

From the Chair...

Ladies and Gentlemen,

A Happy New Year to you all and a warm welcome to our first concert of 2015!

Our aim this evening is to banish those winter blues and give you a glimpse of a musical portrait of England comprising youthful energy, songs and dances of the countryside and serene landscapes.

5,4,3,2,1*Thunderbirds are Go!*

We can have no more apt inclusion in our programme than *Soirées Musicales*, musical evenings. Although it has a French title, it consists of five piano pieces by Rossini arranged by our own Benjamin Britten. Britten was known for his musical satire: listen out for ‘yodeling’ in the Tirolese!

From yodeling to music hall! *The Arcadians* is hailed by many as one of the finest examples of Edwardian theatre. Reminiscent in parts of G&S operettas and music hall, it tells the story of some Arcadians who want to convert London into a place reflecting their own ideals of truth and simplicity.

George Butterworth’s use of folk melodies and orchestration epitomise the serenity and tranquility of a pastoral English scene in his *Banks of Green Willow*. This however hides a far grizzlier ballad concerning a farmer’s daughter, her lover, their flight to sea and her watery end.

Don your dancing shoes to party round *The Archers’* maypole. Dance with the Grasshopper (good luck with that one!) before getting shaken (not stirred) with James Bond.

Our concert continues after the interval with an altogether more regal procession: the march *Crown Imperial*. This was composed by William Walton for the coronation of Edward VIII and first performed at the coronation of his brother, King George VI.

Samuel Coleridge-Taylor was a highly acclaimed composer of his time who ‘sought to do for traditional African music what Brahms did for Hungarian music’. His *Petite Suite de Concert* comprises four movements that brim with charm, elegance and effervescence in equal measure.

The interlude *Walk to the Paradise Garden* (which is the name of a riverside inn) follows our ‘Romeo and Juliet,’ Sali and Vrenchen as they walk to their impending deaths. Their hopeless predicament plays out against the backdrop of Delius’ Wagnerian influence of soaring melodies and musical angst.

In total contrast, we will conclude our evening’s musings with Malcolm Arnold’s *Little Suite No 1*, short but perfectly formed miniatures – a noble and stately Maestoso; a light and engaging Allegretto; rounded off with an exuberant March.

Enjoy!

Barbara Sykes

TONIGHT'S PROGRAMME

1. Thunderbirds are Go
Barry Gray
(arr. George Pollen)
2. Soirées Musicales
Rossini
(arr. Benjamin Britten)
3. Overture The Arcadians
Lionel Monckton
4. Barwick Green
Arthur Wood
(arr. George Pollen)
5. On Banks of Green Willow
George Butterworth
6. The Grasshopper's Dance
Ernest Bucalossi
7. Themes from 007
John Barry
(arr. Custer)

Interval

8. Crown Imperial
William Walton
(arr. Stone)
9. Petite Suite de Concert
Samuel Coleridge-Taylor
10. The Walk to the Paradise Garden
Frederick Delius
(arr. Sir Thomas Beecham)
11. Little Suite for Orchestra
Malcolm Arnold

A Pelly Portrait of England – 24th January 2015

This Evening's Music

Thunderbirds are Go

Barry Gray (1908 - 1984)

The music for the TV series *Thunderbirds* was written by Barry Gray who composed much of the music for the 1960's cult classic. The long-time associate arranger to the Pelly, George Pollen, arranged this version of the **March of the Thunderbirds**. It contains the famous rhythmic theme introduced by the side drum that gives way to a more lyrical version of the theme before returning to the march to bring the arrangement to a thrilling close.

Soirées Musicales

Gioachino Antonio Rossini, arr. Benjamin Britten

Benjamin Britten's **Soirées Musicales** draws its material from the music of the 19th century opera composer Gioachino Rossini. The music was written as a ballet divertissement borrowing melodies and tunes from various Rossini sources. The orchestration is typically sparkling and unique with some unusual juxtaposition, particularly with the use of percussion. The result is a suite of pieces that entertain. One can't help sensing a tongue in cheek humour as Britten takes Rossini's music and creates a truly original work that is firmly rooted in the past.

