

“Out of this World” – 16th April 2016

From the Chair...

Ladies and Gentlemen

Welcome to the third concert of our 2015/2016 season, where we will be transporting you “Out of This World”.

Our concert this evening is an eclectic mix of music, most of which you will recognise from the film world of blockbusters including ET, Star Wars, 2001- A Space Odyssey and Superman. Add a few pet robots, killer ants, a captured princess and space warriors, a visit down Memory Lane with Dr Who and a gentle visit to the Moon, and you have a musical journey to remember.

I have recently taken over the post of Chair of the Pelly Concert Orchestra from Barbara Sykes, who is now the Vice Chair – we have just swapped roles.

On behalf of the orchestra I would like to thank Barbara for the tireless time and effort that she has put into the role of Chair for the past seven years, as well as being our librarian. Barbara has also done a splendid job in creating a new website for the orchestra which I hope you have had a chance to look at – www.pellyorchestra.co.uk.

Please note that our summer concert will take place on 18th June, here at Church on the Heath at the usual time of 7.45pm. This is a month earlier than usual, so please be sure to put the date in your diaries. Although the concert is entitled “Picnic with the Pelly”, it will be a Smorgasbord of music but without the accompaniment of food!

Back to the present, fasten your seat belts as we launch you into this evening’s performance.

Karen Carter

Chair

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TONIGHT'S PROGRAMME

1. Things to come - Arthur Bliss
March from the film music
2. Superman – Main Theme John Williams
3. The Dark Knight Hans Zimmer & James Newton Howard
Harvey Two-Face / Introduce a little anarchy / Like a dog chasing cars
4. Dr Who Ron Grainer
5. Star Wars – Suite for Orchestra John Williams
Main Title / Princess Leia's Theme / Yoda's Theme / Darth Vader's Theme

Interval

6. Also sprach Zarathustra Richard Strauss
7. The Blue Danube Johann Strauss
8. Apollo 13 James Horner
arr. George Pollen
9. Sci-Fi Suite Richard Kershaw
Pet Robots / The captured princess awaits her rescuer / Invasion of the killer ants / Death of an alien warrior / Victory march of the Space Lords
10. Clair de lune Claude Debussy
arr. George Pollen
11. E.T. Main Theme John Williams
arr. George Pollen

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This Evening's Music

Things to come - March from the film music - Arthur Bliss

In 1933, H.G. Wells finished a “history of the future,” *The Shape of Things to Come*, in which he predicted global warfare in the mid-twentieth century that would be succeeded by a utopia in which positivistic and scientific values would reign supreme. Despite some dissenting voices such as that of Aldous Huxley (*Brave New World*, 1932), Wells created a screenplay for a film version of his book entitled *Things to Come*. Wells was deeply disappointed with the result, however, as the film was a highly adulterated realisation of his vision: Wells’ chief contribution to the completed film was the way in which his name was exploited for publicity.

The movie, which was directed by Alexander Korda, was released in 1936 to reviews that ranged from tepid to hostile, yet it continues to maintain a reputation among a band of cognoscenti as an early example of science fiction transferred to the medium of cinema. In other words, *Things to Come* has become a cult classic.

Upon its release, critics praised one aspect of the production unreservedly: the score by the British modernist composer Arthur Bliss. In the heady early days of the creation of *Things to Come*, Wells himself contacted Bliss to supply music for his cinematic vision. Wells later wrote:

“The music is a part of the constructive scheme of the film, and the composer, Mr. Arthur Bliss, was practically a collaborator in its production.... This Bliss music is not intended to be tacked on; it is part of the design.”

Bliss responded with alacrity to Wells’ ideas, producing a score that is considered to be one of the finest achievements by a British film composer, music on a level with scores by Vaughan Williams, Malcolm Arnold, and William Walton. In a prophetic anticipation of John Williams, Bliss concludes the suite drawn from his music for *Things to Come* with a broad Elgarian tune that hails Wells’ cloudless, technologically perfect future.

Superman - John Williams

In a career spanning over six decades John Towner Williams, an American composer, conductor and pianist, has composed some of the most popular and recognizable film scores in cinematic history and he produced yet another iconic movie theme with *Superman*

The film is based on the DC Comics character of the same name and portrays Superman disguised as reporter Clark Kent, who adopts a mild-mannered disposition in Metropolis and develops a romance with Lois Lane, while battling the villainous Lex Luthor.

The Superman theme consists of three main components, which are in fact smaller complete themes in themselves: a fanfare, a march, and a love theme. The music even seems to speak the name “Superman” in its first big cadence. At the initial recording session for the film, the theme made such an impact on director Richard Donner that, unable to contain himself, he exclaimed “Genius! Fantastic!”, promptly ruining the first take.

The Dark Knight - Hans Zimmer & James Newton Howard

Released in 2008, this was the second film of the *Batman* trilogy. The score was a collaboration between Hans Zimmer and James Newton Howard.

