

*“Dancing Shoes” – 24<sup>th</sup> October 2015*

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

### **Ladies and Gentlemen**

A warm welcome to our 2015/16 season!

Autumn - the evenings are beginning to draw in, there is a slight chill in the air and Strictly is back on our TV screens. We thought that we would get in on some of the action this year and have compiled a splendid array of dance related numbers for this evening's concert.

Copland's Hoedown from Rodeo will get your toes tapping before we whisk you off for flavours of Norway, Cornwall, Lancashire, Vienna, Rumania and Russia – all before tea!

After the interval our dance assortment has return visits to America, Russia and Vienna; and a quick trip to Egypt before concluding with a traditional Mexican Hat Dance.

We do hope that you will join us for the other concerts in this season. On 19<sup>th</sup> December we invite you to our Family Christmas Concert. To get you into the festive spirit you will be able to experience four different Sleigh Rides, by Anderson, Delius, Mozart and Prokofiev, travel on the Polar Express, meet Rudolf as well as find out what happens on the Night Before Christmas. Book your tickets early, as this is always a popular concert.

Come with us on 18<sup>th</sup> April 2016 to encounter music from Out of this World. We will be performing favourites from ET, Star Wars, Superman and Also Sprach Zarathustra, to name but a few.

Our final concert of the season will take place on 18<sup>th</sup> June 2016 when you will be invited to a musical picnic – a veritable feast, including Tahiti Trot (Tea for Two), The Wasps Overture and The Thunder and Lightning Polka to get us in the mood for a British summer!

It just remains for me to thank you for joining us this evening and to ask you to put on your 'Dancing Shoes'.

Let's dance!

**Barbara Sykes**

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**TONIGHT'S PROGRAMME**

1. Hoedown Aaron Copland
  2. Norwegian Dances Nos. 1 and 2 Edvard Grieg
  3. Cornish Dances Nos. 1 and 3 Malcolm Arnold  
*arr. Avery*
  4. Clog Dance Ferdinand Herold  
*arr. Lanchbery*
  5. Gold and Silver Waltz Franz Lehár
  6. Romanian Folk Dances I to VII Béla Bartók
  7. Polovtsian Dance No. 17 Alexander Borodin
- Interval**
8. America Leonard Bernstein  
*arr. Ramin*
  9. Suite from *Swan Lake* Nos. 1, 2, 4 and 3 Peter Tschaikowsky
  10. Pizzicato Polka Johan & Josef Strauss  
*arr. Winter*
  11. La Calinda Frederick Delius  
*arr. Fenby*
  12. Ballet Egyptien No 1 Alexandre Luigini  
*arr. Schmid*
  13. Blue Tango Leroy Anderson  
*arr. Pollen*
  14. Mexican Hat Dance *Traditional arr. Hope, edited Pollen*

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### **This Evening's Music**

#### **Hoedown**

**Aaron Copland (1900-1990)**

Rodeo is a celebration of the American West. The commission for Rodeo came from the classically-oriented Ballet Russe de Monte Carlo, with the music by Aaron Copland and the choreography and scenario by Agnes de Mille. They did not inspire each other immediately. He laughed out loud at some of her ideas for a scenario. De Mille invited him to "go straight to Hell". Ultimately, however, their collaboration was momentous in American dance history. The ballet was precedent-setting, with 22 curtain calls at its première at the Metropolitan Opera House in 1942. The ballet's scenario takes place at Burnt Ranch; a Cowgirl competes with city girls for the attention of the local cowboys. In the end, she gets the right guy for her; not the aloof and snooty Head Wrangler, but Another Cowboy who has shown her respect, kindness, and honour.

#### **Norwegian Dances Nos 1 and 2**

**Edvard Grieg (1843-1907)**

This is the first of four Norwegian dances Op.35 Grieg wrote for piano solo and also for piano duet. It is puzzling that it was left to Hans Sitt (1880-1922) to produce this wonderful orchestration. He was a celebrated Bohemian violinist/violist and professor of violin at the Leipzig conservatory (Sitt also taught composition, Delius being a student of his at one time). Like all good folk dances No 1 begins with a loud call to attention. It goes on, marked *Allegro Marcato* with a short energetic phrase in semiquavers and quavers ending in three emphatic crotchet chords. This theme is repeated and taken up particularly by the cellos in several different keys which adds each time to the building tension until the brass call the section to a halt with a half speed declamation of the same theme.

