalem C. Hubert H. Parry

**Christopher's Charity Bicycle Ride
from John o'Groats to Lands End**

On Monday 25th August Chris sets off from John o'Groats on his bicycle. He is hoping to average 150 miles each day for six consecutive days with a view to arriving at Land's End on Saturday 30th August.

He tells us that he is not an Olympic cyclist, nor what one might consider 'fighting fit', but he claims to be getting fitter by the day from the fear alone!

He is cycling in aid of Cancer Research. If you would like to sponsor him for this most worthy cause – and in recognition of his indomitable courage in tackling such a feat – you can do so at the 'Just Giving' page he has set up:

www.justgiving.com/Christopher-Braine

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This evening's musical programme

Welcome to the final offering of the Pelly season: The Pelly Proms. As many of you know, the series of concerts set up by Sir Henry Wood in the early twentieth century was an attempt to create a uniquely British style of concert series. These concerts would feature the best orchestra performing works old and new to large and hugely appreciative audiences, an ethos that continues to this day in the hallowed platform that is The Royal Albert Hall. The Pelly has been doing their own version of the famous Last Night of the Proms since 2007 to tremendous success. The combination of the old and the new, the familiar and the less so is a winning combination and one we hope we have got right for you tonight.

The concert opens with an overture: **Orpheus in the Underworld**. This piece has enjoyed much success on the concert platform since the premiere of the opera in 1858. With its beautiful solos for cello and violin, depicting the sullen musician and his ability to charm nymphs with his music, to the raucous depiction of the underworld through the medium of the Can-Can, this work has it all and is a rousing opening to the Last Night of the Pelly Proms.

Next we take you closer to home. The sublime work **The Lark Ascending** features the former leader of The Pelly and soloist extraordinaire, Amanda Lake. *The Lark Ascending* was composed when Britain was on the brink of WWI. Indeed Vaughan-Williams was drafted into the army before he had a chance to complete/revise it and it lay in a drawer for a number of years along with the opera *Hugh the Drover*. After he came home he revised the works and with *The Lark* he edited much of the violin part, making it more wistful and rhapsodic. The echoes of the past are unmistakable and the lament for the innocence of the England he saw slipping away during this period is palpable from the very opening.

The Sound of Music is one of the most popular of the entire dynamic duo of Rodgers and Hammerstein's works. Composed in 1959 it tells the story of the novice Maria who has been employed as a nanny by the Von Trapp family. Musical mayhem and a great story ensue as Maria and the father of the Von Trapps begin to realize they have feelings for each other. The looming spectre of the Nazi party adds a touch of stark realism to this wartime tale of love, music and epic mountains. Tonight's selection includes: *The Sound of Music*, *Climb Ev'ry Mountain* and *The Lonely Goatherd*, amongst others.

Leroy Anderson has become inexorably linked with concert orchestras the world over for his tuneful arrangements and compositions that audiences love. His name will be familiar to Pelly audiences for his famous *Sleigh Ride* piece. Tonight's offering featuring soloist Simon Ballard is from Anderson's more serious output. The **Piano Concerto in C** was composed in 1953 and was well received by audiences but was not so well received by critics and Anderson withdrew it after only a few performances. After his death the Anderson family re-released the work for performance and we are indebted to them for their kind support in allowing us to give the first public performance of the Concerto in the United Kingdom. I am sure you will agree that the work is worth more than Anderson himself thought of it. It is abundant with tuneful melodies and rhapsodic piano writing. Jazz, musical theatre and traditional American music are just some of the influences that one can hear in this wonderful work. We do hope you enjoy it as much as we have enjoyed getting to know it.

The second half of our concert is one that is familiar to everyone who has ever gone to a Last Night of the Proms concert. Get your flags at the ready and bring your best voice!

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Elgar composed the **Pomp and Circumstance March No.1** in 1901. This Proms staple with its lyrical middle section was the basis for the famous patriotic song: *Land of Hope and Glory*. This march has the illustrious accolade of being the only piece in the London Prom concert history to have been allowed a second encore.

The slightly unusual offering in this half comes in the form of the rollicking and hilarious overture by Malcolm Arnold: **A Grand, Grand Festival Overture**. The score not only calls for large orchestra but two vacuum cleaners and a floor polisher, all three to be shot in a hilarious *coup de théâtre* during the coda section. The overture was written for the Hoffnung Music Festival in 1956 and was the runaway hit at the festival. We would like to assure audience members that no floor polishers or vacuum cleaners were harmed in the making of this performance!

The last section of pieces constitutes the traditional aspect of the Last Night of the Proms. Henry Wood's arrangement of a suite of sea songs and shanties has become one of the most popular aspects of this type of concert. The audience go wild clapping and waving their flags and hum along – let's be having ye so! **Rule, Britannia!** finishes off the set and this year we have a special treat with Mike Thomson giving us the Russ Conway version on solo piano.

Jerusalem brings the proceedings to a solemn close and hopefully will send you on your merry way with lots to sing and talk about on the trip home.

Programme notes by David Wallace

Amanda Lake

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. Last October Amanda took up an appointment with the CBSO and now plays in the first violin section. In her spare time, Amanda enjoys sailing and swimming in the North Sea.

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Simon Ballard

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 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 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 Composer” based on some of Richard’s poems.

