

## **From the Chair...**

Ladies and Gentlemen,

A very warm welcome to the first concert of our 2014/15 Season.

It is my great pleasure to introduce Lindsay Ryan as our Guest Conductor this evening. She will be transporting us to magical places of beauty, romance, spells, deception and intrigue.

Our programme will open with Humperdinck's Overture to his opera *Hansel and Gretel*, which is based on the famous story by the Brothers Grimm. Grimm by name, grim by nature, it tells of a brother and sister threatened by a cannibalistic witch, who lives deep in the forest in a house of cake and sweets, only managing to escape by matching her guile.

*Aladdin* is one of the original Tales of the Arabian Nights, telling of the exploits of a young Chinese boy, a sorcerer and his brother, a princess and of course, a Genie! Nielsen's interesting and vibrant use of orchestral colours depicts vivid scenes, emotions and sensations through a march, dances and dream scenes. Close your eyes and imagine the atmosphere, sights and aromas as you wander through the Marketplace at Ispahan.

The music from several Disney movies sparkles through our programme. The Brothers Grimm originally penned the story of Snow White in 1812. Incidentally, the dwarfs were not given individual names until a Broadway play was produced by Winthrop Ames in 1912 and were changed again in the 1937 Disney film. Do you know them all?

The music from Harry Potter is instantly recognisable weaving textures and melody to conjure up the imagery of the film and text by J K Rowling. The soundtrack to the film was nominated for an Oscar in 2002 and introduces character specific themes (leitmotifs) some of which are also used in subsequent films. *Hedwig's theme* opens our selection this evening.

Tchaikovsky is a master storyteller and we conclude our programme with his evocative ballet suite from *Sleeping Beauty*. This features, among others, the lilac fairy; the *Rose Adagio* when Princess Aurora dances with her four suitors on her sixteenth birthday; and Puss in Boots, who makes an appearance at the wedding reception!

Everyone enjoys a Fairy Tale... let your imagination wander to lands of make-believe and fantasy. Are you sitting comfortably? Then we'll begin.

Once upon a time....

**Barbara Sykes**

(By the way the dwarfs are named Doc, Grumpy, Happy, Sleepy, Bashful, Sneezy and Dopey)

**Fairy Tales – 25<sup>th</sup> October 2014**

**TONIGHT'S PROGRAMME**

1. Hänsel and Gretel Prelude Englebert Humperdinck

2. Excerpts from *Aladdin* Carl Nielsen

*Oriental March*  
*Aladdin's Dream and Dance of the Morning Mist*  
*Hindu Dance*  
*Chinese Dance*  
*The Marketplace in Ispahan*  
*Negro Dance*

3. Snow White and the Seven Dwarfs Frank Churchill  
(arr. Geo. L. Zalva)

**Interval**

4. Disney Festival arr. Toshio Mashima/Paul Dodge

5. Harry Potter Symphonic Suite John Williams  
(arr. Jerry Brubaker)

6. Ballet Suite *The Sleeping Beauty* Peter Ilyitch Tchaikovsky

## **Fairy Tales**

Fairy tales have existed for thousands of years, though the term ‘Fairy Tales’ to describe them was introduced by Madame D’Aulnoy in the late 17th century. Often the stories were passed on orally from generation to generation, and it wasn’t until the 19th century that the published collections we know today were gathered together. Originally these tales were intended for adults, and collectors such as the Brothers Grimm and Hans Christian Andersen revised the stories (removing many of the sexual references and much of the violence) to make them more suitable for children before publishing them. In the 1930s Walt Disney started to animate fairy tales, cementing their reputation as “just for children” and increasing their popularity.

But what exactly is a fairy tale? Almost everyone agrees that a tale doesn’t need to contain fairies to be classified as a fairy tale, but there is some dispute as to what characteristics separate them from folk-tales, animal tales or beast fables. Almost certainly a fairy tale will be fantastical, containing an element of magic, often it will include talking beasts and/or mythical creatures, and it will usually be a short story. But a tale can contain all of these elements and still not be classified as a fairy tale. J.R.R. Tolkien’s *The Hobbit* was classified as a fairy tale when first published – though we would not necessarily think of it as one now. There have been attempts to classify them, most notably by Antti Aarne, Stith Thompson and Vladimir Propp, but still a definitive description has not been found. Ultimately, a fairy tale is a fantasy, something that can’t possibly be true, and often (but not always) a tale that takes place ‘once upon a time’ and ends ‘happily ever after’.

### **ENGELBERT HUMPERDINCK – OVERTURE TO HÄNSEL UND GRETEL**

The idea for the opera *Hänsel und Gretel* was first proposed to Humperdinck by his sister Adelheid Wette, who asked him to set to music some songs she had written for her children for Christmas. The premiere was conducted by Richard Strauss in December 1893: it has been associated with Christmas ever since.

The overture opens with a horn quartet performing the most famous chorale tune from the opera; the *Abendsegen* or Evening Benediction. More instruments take up the chorale tune, before a trumpet fanfare introduces a faster section. The trombones re-introduce the chorale theme, and the overture then develops and integrates the two themes before drawing to a peaceful conclusion.