The middle section of the dance is calm. The oboe plays a beautiful song-like tune which is related to the energetic phrase of the first section. Now marked *Cantabile* this tune is passed round different sections of the orchestra, always returning to the solo oboe, with Grieg's rich and inventive harmonies supporting and accompanying it. The tune is always varied in its phrase length, sometimes extended by a bar or two, giving a sense of freedom and extemporisation. Each phrase ends with the three marked crotchet notes, further uniting the fast and slow section of the dance. In this section one might imagine the oboe as the caller inviting couples to come forward to dance in turn. These couples, young and old, bring their different character to the dance. The flow of the music and the warmth of Grieg's harmonies convey a spirit of community among the musicians and dancers alike.

His pride in his country and its long unbroken tradition of folksong and dance is always present in Grieg's music in rhythms, melody and harmony which he weaves into a 19<sup>th</sup> century romantic idiom. Indeed, he worked to foster a Norwegian School of music in collaboration with his close friend Richard Nordraak until that composer's untimely death aged 24 in 1866.

#### **Cornish Dances Nos. 1 and 3**

**Malcolm Arnold (1921 – 2006)**

Malcolm Arnold was an English composer mainly of light music, film scores and works for theatre and ballet. In lighter mood, he wrote sets of dances: English, Scottish, Irish, Welsh and the set we are playing this evening, *The Cornish Dances*. These were used in the television programmes of the chef Rick Stein who has restaurants in Padstow and fish and chip shops in Falmouth and Newquay!

#### **Clog Dance**

**Ferdinand Hérold (1791-1833)**

Louis Joseph Ferdinand Hérold was a French operatic composer of Alsatian descent who also wrote many pieces for the piano, orchestra, and the ballet. He is best known today for the ballet *La fille mal gardée*, which includes the Clog Dance. The ballet tells the story of a farmer's daughter, Lise and her two suitors, a young farmer and the son of a rich vineyard proprietor. Sir Frederick Ashton, who famously choreographed a new version the ballet which premiered in 1960, fashioned a humorous number based on a Lancashire clog dance, performed in the ballet by Lise's mother, the Widow Simone. At the beginning of the dance Lise tempts her mother with a pair of clogs, which

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she cannot resist. She puts them on and whirls into one of Ashton's most celebrated numbers, which also features the other dancers using the clogs to perform *sur la pointe* (on their toes).

### **Gold and Silver Waltz**

**Franz Lehár (1870-1948)**

Franz Lehár was born in the northern part of Austria-Hungary, now Slovakia, and was the eldest son of Franz Lehár senior, an Austrian bandmaster in the Austro-Hungarian Army. He grew up speaking only Hungarian until the age of twelve. He studied the violin at the Prague Conservatory where he was advised by Antonín Dvořák to focus on composition. He is most famous for his operettas, the most successful of which is *The Merry Widow*, but he also wrote sonatas, symphonic poems and marches. He composed a number of waltzes, the most popular being *Gold und Silber*, composed for Princess Pauline von Metternich's Gold and Silver Ball in January 1902. Individual songs from some of the operettas have become standards, notably *Vilja* from *The Merry Widow* and *You are my Heart's Delight* from *The Land of Smiles*.

### **Romanian Folk Dances I to VII**

**Béla Bartók (1881 – 1945)**

Béla Viktor János Bartók was born in a part of Hungary which is now part of Romania. The suite of *Romanian Folk Dances* (1915) consists of six short piano pieces which he orchestrated in 1917. It is based on tunes from Transylvania in central Romania which would have been played originally on a gypsy fiddle or shepherd's flute.

The six dances are: 1. Stick Dance, 2. Sash dance, 3. 'In one spot', 4. Dance from Bucson, 5. Polka, 6. Fast Dance.

