PELLY CONCERT ORCHESTRA

Leader
David Wallace

IN

Musical Director
Tom Horn

Saturday
11th July
2015
7.45pm

THE

Church on the Heath
Elvetham Heath
Fleet
Hampshire
GU51 1HA

MOOD

Registered Charity No 1140319
“In the Mood” – 11th July 2015

From the Chair...

Ladies and Gentleman,

As our 2014/15 season draws to a close, on reflection it has certainly been an eventful one for the orchestra. We invited a guest conductor for each of our first two concerts of the season, which formed the concluding part of our selection process for a new Musical Director. We appointed Tom to the position in February. April saw the orchestra perform two concerts in one day: a children’s concert in the afternoon followed by our regular concert in the evening. Both were very well received and enjoyed enormously by the orchestra.

All change with our website as it has been revamped. You can find us at www.pellyorchestra.co.uk. Do send us a comment and let us know what you think. You can also now follow us on twitter @PellyOrchestra.

With recent commemorations of VE Day, we thought that it would be appropriate to use this as inspiration for tonight’s concert and get ‘In the Mood’. All the works to be performed this evening have some wartime connotation or depiction. In true Pelly Orchestra tradition we present an eclectic mix of styles and genres ranging from Holst’s thundering portrayal of war (Mars) contrasted with his sublime illustration of peace (Venus), through rousing marches and quiet contemplation, culminating in a swinging finale.

Looking forward to next season, we invite you to put on your Dancing Shoes on 24th October then join us for Christmas festivities on 19th December. Don’t look now but we will be going ‘Out of this World’ with Sci-fi music in April 2016 before putting on a fantastic musical spread for our ‘Pelly Picnic’ next June.

If you would like to make a voluntary donation to Help for Heroes in our retiring collection, baskets will be at the back of the church at the end of the concert.

That just leaves me to thank you for your support over the last year and we look forward to welcoming you to our concert on 24th October.

Best wishes,

Barbara Sykes
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TONIGHT'S PROGRAMME

1. 633 Squadron                      Ron Goodwin

2. Theme from *Schindler’s List*      John Williams  
   (arr. George Pollen)

3. Theme from *Dad’s Army*            Perry/Taverner  
   (arr. Tim Stoney)

4. South Pacific Selection            Richard Rodgers  
   (arr. Felton Rapley)

5. Le Tombeau de Couperin, Suite for Orchestra  Maurice Ravel

   **Interval**

6. Aces High (Luftwaffe March)        Ron Goodwin

7. Prelude and Fugue (The 'Spitfire')  William Walton

8. Nimrod, from *Enigma Variations*   Edward Elgar

9. Mars and Venus from *The Planets*  Gustav Holst

10. Glenn Miller Medley               (arr. Peter Lawson)  
    *In the Mood* (Joe Garland)  
    *Moonlight Serenade* (Glenn Miller)  
    *Pennsylvania 6-5000* (Jerry Gray)  
    *St. Louis Blues* (William Handy)
In 1943 after a brief spell as an insurance clerk, Ron Goodwin (1925-2003) joined a music publisher as a copyist and arranger and went on to work in that role for the BBC. He entered the world of movie music through documentary films, which he said was a very good training. Having arranged and recorded with the likes of Petula Clark and Jimmy Young he joined Parlophone working alongside George Martin in the 1950s. He simultaneously made his own series of recordings and broadcasts as Ron Goodwin and his Concert Orchestra, and in addition began to compose scores for documentary films. In 1958 he wrote his first feature film score.

Ron Goodwin's list of film credits is not as large as some, but once heard, his themes tend to be indelibly etched on the memory. This is especially true of **633 Squadron**, which so eloquently speaks of soaring planes swooping and turning in the air. It has been said that he chose the rhythm of the 633 Squadron theme based on using 633 as a formula for the number of beats. It's not an exact match but it is possible this provided the inspiration!