### **CARL NIELSEN – EXCERPTS FROM ‘ALADDIN’**

*Oriental March*

*Aladdin’s Dream and Dance of the Morning Mist*

*Hindu Dance*

*Chinese Dance*

*The Marketplace in Ispahan*

*Negro Dance*

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In 1918 Nielsen wrote this incidental music for a new production of Aladdin by Adam Oehlenschläger at the Theatre Royal in Copenhagen. However Nielsen soon fell out with the director, Johannes Poulsen, who had made large cuts to the music during final rehearsals and changed the sequence of the dances. Nielsen insisted that his name was removed from all the posters and publicity as a result, but the production was not that successful and closed after just 15 performances. However the music lived on, and Nielsen frequently conducted performances of extracts from Aladdin to great acclaim. The Oriental March, Hindu Dance and Negro Dance were the last pieces of music Nielsen heard before he died in October 1931.

In a short programme note produced for a performance in 1926, Nielsen noted that he had “aimed at something alien and remote in the world of fairy tale” in writing his score. In the play, each of the dance movements represent one of the many celebrations at the wedding feast of Aladdin and Gulnare, the Sultan’s daughter. Perhaps the most effective movement of the suite is The Marketplace in Ispahan in which the listener experiences the effect of hearing four different “bands” simultaneously playing in different parts of the market, each fading in and out of prominence as if the listener is walking around the stalls hearing the bands overlapping each other from different perspectives.

### **SNOW WHITE**

***Snow White and the Seven Dwarfs***, the soundtrack to the 1937 Walt Disney film, was the first commercially issued film soundtrack. The songs in the film were written by Frank Churchill and Leigh Harline. The musical score was composed by Paul J. Smith and Leigh Harline.

The medley we’re performing contains the songs “I’m Wishing”, “Someday My Prince Will Come”, “Whistle While You Work”, “Heigh-ho”, “With a Smile and a Song” and “Silly Song” – the Dwarfs’ Yodel Song.

"Heigh Ho" is a song sung by the seven dwarfs as they come home from (and go to) work. It is the most popular song from the film, and one of the most famous Disney songs. In the film, Snow White sings “Some Day My Prince Will Come” to the Dwarfs after recalling her first meeting with the Prince, and later when she and some birds are preparing gooseberry pies for the Dwarfs. A reprise is sung at the very end of the film, as Snow White and the Prince ride into the sunset. It is the film's main song and is very iconic in representation to Snow White throughout the Disney franchise.

### **DISNEY SELECTION OVERTURE**

The **Disney Selection Overture** is a Pelly special. Written by one of the Pelly’s arrangers it combines music from the golden age of the Disney studios. The music uses the famous sting from the movie *Peter Pan*, 'When you wish upon a Star', used by Disney as their calling card at the beginning of each movie presentation. The piece then takes us on a journey through Mary Poppins, Peter Pan, Lady and the Tramp and

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tying nicely to the rest of the programme tonight, *The Sleeping Beauty* where the composers of the music borrowed from the Tchaikovsky score extensively to create their own music. Finally the sting returns to give us a typical Disney fairytale ending.

### **HARRY POTTER SYMPHONIC SUITE**

**Harry Potter** became, in the late nineties and early 21<sup>st</sup> century, one of the most best selling book series of all time. The combination of wizardry and teenage angst appealed to many young and not so young children and adults. The Warner Brothers Studios subsequently turned J K Rowling's books into movies with scores by various different composers. John Williams was one such composer and he wrote the music for the first three movies and the orchestral suite you will hear tonight is a selection from all of these. Although not an outright copying of the music from the movies, this piece presents a reworking of some of the themes found in the movie music.

### **BALLET SUITE *THE SLEEPING BEAUTY***

The **Sleeping Beauty** ballet was completed in 1899 and the first performance was the following year in the Marinsky Theatre. The story was based on Charles Perrault's story *La Belle au bois dormant*. Tchaikovsky's music for the ballet had begun to explore a complexity that opera had achieved decades before. He was doing this through the use of specific musical themes or leitmotifs associated with characters on the stage. These themes are then developed along with the character development in the story of the ballet. The ballet suite takes five sections of the ballet and presents them as a snapshot of the action that takes place throughout the original three-hour spectacle.

The opening movement presents the two main themes or leitmotifs in the ballet. The first is associated with the evil fairy Carabosse, who has been shunned in favour of her more serene sisters as guests for the young Aurora's christening. The second is that of the Lilac Fairy, the one who is to negate the spell of death that Carabosse casts on Aurora, causing her to sleep for 100 years until a prince awakens her with his kiss.

The second movement comes from the second act of the ballet and here we meet Aurora on the day of her 16<sup>th</sup> birthday. She dances the Rose Adagio, where she takes a rose from each of her four suitors.

The third movement comes from the wedding divertissement towards the end of the ballet and depicts the meowing and spitting of *Puss in Boots* and the *White Cat*, Tchaikovsky showing his mastery at orchestration here in his vivid depiction.