### **Polovtsian Dance No 17**

**Alexander Borodin (1833-1887)**

The wild energy, heart-stopping tempo changes and wonderful melodies make the *Polovtsian Dances* a firm favourite with audiences and players alike. In Borodin's great opera *Prince Igor* they form an exotic interlude at the end of Act 2. Prince Igor and his son Vladimir have been captured by the Khan Kontchak, leader of the Polovtsy tribe. One of the Khan's men Ovlour comes offering to help Igor escape but the prince will not do so. Kontchak himself says that Igor may go free if he will not make war on the Polovtsy again. But Igor will not consent. Each respects the other and the Khan orders songs and dances for his captives' entertainment. Diaghilev and Fokine, famous for staging Stravinsky's *Rite of Spring*, choreographed and produced the *Polovtsian Dances* as a ballet. The orchestra would have included a chorus and a bass singer as the Khan, as featured in the dance scene in Borodin's opera.

The Polovtsian dance scene was originally introduced with the dance known as No. 8 but this is generally omitted from concert performances. Its fast whirling melody in triplets in 6/8 time is, however, alluded to in a high woodwind counter melody which adds to the melée of the 'big finish' of the final dance. The sound of the combination of chorus and orchestra in the original score must have inspired Robert Wright and George Forrest in the conception of their 1953 musical, *Kismet*. The music is mainly from works by Borodin with some original music by Wright and Forrest. *Stranger in Paradise* is of course from the *Polovtsian Dances*.

Borodin had a passion for music from an early age but chose to study science. He had a successful career in Chemistry and Medicine and was influential in his field. He notably founded a School of Medicine for Women. Returning to music he became friends with Cui and Balakirev. With Rimsky-Korsakov and Mussorsky they were known as the Five. Together they were seen as championing nationalism through music, tapping into the wealth of folk music which Glinka had helped to discover. Borodin's overture to *Prince Igor* opened the Pelly Concert Orchestra's *From Russia with Love* concert in the 2013 season under Christopher Braime.

### **America**

**Leonard Bernstein (1918-1990)**

“America” is a well-known song from the musical *West Side Story*. Stephen Sondheim wrote the lyrics and Leonard Bernstein composed the music. The song employs a mixed meter: shifting between six eight and three four.

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In the original stage version, Anita, the most important female character after Maria and the girlfriend of Bernardo, the leader of the Sharks, praises America while a fellow Puerto Rican immigrant, Rosalia, supports Puerto Rico. This version of the song deprecates the island and highlights the positive qualities of American life (“I’ll drive a Buick through San Juan/If there’s a road you can drive on”). The irony of this supposedly pro-American number, however, is its vibrantly Hispanic musical style, with Latin percussion, complex cross-rhythm and Spanish guitar.

In the 1961 film version, Anita, played by Rita Moreno, still sings in favour of the United States while Bernardo, played by George Chakiris, replies with corresponding criticisms of America and American anti-immigrant prejudice, especially against Puerto Ricans (“Life is all right in America/If you’re all white in America”). Some of the original song’s disparagement was removed.

### **Suite from Swan Lake Op.20a Nos. 1, 2, 4 and 3**

**Peter Ilyich Tchaikowsky (1840-1893)**

Tchaikovsky composed the ballet *Swan Lake* in 1875-76. The first performance was at the Bolshoi Theatre in Moscow, in March, 1877. The Suite we are performing this evening was excerpted after Tchaikovsky’s death.

*Swan Lake* tells the story of Prince Siegfried who, as heir to the kingdom, must name his bride at a ball held on his birthday. Unwilling to marry except for love, he takes off in pursuit of a flock of swans. Just as he is about to shoot one of the birds, he realises that she is in fact a woman who has been transformed into the form of a white swan, the Princess Odette, who was enchanted by the evil magician von Rothbart. Siegfried falls hopelessly in love and threatens to kill the magician, only to be stopped by Odette, who knows that if von Rothbart dies before the spell is broken she will remain a swan forever. Siegfried returns to the ball dejected, the prince’s parents introduce a series of prospective brides, each of whom dances to music from her native land. Suddenly he finds the magician’s daughter Odile, disguised as Odette, (though as a black swan). He dances with Odile and declares to the court that he will marry her, just a moment before the real Odette arrives and Siegfried realises he has been tricked. He returns to the lake to find Odette and declares his love. In the end the lovers must drown themselves to break the spell, united only in death.