The Arcadians Overture

Lionel Monckton (1861 – 1924) & Howard Talbot (1865 - 1928)

The Arcadians is an Edwardian musical comedy in three acts based on a book by Mark Ambient and Alexander M. Thompson, with lyrics by Arthur Wimperis and music by Lionel Monckton and Howard Talbot. The story concerns some idyllic Arcadians who wish to transform wicked London to a land of truth and simplicity. Lionel John Alexander Monckton was an English writer and one of the most popular composers of Edwardian musical comedy in the early years of the 20th century. His collaborations with Howard Talbot who was also another established composer and conductor of musical comedies, remain their greatest successes.

The musical premiered at the Shaftesbury Theatre in London, on 29 April 1909, and is regarded by theatre historians as the finest example of its genre, with Monckton's melodic talent supported by Talbot's technical skill. The score contains elements characteristic of the Savoy Operas of the previous generation as well as broader numbers reminiscent of the music hall.

Barwick Green

Arthur Wood (1875 - 1953)

The Yorkshire composer Arthur Wood wrote the music for the long running BBC radio drama *The Archers* in 1924. Entitled **Barwick Green** it is a maypole dance from the suite *My Native Heath*. *The Archers* is the longest running radio soap-opera in the world and this arrangement of the music by George Pollen has become the familiar soundtrack to many people's dinner time over the last three quarters of a century or so.

Idyll: The Banks of Green Willow

George Butterworth (1885-1916)

George Butterworth was born in London and educated at Eton and Trinity College, Oxford, where he met Ralph Vaughan Williams. He and Vaughan Williams would make trips together to the English countryside collecting folk tunes themselves or sometimes recording them on a phonograph. Their works are heavily influenced by the music they heard. After leaving university, Butterworth became a school teacher, but later decided to focus on composition, studying briefly at the Royal College of Music.

Sadly, just a month before his 31st birthday, he was killed at the Battle of the Somme. The handful of works he produced such as the song cycle *The Shropshire Lad*, and *The Banks of Green Willow* promised great things to come. While travelling in Sussex and Surrey before the war, he heard folk tunes and gave them his own treatment. The work is based on two folk song melodies: 'The banks

A Pelly Portrait of England – 24th January 2015

of green willow', a ballad about a farmer's daughter who runs away to sea and dies in childbirth; and 'Green bushes', a theme also used by Vaughan Williams.

The piece opens with solo clarinet and strings creating a pastoral scene with the title theme, followed by a short development and restatement of the tune. The mood becomes more sombre and agitated as a new theme (Butterworth's own, on horns) is introduced. An animated motif leads to a passionate climax, before the music subsides and the 'green bushes' melody is introduced hesitantly on the oboe. This is repeated gently on flute, accompanied by harp, and the piece ends peacefully with glimpses of the title theme on violin solo, horn and oboe.

Grasshopper's Dance

Ernest Bucalossi (1859-1933)

Ernest Bucalossi succeeded his father as conductor at the Prince of Wales's Theatre in 1881. Until 1928, he was musical director at a variety of London theatres. Bucalossi is today best known for his "Grasshopper's Dance", and the rest of his compositions have slipped into obscurity. However, Grasshoppers' Dance, from 1905, has weathered the changeable nature of musical taste. This is, in no small part, thanks to the chirpy recording by Jack Hylton and his Orchestra made about 1933 and its use, sixty years later, in the milk advert where the dancing milk bottles follow the milkman and then plonk themselves on the doorsteps. Bucalossi primarily composed dances like his father and descriptive pieces for light orchestra. Other forgotten works include waltzes such as "Queen of the North" and "Pastorella", the march "Pennon and Plume", a barn dance "The Careless Cuckoos", the polka "Midnight Chimes", and the descriptive piece "A Hunting Scene".