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The composers divided up the music for the two main villains. Writing for The Joker, Zimmer fuses metallic buzzing and scratching with a distant airy sustained note on the cello. This theme can also be heard in *Introduce a little anarchy*.

Howard, in his composition for the “Harvey Dent/Two-Face” character, produced a melodic piece usually scored for piano and/or strings. When Dent transforms into Two-Face the theme retains the same melody. But Howard uses low brass to create a more menacing tone.

Zimmer’s “Like a dog chasing cars” becomes Batman’s new theme in a heroic form. In a typical Zimmer composition large thumping styles are used in action scenes.

In 2009 both Zimmer and Howard were awarded a Grammy for the soundtrack to *The Dark Knight*.

Dr. Who – Ron Grainer

One of the most original pieces in the programme is the *Doctor Who* theme music, written by Australian composer Ronald Erle "Ron" Grainer (1922 –1981), an Australian composer who worked for most of his professional career in the United Kingdom.

After a rocky start in Britain, he found work playing piano in a nightclub along with other occasional jobs, including touring with an Australian comedy act called "The Allen Brothers and June." This required the classically trained Grainer to be hit on the head nightly by a falling grand piano lid and then to topple over into the orchestra pit, an experience he later said was even harder to do than a day's fencing in the Australian outback.

Grainer’s breakthrough was his theme and incidental music for the TV series *Maigret*, and he went on to become a very successful composer of TV and film music.

The theme to Dr. Who was groundbreaking in that it was one of the first electronic music signature tunes for TV, realised by the BBC Radiophonic Workshop.

Star Wars – John Williams

Released between 1977 and 2015, the music for the primary feature films was written by composer John Williams and, in the case of the first two trilogies, performed by the London Symphony Orchestra.

The score of the original Star Wars film of 1977 won John Williams the most awards of his career: an Oscar at the 50th Academy Awards for Original Score, a Golden Globe Award for Best Original Score at the 35th Golden Globe Awards, a BAFTA Award for Best Film Music at the 32nd British Academy Film Awards in 1978 and three awards at the 1978 Grammy Awards for Best Instrumental Composition, Best Original Score Written for a Motion Picture or a Television Special and Best Pop Instrumental Performance.

The *Star Wars Main Title* is the theme played at the beginning of all seven Star Wars films and is associated with Luke Skywalker, heroism and adventure. The film scripts refer to this opening theme as "war drums" and it quickly became one of the most recognizable theatrical motifs in the history of film.

The lush theme for Princess Leia represents the romanticized and naive idea of the princess. A gentle theme is provided for the Jedi Master Yoda, who appears in five of the seven films along with his music. (It is also briefly heard in the film *E.T.: The Extra-Terrestrial* as E.T. encounters a trick-or-treater in a Yoda costume and tries to communicate with him).

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“The Imperial March,” also called “Darth Vader’s Theme,” is one of the best known symphonic movie themes, and is the theme music that represents the strength, order and control of the authoritarian Galactic Empire.

Also sprach Zarathustra – Richard Strauss

This 1896 tone poem by Richard Strauss was inspired by Friedrich Nietzsche’s philosophical novel of the same name. Although originally among the less frequently performed Strauss works, it was given an immense boost by Stanley Kubrick’s 1968 film *2001: A Space Odyssey*, and it is now firmly ensconced in the standard repertoire. As a tone poem it is a free-form symphonic piece that suggests the moods of a literary text.

The composer initially disavowed any connection between his score and Nietzsche, beyond being inspired by the book’s poetic imagery and particularly its evocative chapter headings, eight of which Strauss employed as non-specific guides in his score. In the 1895 Frankfurt première conducted by the composer the movement played tonight is described thus: “First movement: Sunrise. Man feels the power of God.”

The Blue Danube - Johann Strauss II

The Blue Danube waltz was composed by Johann Strauss II 1866. Originally performed in February 1867 at a concert of the Vienna Men’s Choral Associations, it was at first a choral piece. Subsequently, Strauss orchestrated it and added more music. The instrumental version is by far the most commonly performed today, and it has been one of the most consistently popular pieces in the classical repertoire.

When Strauss’ stepdaughter, Alice von Meyszner-Strauss, asked the composer Johannes Brahms to sign her autograph-fan, he wrote down the first bars of *The Blue Danube*, adding a comment “Alas! Not by Johannes Brahms”. Brahms’ answer to Strauss was to orchestrate Hungarian Gypsy music which he enjoyed listening to in Viennese café-houses and restaurants.