Ron Goodwin also scored other action-oriented war films including *The Battle of Britain*. His score opens with the **Luftwaffe March**, later re-titled **Aces High**, in the style of a traditional German military march in 6/8 time. The march places heavy emphasis on the oom-pah sound of tubas and lower-pitched horns on the first and second beats. Because of the great length of this film sequence, which shows a Luftwaffe general's inspection of a Heinkel squadron in occupied France, the march has three separate bridges between choruses of the main theme. Despite its origin in a representation of a tyrannical threat to democracy, Aces High has become a popular British march tune.

John Williams (born 1932) is an American composer, conductor, and pianist. In a career spanning over six decades, he has composed some of the most popular and recognizable film scores in cinematic history, including the *Star Wars* series, the first two *Jaws* films, *E.T.*, the *Indiana Jones* series, *Superman*, the first two *Home Alone* films, the first two *Jurassic Park* films, *Saving Private Ryan*, to name but a few. He has had a long association with director Steven Spielberg since the 1970s, composing the music for all of Spielberg's feature films except two. The *Theme from Schindler's List* is one of the most recognized contemporary film scores, particularly the violin solo, which tonight is performed by David Wallace. The film tells the story of an ethnic German industrialist and member of the Nazi Party, who is credited with saving the lives of 1,200 Jews during the Holocaust by employing them in his enamelware and ammunitions factories, in occupied Poland and the Protectorate of Bohemia and Moravia. John Williams was amazed by the film, and felt it would be too challenging for him. He said to Spielberg, "You need a better composer than I am for this film." Spielberg responded, "I know, but they're all dead!" He need not have worried as the album won the Academy Award and the BAFTA Award for Best Original Score and the Grammy Award for Best Score Soundtrack for Visual Media. It was also nominated for a Golden Globe Award.

**Dad's Army** is a BBC television sitcom about the British Home Guard during the Second World War. It was written by Jimmy Perry and David Croft and broadcast on BBC television from 1968 to 1977. The sitcom ran for nine series and eighty episodes in total. There was also a radio version based on the television scripts, a feature film and a stage show. The series regularly gained audiences of 18 million viewers and is still repeated worldwide. The show's theme tune, *Who do you think you are kidding, Mr Hitler?* was Jimmy Perry's idea, intended as a gentle pastiche of wartime songs. He wrote the lyric himself, and composed the music with Derek Taverner. He persuaded one of his childhood idols, wartime entertainer Bud Flanagan, to sing the theme for a fee of 100 guineas. The music over the opening credits was recorded at Riverside Studios, Bud Flanagan being accompanied by the Orchestra of the Band of the Coldstream Guards. Our musical tribute this evening has been arranged by trumpet player, Tim Stoney.

**South Pacific** is a musical composed by Richard Rodgers, with lyrics by Oscar Hammerstein II and book by Hammerstein and Joshua Logan. The work premiered in 1949 on Broadway and was an immediate hit, running for 1,925 performances. The story is based on James A Michener's Pulitzer Prize-winning 1947 book, *Tales of the South Pacific*. 

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This Evening's Music

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The plot centres on an American nurse stationed on a South Pacific island during World War II who falls in love with a middle-aged expatriate French plantation owner but struggles to accept his mixed-race children. A secondary romance, between a US lieutenant and a young Tonkinese woman, explores his fears of the social consequences should he marry his Asian sweetheart. The issue of racial prejudice is candidly explored throughout the musical.

The original Broadway production enjoyed immense critical and box-office success, became the second-longest running Broadway musical after Oklahoma!, and has remained popular ever since. Several of its songs, including Bali Ha'i, I'm Gonna Wash That Man Right Outa My Hair, Some Enchanted Evening, There Is Nothing Like a Dame, Happy Talk, Younger Than Springtime and I'm in Love with a Wonderful Guy, have become popular standards and are featured in our selection this evening.

Ravel composed the piano version of Le tombeau de Couperin in 1914 and completed it in 1917. In 1919 he orchestrated four of the six movements; the orchestral suite was first performed on February 28, 1920, in Paris.