Themes from 007

John Barry (1933 - 2011)

The theme music for the series of films **James Bond 007** has become one of the most famous and instantly recognizable themes ever written for the movies. Tonight's selection includes the main title theme with its famous brass stings and unique harmonic structures. The songs for many of the movies have made household names out of the performers and while the songs for *For Your Eyes Only* and *Live and Let Die* have achieved some notoriety, it is the song for the film *Goldfinger* that made a superstar out of its singer, the Welsh-born diva Dame Shirley Bassey. Instantly recognizable in any arrangement it brings this selection from the James Bond movies to a thrilling close.

Crown Imperial

William Walton (1902 – 1983)

Walton composed this ceremonial march for the coronation of King George VI on May 12, 1937. Walton was commissioned by the BBC to compose a Coronation March for the anticipated coronation of Edward VIII in November 1936 but that event never took place, so the new work, Crown Imperial, was played at the coronation of George VI in Westminster Abbey, as Queen Mary, the Queen Mother, made her way down the aisle. Sir Adrian Boult conducted its first live public performance on that occasion, although it had already been recorded and broadcast.

There is a definite Elgar influence that can be seen in the structure which gives both characteristic Waltonian 'joie de vivre' and exuberance. Walton casts his march in the regular form of two contrasting sections repeated, with the outer one finally bringing on the glorious, sweeping 'big tune', as superbly orchestrated as in any of his later wartime film scores. **Crown Imperial** takes its title from a line at the head of the score drawn from 'In honour of the city' by the sixteenth-century Scots poet, William Dunbar. The line reads: 'In beautie beryng the crone imperiall'.

Petite Suite de Concert

Samuel Coleridge Taylor (1875 - 1912)

Samuel Coleridge Taylor's **Petite Suite de Concert** is one of the works by this Croydon-born composer of Creole descent which has stood the test of time. His other great work, the cantata *Hiawatha's Wedding Feast*, brought international fame to Coleridge Taylor and was a mainstay of the early Proms concerts until the war. This suite has similarities with the Britten in that the

A Pelly Portrait of England – 24th January 2015

movements are short and borrow from various sources including classical dance forms. Coleridge Taylor's flair for orchestration and melody are evident from the outset but it is perhaps his unique approach to harmony, earning him the nickname of the African Mahler, that is most striking in his works, and although in embryonic form here, it can still be heard.

The Walk to the Paradise Garden

Fredrick Delius (1862-1934)

A Village Romeo and Juliet was Delius's fourth opera, writing his own libretto from one of the best-known stories by Gottfried Keller (1819-1890), a Swiss writer who enjoyed quite a vogue among musicians in the late 19th century. It is set among peasant farmers, vagabonds and mysterious elemental spirits. His Romeo and Juliet are called Vrenchen and Sali, and their families are in dispute over a strip of land that actually belongs not to either of them but to a shady figure called The Dark Fiddler. In the course of the drama, Sali and Vrenchen are caught kissing by Vrenchen's father; he, in his anger, abuses Vrenchen and Sali kills him. After this, the impossibility of their love grows and everywhere they go they feel outcast. They originally plan to go to the Paradise Garden (a riverside inn) but when they get there, they realise that it is truly a garden of paradise. They accept that they will never fit in anywhere now, and when finally they chose death it is as an ecstatic embrace.

This is in fact an arrangement by Sir Thomas Beecham of the entracte that describes Sali and Vrenchen walking to the inn. Its rhapsodic, idyllic tone has often been commented upon as odd, given that the young lovers are going to their deaths. The music would have been played with the curtain down, and Delius gives no scenic directions in the libretto, but the riverside setting of the inn is the key to this music as it flows languorously along – and it is the river that will ultimately take the lover's lives.