The Suite’s opening *No. 1: Scene* accompanies Odette and her retinue of swans as they glide across the surface of Swan Lake. What begins as a quiet oboe solo quickly grows into a passionate romantic passage for the full orchestra. *No. 2: The Waltz* comes from Act II, and was originally intended for a large ensemble of peasants who danced in honour of the prince at his ball. Tchaikovsky introduces a series of lyrical lilting themes, including a fine trumpet solo, before this dance ends in an energetic coda. The brief *No. 3: Dance of the Swans* has an appropriately “ducky” main theme played by oboes and bassoons to accompany an ensemble dance of Odette’s feathered retinue. The more extensive *No. 4: Scene* accompanies the passionate duet of Odette and Siegfried from Act II, with a long lush introduction for harp and solo violin, a light waltz led by the solo violin, and finally a romantic duet for violin and cello.

### **Pizzicato Polka**

**Johann Strauss II & Josef Strauss**

Pizzicato Polka was composed by Johann Strauss II (1825-1899) and his brother Josef (1827-1870) in 1869 for a trip to Russia. The polka was written for string orchestra and glockenspiel and was hugely popular, especially in Italy, where it was included on every program Johann Strauss played there. The piece consists of four melodies and the work is arranged in ternary form (A-B-A). Although Josef, known as Pepi to his family and close friends, was the lesser known of the two brothers Johann once said of him: "Pepi is the more gifted of us two; I am merely the more popular..."

### **La Calinda**

**Frederick Delius (1862 – 1934)**

The English composer Frederick Delius (1862 – 1934) composed his third opera *Koanga* between 1896 and 1897. He spent two years in Florida managing an orange plantation before returning to Europe, influenced by African-American music on which the opera is based. It has had little public

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success and the short but charming piece *La Calinda*” is all that is heard now. “Calinda” is a melody of Louisiana Creole music and this tune first appeared in his *Florida Suite* of 1887.

### **Ballet Egyptien No. 1**

**Alexandre Luigini (1850 - 1906)**

Luigini was a fine violinist and aged 19 became leader of the orchestra of the Grand Theatre of Lyons in 1869. He went on to become conductor at the same theatre in 1877 and later at the Opera Comique in Paris. Luigini composed light music and several ballets which include ballet egyptian, ballet russe, carnival ture, a cantata and a three act comic opera, Faublas. He is mostly remembered for his Egyptian ballet from which is taken *Egyptian Dance*.

There was a great deal of interest in Egyptology following the discovery by Howard Carter of the tomb of Tutankamen in 1922. Among other things it inspired a popular music hall act, the Sand dance of Wilson, Kepple and Betty. This was a comic play on the sideways aspect of figures in ancient Egyptian art in a mainly shuffling dance to the music of Luigini’s Egyptian Dance. More recently the Dance was the choice of the two Ronnies for the musical sketch which always formed the finale of their TV show. This time it was the Cleaners of Camden Town. On entering the studio an orchestra is busy rehearsing Egyptian Dance. The Ronnies are the studio’s lady cleaners who sing along with their famous plays on words and innuendo and accompany the music sweeping and scrubbing to the rhythms then playing percussion on tea mugs and tea urn with various kitchen utensils. This sketch from 2005 can be seen on YouTube, as well as the Wilson Kepple and Betty Sand dance.

### **Blue Tango**

**Leroy Anderson (1908-1975)**

*Blue Tango* is an instrumental composition by Leroy Anderson, which he composed in 1951 and published in 1952. It was later turned into a popular song with lyrics by Mitchell Parish. Numerous artists have since recorded Blue Tango with a variety of record labels. Although he composed the music for the Broadway show, *Goldilocks*, Anderson preferred to write orchestral miniatures. His pieces, which include *The Typewriter*, *Bugler's Holiday*, *Sleigh Ride* and *Old MacDonald* are performed by orchestras and bands ranging from school groups to professional organizations. His music features regularly in Pelly Orchestra concerts and we were privileged to give the first public performance in the UK of his Piano Concerto in C in July 2014.