Considered too small and delicate for military service, Maurice Ravel realised that he could serve his country by writing music. But when his brother Edouard enlisted at the start of World War I, Ravel didn't want to sit on the sidelines. At the age of thirty-nine, he was accepted as a nurse's aid, leaving behind a number of unfinished scores and his elderly mother. In his first month on the job in October 1914, he wrote to his former pupil Roland-Manuel about two new piano pieces he was planning, including a French suite—“No, it isn't what you think: la Marseillaise will not be in it, but it will have a forlane and a gigue; no tango, however.” That was the beginning of Le tombeau de Couperin.

In March 1915, Ravel became a truck driver for the 13th Artillery Regiment. (He named the truck Adélaïde and signed his letters Chauffeur Ravel.) It was a dangerous, exhausting, and stressful assignment, and his health suffered. Early in 1917, his mother died, which contributed even further to his physical and mental decline, and he was discharged from the army a few months later. While recuperating at his godmother's country house, Ravel returned to writing music, beginning with the French suite for piano. Ravel had been tempered by his first-hand experience of war. A frothy symphonic poem, Vien, which he abandoned during the war, now became the bitter La valse. And the benign piano suite he had long envisioned, perhaps as a genial bit of nationalism, now carried the horrible weight of tragedy: each movement was dedicated to a friend who had died at the front. Back in familiar surroundings, but still haunted by memories of the war, Ravel completed the suite he now called Le tombeau de Couperin. What had begun as a homage to a golden era of French music, the age of François Couperin and the eighteenth century in general, now paid gentle tribute to the victims of World War I.

Ravel designed his own title page for the score, which included a draped funerary urn. In 1919, after the first performance of Le tombeau de Couperin, he began to orchestrate four of the six
movements. As Roland-Manuel wrote, “This metamorphosis of piano pieces into symphonic works was a game for Ravel, a game played to perfection, so that the transcription outdid the charm of the original.” Le tombeau de Couperin is arguably Ravel's greatest success. The translation from piano to full orchestra is handled with great finesse; Ravel carefully weighed every choice of instrument, showing impeccable concern for colour, in all its subtle modulations, as well as for clarity and balance. Le tombeau de Couperin is the most gentle of war memorials; it's about memory, not combat. It has neither the morbid sadness of Richard Strauss's Metamorphosen nor the anger of Dmitri Shostakovich's grand wartime symphonies. It evokes those it honours, not the tragic circumstances of their deaths. Ravel borrows the forms of the baroque dance suite, beginning with a prelude that sets the presiding graceful tone. (The piano version includes a fugue and a toccata that Ravel chose not to orchestrate.) The second movement is a forlane, a Northern Italian dance; before composing a note of his own, Ravel transcribed a forlane by Couperin as a way of getting to know the style. Ravel's Menuet (like the Prélude) gives the oboe a prominent role. The Rigaudon that concludes Ravel's suite is an old dance from Provence that was sometimes used by Rameau and Bach, and much later by Grieg in his Holberg Suite, though seldom with such brilliance and panache.

Spitfire Prelude and Fugue is an orchestral composition by William Walton, arranged and extracted in 1942 from music he had written for the motion picture The First of the Few earlier that year. The prelude, called by Stephen Lloyd "one of Walton’s finest marches", is the music heard over the opening credit titles in the movie. The fugue is used to describe the making of the Spitfire; a central lyrical violin solo depicts the exhaustion and dying by illness of the aircraft’s designer R. J. Mitchell, and then the patriotic march returns joined with the fugue to mark the completion of the fighter aircraft. The Spitfire Prelude and Fugue was first performed at Philharmonic Hall in Liverpool on 2 January 1943 with the Liverpool Philharmonic Orchestra conducted by the composer.