Little Suite No 1 Op.53

Malcolm Arnold (1921-2006)

Prelude – Dance – March

Arnold was a prolific and popular English tonal composer but started as trumpet player at a young age after hearing Louis Armstrong play. He gained a scholarship to the Royal College of Music, studied composition with Gordon Jacob and then joined the London Philharmonic Orchestra as second trumpet, becoming principal in 1943. He became a full-time composer in 1948, acknowledging as influences Hector Berlioz, Mahler, Sibelius, Bartók and indeed jazz.

His works are particularly popular with youth and amateur orchestras because of their ease, and the accessibility of his unique style, which combines the musical elements of classical, jazz, popular and folk. He wrote a huge body of music, including a large quantity of music for less popular instruments: nine symphonies, seven ballets, two operas, one musical, over twenty concertos, two string quartets, and music for brass-band and wind-band. He also wrote 132 film scores. In October of each year there is an annual Malcolm Arnold Festival in his birthplace Northampton. He said that music is “a social act of communication among people, a gesture of friendship, the strongest there is”.

Arnold wrote three Little Suites for Orchestra, as well as three for Brass Band. The first orchestral suite was written for the newly-formed National Youth Orchestra, who gave the premiere performance in 1948 under its original title 'To Youth'.

The Prelude takes a modal theme for horns and strings and weaves it to a climax before a subdued conclusion. The central Dance is a waltz in pastoral mood. The March strikes out with a bright and breezy pace, leading to an expansive string melody accompanied by muted brass. The March theme returns and everybody joins in for the celebratory climax.

Programme notes by Tom Horn and David Wallace

A Pelly Portrait of England – 24th January 2015

Guest Conductor – Tom Horn



Tom started playing the violin at the age of four. He played with many youth and amateur orchestras in Kent, Guernsey and London, but it was leading the London Schools Symphony Orchestra under such conductors as Thomas Sanderling, Nicholas Kraemer, and Lief Segerstam that made him decide to take the art of conducting more seriously. Studying Music with Acoustics at Southampton University he took every opportunity to gain experience; becoming Leader and Assistant Conductor of both the Symphony Orchestra and the

Sinfonietta and setting up his own Concerto Orchestra to conduct. He has studied under some superb tutors, namely Peter Stark, Richard Dickens, Peter Ash, Robin Browning and recently participated in a masterclass with Philip Ellis on Beethoven 5th Symphony.

He became the conductor of the Aylesbury Youth Orchestra in 2008 and has performed regularly at the 'Music For Youth' finals in Birmingham Symphony Hall. Holding the position of Leader and Assistant conductor of the Haslemere Music Society, he has had the opportunity to perform and conduct many major symphonic & operatic works. In 2006 he founded the Charity Symphony Orchestra which has raised over £30,000 for various charities. Tom also enjoys working with the Buckinghamshire County Youth Orchestra as a tutor. Other recent engagements have included conducting the St. Albans Symphony Orchestra, Welwyn Garden City Symphony & Chorus, Buckingham Chamber Orchestra, Sidcup Symphony Orchestra, Bridgenorth Symphonia, London Rehearsal Orchestra, Woking Chamber Orchestra, Didcot & Wallingford Symphony Orchestra and the Trinity Camerata. In September 2013, Tom started working as a Guest Conductor with the Surrey County Youth Orchestra and had the opportunity to have a workshop with Freddie Kempf and the Royal Philharmonic Orchestra and has been invited back. He has also recently set up a new Orchestra in his home town of Marlow which is growing in strength and started working towards a Royal Albert Hall concert with the High Wycombe Youth Orchestra in April.

In December 2013 he had his first conducting competition experience competing in the Cadaques International Conducting Competition and over the Summer he studied with Rodolfo Saglimbeni, Denise Ham and Toby Purser on last year's George Hurst Conductors' Course at the Sherborne (formerly Canford) Summer Music School.