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1st Violins

David Wallace
Leon Crampin
Judy Dudley
Jinny Gribble
Rachel Haver
Carole Kaldor
Lynne Thomson

2nd Violins

Lesley Lemon
John Beckett
Polly Dickinson
Sue Gillis
David Grocutt
Ann Highley
Michael McConnell

Violas

Tony Smith
Tracey Milne
Sarah Norton

Cellos

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

Double Basses

Lorraine Collins
Michael Atkinson
David Barnes

Flutes/Piccolo

Elaine Herbert
Barbara Sykes
Janette Jolly

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets

Andrew Norris
Helen Lister

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Sandy Innes
Tim Jones
Roger Sowter

Trumpets

Thomas Carter
Tim Stoney
Hannah Mitchell
Alistair Richards

Trombones

Frances Jones
Mike Thomson
Len Tyler

Tuba

Paula Gee

Percussion

Katie Tyler
Neil Marshall

Harp

Tamsin Jolly

The Pelly Concert Orchestra Committee 2013 - 2014

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Assistant Librarian – Paula Burton (Bassoon)
Musical Director – Christopher Braime
Leader – David Wallace

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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.

David Wallace: Leader

David Wallace studies violin with Suzanne Stanzeliet. Previous teachers include Maeve Broderick at the Royal Irish Academy of Music and during his undergraduate years at the Cork School of Music he studied violin with Cornelia Zanidache. He was one of the youngest members of the National Youth Orchestra of Ireland (over 18's) at 16, where he had the pleasure of working with some of the greatest conductors in the world in some of the greatest venues in Europe.



Following classes with Natalia Tchitch he started to play viola in 2004 and since his move to London in 2005 he has played viola with many orchestras in many venues throughout the capital. He has attended masterclasses and coachings with Hugh Maguire, Suzanne Stanzeleit, Pal Banda, Constantin Zanidache, Robin Ireland and Andrew Fuller.

Ensembles he has played with include GSMD Symphony Orchestra, YMSO, LGSO, Pelly Concert Orchestra, Sinfonia Tamesa, London Charity Orchestra, National Youth Orchestra of Ireland, RIAMSO, CSMSO, Lambeth Orchestra, Wexford Sinfonia, Kilkenny Youth Orchestra, Bloomsbury Symphony and British Police Orchestra. He also leads a busy chamber music career on both violin and viola. He teaches violin at James Allen Girls and is Head of Music at Reedham Park School in South London. He is a music scholar (violin) at Roehampton University in London.

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Forthcoming Concerts

We hope you will come to the concerts we have lined up for next season. They all take place at The Church on the Heath, Elvetham Heath, Fleet.

Saturday 25th October 2014, 7.45pm - Fairy Tales

Guest Conductor: Lindsay Ryan

A musical portrayal of traditional old and popular new tales: Overture from Hänsel and Gretel (Humperdinck), Harry Potter and the Philosopher's Stone (Williams), Snow White and the Seven Dwarfs (Churchill), a Disney Selection, Sleeping Beauty Ballet Suite (Tchaikovsky) and Aladdin (Nielsen)

Saturday 24th January 2015, 7.45pm - A Pelly Portrait of England

(please note change of previously published date)

Guest Conductor: Tom Horn

A wonderful collection of music with English connections including: Banks of Green Willow (Butterworth), Soirées Musicales (Britten), Walk to the Paradise Garden (Delius) and themes from television and radio – The Archers, Thunderbirds, Blackadder and Desert Island Discs!

Saturday 18th April 2015, 4.30 – 5.15pm - Pelly Children's Concert

Fun music and participation for children including: Old MacDonald (Anderson), Teddy Bears' Picnic (Bratton), Bugs Bunny at the Concert Hall, The Flintstones, Bob the Builder.

Featuring Elvetham Heath Primary School Choir

Saturday 18th April 2015, 7.45pm - Pelly goes Nostalgic

A presentation of television, film and fun music from yesteryear including: *Dr Findlay's Casebook* - Little March (Duncan), *Grease* – Casey/Jacobs, *Brideshead Revisited* – Burgeon, *Onedin Line* – Adagio from Spartacus (Khachaturian), *Inspector Morse Theme* – Pheloung, *Mamma Mia* – Abba Medley

Featuring Elvetham Heath Primary School Choir

Saturday 18th July 2015, 7.30pm - Programme to be confirmed

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 Grocutt, Brenda Kegel, Lesley Nicholls, Martin Burton, Chris and Jan Powis
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- David Wallace for contributing programme notes on the music being played and for leading the orchestra
- Michael McConnell for maintaining the website
- The Leroy Anderson Foundation for generously supporting this evening's performance
- Our inspirational Conductor and Musical Director Christopher Braime

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From October 2014 tickets will be priced as follows:

	Adults	Concessions	Children under 16
Purchased in advance:	£11	£10	£6
Purchased on the door:	£13	£12	£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 (under 18) 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: patrons@pellyorchestra.co.uk 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	Miss I New (Junior Patron)
Mr K Baker	Mr K and Mrs Over
Mr J and Mrs Cowley	Mr G and Mrs Pollen - life members
Mr M and Mrs Cox	Mrs G Rose
Miss G Daley	Mr J Smedley
Mr B and Mrs Emmins	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	

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Ms A Fice	Mrs S Nathan
Mrs G Redman	Mrs N Jeffries

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