The fourth movement entitled, *Panorama*, is the orchestral interlude depicting the prince's journey on a magical boat across the lake that surrounds the castle to awaken his beloved. The final movement is the famous peasant waltz from the ballet.

*Programme notes by Lindsay Ryan and David Wallace*

***Fairy Tales – 25<sup>th</sup> October 2014***  
***Guest Conductor - Lindsay Ryan***



Lindsay has a Bachelor of Music (French Horn) and a Bachelor of Teaching (Honours) gained from the University of Melbourne, Australia. She also has an Associate of Music, Australia performance diploma (Horn) from the Australian Music Examinations Board.

Lindsay has a passion for conducting that commenced prior to her arrival in London in 2006, including the completion of her Australian Choral Conductors Education and Training choral conducting qualification in 2000 under the tutelage of Graham Abbott and Faye Dumont, and studies at the University of Melbourne in 2001 with Professor John Hopkins. More recently Lindsay has participated in workshops with Mark Elder, Mark Heron and Timothy Reynish, masterclasses with Lior Shambadal and Romolo Gessi, and international masterclasses in Vicenza (Italy) and Weiz (Austria).

Her experience in London includes the position of Founding Musical Director of Harmony Sinfonia, Associate Conductor of Stoneleigh Youth Orchestra alongside Adrian Brown, Musical Director of the London Classical Consort, and performing with the Bromley Symphony Orchestra, Orpington and Sevenoaks Orchestras, Lewisham Concert Band and established chamber groups as well as freelancing.

Lindsay's expertise includes the establishment of ensembles in various schools, enabling young people to experience creative music-making in choirs, bands, orchestras and world music ensembles. She has provided performance opportunities to young people in venues such as the Churchill Theatre, Fairfield Halls and the O2 Arena. Community outreach is a particular passion, and through successful funding from Making Music and the Mayor's Fund of Lewisham, Lindsay has initiated orchestral music workshops and performance opportunities for children at primary and secondary levels.

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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  
Sarah Gilbert  
Sue Gillis  
Alice Gribble  
Ann Highley  
Michael McConnell

### **Violas**

Tony Smith  
Tracey Milne  
Douglas Hannah  
Zami Jalil

### **Cellos**

Lynda Trice  
Martin Heath  
Margaret Houston  
Clive Jackson  
Magda Middleton  
Robert Ravenhill  
Victoria Turnbull

### **Double Basses**

Lorraine Collins  
Michael Atkinson  
Alissa Andrews

### **Flutes/Piccolo**

Elaine Herbert  
Barbara Sykes  
Jasmine Ducker

### **Oboes/Cor Anglais**

Barry Collisson  
Katy Warren

### **Clarinets/Sax**

Andrew Norris  
Helen Lister  
Anne Smith

### **Bassoons**

Paula Burton  
Karen Carter

### **French Horns**

Peter Kaldor  
Sandy Innes  
Tim Jones  
Roger Sowter

### **Trumpets**

Tim Stoney  
Roy Falshaw  
Katie Smith

### **Trombones**

Frances Jones  
Mike Thomson  
Len Tyler

### **Tuba**

Paula Goodwin

### **Percussion**

Katie Tyler  
Neil Marshall

### **Harp**

Charlie Grimsey

### **Celeste**

Linda Tan

## **The Pelly Concert Orchestra Committee 2013 - 2014**

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)  
Leader – David Wallace

## **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.

## **PELLY NEWS**

### **Paddy Mansfield**

We are very sorry to report the death last month of Paddy Mansfield, a former member of the Orchestra and more recently a Patron. In the 1960's she was one of the founding members of the Yateley Orchestra, which in due course became the Pelly. Much of our information about those early days came from Paddy and can be found in our website. Even when she no longer played her 'cello, she remained a staunch supporter.

### **Christopher Braime**

You will be pleased to hear that Christopher Braime completed his bicycle ride from John o'Groats to Land's End in August, and raised nearly £2500 for Cancer Research.

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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 24<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 - Brenda Kegel, Chris Powis, Jan Powis, Martin Burton, Rolly Trice, Mary Grocutt, Chris Bagust
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- Lindsay Ryan and David Wallace for contributing programme notes on the music being played
- Michael McConnell for maintaining the website
- Our Leader David Wallace
- Our Guest Conductor Lindsay Ryan

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### **From October 2014 tickets are 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](mailto: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 P and Mrs Ashford

Mr K Baker

Mr C Braime – **Honorary Patron**

Mr B Carter

Mrs P Bryant

Mr J and Mrs Cowley

Mr M and Mrs Cox

Mr B and Mrs Emmins

Mrs A Gregory

Mr R and Mrs Hicks

Ms T Hyde

Mrs L Jackson

Mrs B Kegel - **Life Member**

Mr R W and Mrs Neave

Miss I New - **Junior Patron**

Mr K and Mrs Over

Mr G and Mrs Pollen - **Life Members**

Mr J Smedley

Mr P and Mrs Smith

Mrs B Thomas

Mr E J and Mrs Wacey

Mr B and Mrs Young

#### **Friends:**

Mr T Jones

Mrs G Redman

Ms X Zhang

Mrs S Nathan

Mrs N Jeffries

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