A Pelly Portrait of England – 24th January 2015

1st Violins

David Wallace
Leon Crampin
Judy Dudley
Sarah Gilbert
Jinny Gribble
Ann Highley
Zami Jalil

2nd Violins

Lesley Lemon
Polly Dickinson
Sue Gillis
Alice Gribble
Carole Kaldor
Michael McConnell

Violas

Tony Smith
Tracey Milne
Bob Perry
Philip Thorne

Cellos

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

Double Basses

Lorraine Collins
Michael Atkinson
David Barnes

Flutes/Piccolo

Elaine Herbert
Barbara Sykes

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets/Sax

Andrew Norris
Helen Lister

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Roger Sowter
Tim Jones
Katie Smith

Trumpets

Tim Stoney
Chris Preddy
Paul Harris

Trombones

Frances Jones
Mike Thomson
Len Tyler

Tuba

Paula Goodwin

Percussion

Katie Tyler
Neil Marshall
Sharon Reeves

Harp

Charlie Grimsey

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

We are very sad to have to tell you that Linda Jackson, wife of 'cellist and Treasurer Clive, passed away just twelve days after our concert on 25th October last year. She had attended every concert Clive played in since he joined the Orchestra in 2005, and in latter years she would be in the audience even when she was confined to a wheelchair. Although she was clearly very ill at the time of our last concert, and was dependent upon an oxygen supply, she had been determined to attend.

She became a Patron in 2008, but her support of the Orchestra went far deeper. Before she became ill, she would host a dinner party on the day of the concert, encouraging and "persuading" a number of friends to come to dinner and then on to the concert. We have all lost a staunch supporter, a great friend of the Orchestra and a lovely person.

Forthcoming Concerts

All these concerts take place at The Church on the Heath, Elvetham Heath, Fleet.

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

Featuring Elvetham Heath Primary School Choir, this concert offers fun music and participation for children, including: Let it Go (from *Frozen*), Old MacDonald (Leroy Anderson), He's a Pirate (from *Pirates of the Caribbean*), Bob the Builder, and lots more.

(Please note that Patron tickets will not be valid for use at this concert)

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

Elvetham Heath Primary School Choir is featured in this presentation of television, film and fun music from yesteryear including:

Dr Findlay's Casebook - Little March (Duncan),
Medley from *Grease* (Casey/Jacobs),
Brideshead Revisited (Burgeon),
Onedin Line (Adagio from *Spartacus* (Khachaturian),
Inspector Morse Theme – Pheloung
Mamma Mia – Abba Medley
High Society (Cole Porter)
Let it Go (from *Frozen*)
Sing! (Lloyd-Webber/Barlow)

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 - Chris Powis, Jan Powis, Brenda Kegel, Lesley Nicholls, Linda Tan and Martin Burton
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- Tom Horn 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 Tom Horn

A Pelly Portrait of England – 24th January 2015

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 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**
Mrs P Bryant
Mr B Carter
Mr J and Mrs Cowley
Mr M and Mrs Cox
Mrs A Gregory
Mr Jeremy Gribble
Mr John Gribble
Mr R and Mrs Hicks
Mrs T Hyde

Mrs Margaret Himbury
Mrs B Kegel - **Life Member**
Mrs Ann Naylor
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 N Jeffries

Programme Editor: Mike Thomson
Programme Cover Design: Barbara Sykes
Programme printed by: The Printroom Group Ltd, Camberley (01276 684313)

easyfundraising
.org.uk

Raise funds for

The Pelly Concert Orchestra

*“What an easy way to raise funds!
We’ve raised over £900 so far!”*

Karen Ford, Friends of the Cavendish School



- ▶ Earn cash for us when you shop online
- ▶ Free and simple to use
- ▶ Over 2000 retailers - Amazon, Boden, John Lewis, M&S, Expedia, eBay, Argos & more
- ▶ 100s of exclusive retailer voucher codes - save money when you shop

Check out our website: www.pellyorchestra.co.uk

Toys &
Games

Electronics &
Computing

Sports &
Leisure

Books, CDs
& DVDs

Jewellery &
Gifts

Clothing &
Fashion

Flights &
Holidays

Business
& Office

Home,
Garden
& DIY

Health &
Beauty

Video Games
& Consoles

Insurance