Gustav Holst (1874 – 1934) was an English composer best known for The Planets, a seven-movement orchestral suite written between 1914 and 1916. Each movement of the suite is named after a planet of the Solar System and its corresponding astrological character as defined by the composer. Mars, the Bringer of War was written in anticipation of the outbreak of The Great War and performed immediately after it ended in 1918. The music describes the planet’s mood, brutal and frightening like the Roman god of war after whom it was named. Holst has unleashed terrifying sounds from a large orchestra in the destabilising time of five beats to a bar and with triads that are stacked up on top of each other. The language is clear, uncompromising and for Britain, revolutionary. In its day it was perceived as modern “European” and has become a much-copied sound for depicting war and violence in films and on the television.

After the clamour of Mars, Holst brings us the stable, restful sounds of Venus, the Bringer of Peace, which can only be attained when the power of Mars has spent itself. At the opening of the movement there is a tri-tonal horn invocation followed by oscillating winds chords which introduce stability and tranquillity, and the violin solo invokes a sweet calmness. Unusually the climax of the work is a cello solo which appears to be a quote from Elgar’s Enigma Variations, a work much admired by Holst, reminding us that peace allows friendships to prosper.

Edward Elgar (1857–1934) composed the Enigma Variations, an orchestral work comprising fourteen variations on an original theme. Elgar dedicated the work “to my friends pictured within”, each variation being a musical sketch of one of his circle of close acquaintances. Those portrayed include Elgar's wife Alice, publisher Augustus J. Jaeger and Elgar himself. A close friend of Elgar, Jaeger gave him useful advice but also severe criticism, something Elgar greatly appreciated. Elgar later related how Jaeger had encouraged him as an artist and had convinced him to continue composing despite setbacks. The name of the variation number IX refers to Nimrod, an Old Testament patriarch described as 'a mighty hunter before the Lord' – Jäger being German for hunter.
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Nimrod has become popular in its own right and is often played at British funerals, memorial services, and other solemn occasions. It is always played at the Whitehall Cenotaph on Remembrance Sunday. Its place in British music has been likened to that held by Samuel Barber's Adagio for Strings for Americans.

Alton Glenn Miller (March 1, 1904 – missing in action December 15, 1944) was an American big band musician, arranger, composer, and bandleader in the swing era. He was the best-selling recording artist from 1939 to 1943, leading one of the best-known big bands. The selection we play tonight is an arrangement of his greatest hits including: In The Mood, Moonlight Serenade and Pennsylvania 6-5000. This music is quintessential war-time fare and it seems a fitting tribute to Miller, who died missing in action, to include his music in this concert that celebrates the brutality of war but also the multi-faceted and complex emotions that surround war and the struggles for peace.

Programme notes by Lynda Trice, David Wallace and Tom Horn

Forthcoming Concerts

All these concerts take place at 7.45pm at The Church on the Heath, Elvetham Heath, Fleet.

24th October 2015 – ‘Dancing Shoes’
A toe-tapping programme to include music from:

Swan Lake (Tchaikovsky) - Polovtsian Dances (Borodin) - Gold and Silver Waltz (Lehar)
America (Bernstein) - Blue Tango (Anderson) - Clog Dance (Herold) -
Hoe Down from Rodeo (Copland)

19th December 2015 – Christmas Concert
A Festive extravaganza including:

Children’s Overture (Quilter) - Jupiter and Mercury from Planet Suite (Holst)
Sleigh Ride (Anderson) - Rudolf the Red-Nosed Reindeer

16th April 2016 - ‘Out of this World’
Music from beyond, including:

E.T. - Superman - Star Trek - Star Wars - Clair de Lune (Debussy)

18th June 2016 – ‘Picnic with the Pelly’
A veritable feast of musical goodies, to include:

The Wasps Overture (Vaughan-Williams) - Tahiti Trot – ‘Tea for Two’ (Shostakovitch)
Flight of the Bumble Bee (Rimsky-Korsakov) - Thunder and Lightning Polka (Strauss)

Tickets are priced as follows:

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<th>Adults</th>
<th>Concessions</th>
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<td>Purchased in advance:</td>
<td>£11</td>
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<td>Purchased on the door:</td>
<td>£13</td>
<td>£12</td>
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Musical Director – Tom Horn