### **Mexican Hat Dance**

Known as the Jarabe, the dance represents a courtship, with the woman first rejecting the man’s advances, then eventually accepting them. In the 1790's it was banned for its sexual suggestiveness. However, this made the dance more popular as a form of protest and rebellion, with people holding illegal dances in public squares and neighbourhood festivals. Jarabe and other folk dances came to be seen as part of Mexico’s identity. By the Mexican Revolution, it was popular with all classes. Later, music professor Jesús González Rubio composed a standard melody for it leading the dance to become the "national dance" of Mexico. It became internationally famous after Russian dancer Anna Pavlova added it to her permanent repertoire 1919. It remains taught in nearly every grade school in Mexico.

*If you're ever in Mexico proper  
And you're wearing a straw hat or topper  
When the band starts to play, call a copper  
'Cause by now you should know that they'll grab your chapeau,  
And they'll stomp till it's flat, and that's that  
That's what Mexicans do on your hat  
(Ole!)*

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## **Forthcoming Concerts**

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

### **19<sup>th</sup> December 2015 – Christmas Concert**

A Festive extravaganza including:

*Children’s Overture (Quilter) - Polar Express (Silvestri/Ballard)  
An Orchestral Fantasy on Christmas Carols (Bailey)  
Sleigh Ride (Anderson) - Rudolf the Red-Nosed Reindeer*

### **16<sup>th</sup> April 2016 - ‘Out of this World’**

Music from beyond, including:

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

### **18<sup>th</sup> 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:**

	Adults	Concessions	Children under 16
Purchased in advance:	£11	£10	£6
Purchased on the door:	£13	£12	£6

## **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 Kegal, Martin Burton, Chris Bagust, Chris Powis, Jan Powis, Lynne Thomson
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- The Cello Section (Lynda Trice, Clive Jackson, Martin Heath, Lesley Evans and Margaret Houston) for contributing programme notes on the music being played
- Our Leader David Wallace
- Our Musical Director Tom Horn

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### ***Tom Horn - Musical Director***



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.

### ***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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**1st Violins**

David Wallace  
Judy Dudley  
Jinny Gribble  
Rachel Haver  
Ann Highley  
David White

**2nd Violins**

Lesley Lemon  
John Beckett  
Polly Dickinson  
Sue Gillis  
Carole Kaldor  
Michael McConnell

**Violas**

Tony Smith  
Tracey Milne  
Philip Thorne

**Cellos**

Lynda Trice  
Lesley Evans  
Martin Heath  
Margaret Houston  
Clive Jackson  
Victoria Turnbull

**Double Basses**

David Barnes  
James Slade

**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  
Roger Sowter  
Tim Jones  
Nick Barratt

**Trumpets**

Chris Preddy  
Tim Stoney  
Katie Smith

**Trombones**

Paul Goodwin  
Mike Thomson  
Paul Dodge

**Tuba**

Paula Goodwin

**Percussion**

Chris King  
Richard Smith  
Katie Tyler

**Harp**

Charlie Grimsey

**Piano/Celeste**

Linda Tan

**The Pelly Concert Orchestra Committee**

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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 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
- His or her name in each programme as a Patron of the orchestra

**Junior Patron (under 18):** for a minimum of £20 per annum a Junior Patron will enjoy the same benefits as a Patron, but with soft drinks instead of champagne at the reception.

**Friend:** for a minimum of £40 per annum a Friend will enjoy all the benefits of being a Patron except that of the reserved seat.

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, and we take this opportunity to welcome new Patrons John Himbury, Stuart Sharp, Mr & Mrs Vlietstra and Sue Wood, along with new Friend Kitty Janes.

#### **Patrons:**

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Mrs B Thomas

Mr M and Mrs Vlietstra

Mr E J and Mrs Wacey

Ms Sue Wood

Mr B and Mrs Young

#### **Friends:**

Mrs Kitty Janes

Mrs N Jeffries

Mr T Jones

Mrs G Redman

Ms X Zhang

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