Tom started playing the violin at the age of four and gained experience with many youth and amateur orchestras in Kent, Guernsey and London. Whilst leading the London Schools Symphony Orchestra and studying under such conductors as Thomas Sanderling and Leif Segerstam he realised his passion for the art of conducting. Studying Music with Acoustics at Southampton University he became Leader and Assistant Conductor of both the Symphony Orchestra and Sinfonietta and set up his own Concerto Orchestra to conduct. He has studied under Peter Stark, Richard Dickens, Peter Ash, Robin Browning and Philip Ellis, competed in the Cadaques International Conducting Competition, studied with Rodolfo Saglimbeni, Denise Ham and Toby Purser on the George Hurst Conductors', studied with Dr. John Traill at the Oxford Conducting Institute and had a workshop with Freddie Kempf and the Royal Philharmonic Orchestra while working as Guest Conductor with the Surrey County Youth Orchestra.

Tom really enjoys being Musical Director of the Pelly Concert Orchestra and the Buckinghamshire County Youth Orchestra as well as conducting the Aylesbury & High Wycombe Youth Orchestras and half a dozen other youth ensembles. He has worked at most of the major concert venues in the UK and recently conducted at the Royal Albert Hall for the first time. Tom is Leader and Assistant conductor of the Haslemere Music Society and also recently founded the Marlow Orchestra in his hometown taking music out of the concert hall and to the people, performing in the local pubs, hotel and park.

In 2006 he helped start the Charity Symphony Orchestra which continues to raise money for various charities, the latest big project earlier this year being a Beethovathon (symphonies 1-9) for Comic Relief, a second instalment to the Haydathon (all 104!!) a few years ago. He has had engagements with the St. Albans Symphony Orchestra, Welwyn Garden City Symphony & Chorus, Buckingham Chamber Orchestra, Sidcup Symphony Orchestra, Bridgenorth Symphonia, London Repertoire Orchestra, Woking Chamber Orchestra, Didcot & Wallingford Symphony Orchestra and Abbots Langley Orchestra. He is also really excited about working as a Guest Conductor for the Trinity Camerata in 2016.
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1st Violins
David Wallace
Leon Crampin
Judy Dudley
Jinny Gribble
Rachel Haver
Ann Highley
Zami Jalil

Double Basses
Lorraine Collins
David Barnes
James Slade

Flutes/Piccolo
Elaine Herbert
Barbara Sykes
Janette Jolly

French Horns
Peter Kaldor
Tim Jones
Roger Doulton
Vic Thomas

Trumpets
Chris Preddy
Avelia Moisey
Katie Smith

2nd Violins
Lesley Lemon
John Beckett
Polly Dickinson
Sue Gillis
Alice Gribble
Carole Kaldor
Michael McConnell

Oboes/Cor Anglais
Barry Collison
Katy Warren
Sally Tombs

Trombones
Frances Jones
Mike Thomson
Paul Goodwin
Len Tyler

Violas
Tony Smith
Tracey Milne
Bob Perry
Philip Thorne

Clarinets/Sax
Andrew Norris
Helen Lister
Nathan Winters
Karen Petett

Tuba
James Lewis

Basses
Paula Burton
Karen Carter
Marion Thomas

Percussion
Katie Tyler
Chris King

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

Harp
Charlie Grimsey

The Pelly Concert Orchestra Committee
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Secretary – Lynda Trice (Cello) 
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Personnel – Barry Collison (Oboe) 
Patrons Secretary – Sue Gillis (Violin) 
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Leader – David Wallace 
Musical Director – Tom Horn
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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.

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 Bagust, Lynne Thomson, Rolly Trice, Lesley Nicholls, 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, David Wallace and Lynda Trice for contributing programme notes on the music being played
- Our Leader David Wallace
- Our Musical Director Tom Horn
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Friends and Patrons Scheme

The Orchestra’s Friends and Patrons Scheme offers a three-tier system as detailed below. Please note the new subscription rates that will apply from September 2015.

**Patron:** for a minimum of £50 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 £40 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:

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- Mr J and Mrs Allan
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- 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

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