Apollo 13 - James Horner

In an adaptation of the book *Lost Moon: The Perilous Voyage of Apollo 13* by astronaut Jim Lovell and Jeffrey Kluger, the historical docudrama film directed by Ron Howard dramatises the aborted 1970 Apollo 13 lunar mission. The film depicts astronauts Lovell, Jack Swigert, and Fred Haise aboard Apollo 13 for America’s third Moon landing mission. En route, an on-board explosion deprives their spacecraft of most of its oxygen supply and electric power, forcing NASA’s flight controllers to abort the Moon landing, and turning the mission into a struggle to get the three men home safely.

The score to Apollo 13 was composed and conducted by James Horner. The soundtrack was released in 1995 by MCA Records and has seven tracks of score, eight period songs used in the film, and seven tracks of dialogue by the actors at a running time of nearly seventy-eight minutes. The score was a critical success and garnered Horner an Academy Award nomination for Best Original Score.

Sci-Fi Suite – Richard Kershaw

This could be described as film music without the film! Probably one of the least familiar pieces in the programme this evening, it was written by Richard Kershaw, a British

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composer whose professional life has been spent mostly in teaching at Sherborne School in Dorset.

Each of the five movements in this suite depicts a different scene from an imaginary movie in a style typically found accompanying a science-fiction film in recent times.

Richard Kershaw told the Pelly that the Sci-Fi suite:

“... started life as part of a series of short piano pieces for kids, which copied the style of various kinds of film music - car chases, horror, comedy and so on. Then I decided that most of them didn't work too well on the keyboard, so I took out the Sci-Fi ones and set them for orchestra, which was a better medium for the music. None is based on any particular film, though the Robots in the first piece owe quite a lot to R2-D2 and C-3PO in Star Wars!”

They are great fun to play and we hope you enjoy them as much as we do.

Clair de lune – Claude Debussy

The Suite Bergamasque is an original work for solo piano composed by Debussy around 1890. The suite consists of four movements: Prélude, Menuet, Clair de lune and Passepiéd. This evening, the Orchestra will be performing an arrangement of perhaps one of the most renowned pieces, Clair de lune.

ET – John Williams

The theme of tonight's concert is 'Out of this World', but it is E.T. who brings something rather special into this world from out there, reminding us of true friendship, loss and also joy in memories. With no film to watch, it is John Williams' music which takes us back to the place we were when we first saw E.T., if you ever did.

The solo flute heralds the E.T. motif and together with the orchestra the piano, percussion and celeste we are floating, as bubbles, for a while. In 1982 John Williams was the Winner for best original score and in the same year the 'Flying theme' won the best arrangement on an instrumental recording. Strangely, although a blockbuster for several years, the film itself did not win.

E.T., the extra terrestrial, is left behind on earth when the rest of the alien botany team take off in their space craft to avoid government officials. Elliott, a 10 year old boy finds E.T. first in the tool shed and later hides him in his suburban home. E.T. and Elliott form a lasting bond. An umbrella lined with tinfoil, a speak-and-spell toy, and a coffee tin create the device which helps E.T. to "phone home".

Later, the children help him to reach the spot in the forest where the spaceship will return for him. E.T. is in the basket of Elliott's bicycle as the children cycle at great speed through the town. When they reach the edge of the forest E.T. uses his powers to create entirely unexpected evasive action which gives them the bike ride of all bike rides – a 'lift-off'.

This is the chase and the flying bicycle scene where the music takes us with it. As he rejoins the space-ship and the team, with a red-glowing heart, E.T. offers Elliott his greatest gift of friendship. He comforts his dear friend with the words "I'll be right here" as he touches Elliott's forehead with the illuminated tip of his forefinger.....and he is gone.

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Forthcoming Concerts

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

Saturday 18th June 2016 at 7.45pm – ‘Picnic with the Pelly’ (without the food!)

A veritable feast of musical goodies, to include:

*The Wasps Overture (Vaughan-Williams) -
Tahiti Trot, an arrangement of ‘Tea for Two’ (Shostakovitch)
Flight of the Bumble Bee (Rimsky-Korsakov)
Champagne Polka (Strauss)
Country Gardens (Percy Grainger)
Chanson de Matin, (Edward Elgar)*

***** From October 2016 all concerts will start at 7.30pm *****

Saturday 22nd October - at the new time of 7.30pm

This concert will consist of music chosen by audience and orchestra members. You will find a slip of paper inside your programme. If you wish to suggest a piece to play in October, please submit your idea on this and either leave it on your chair or at the raffle table. Additional suggestion slips are available on request (and for those who have not purchased a programme)

Saturday 17th December at 4pm - Children's concert

Details to be confirmed

Saturday 7th January at 7.30pm

Saturday 25th March 2017 at 7.30pm

Saturday 8th July 2017 at 7.30pm

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 - Rolly Trice, Brenda Kegel, Lesley Nicholls, Chris Bagust
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- The 2nd Violin and Double Bass Sections 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
Susie Dalrymple

2nd Violins

Lesley Lemon
Polly Dickinson
Sue Gillis
Carole Kaldor
Michael McConnell
Lynne Thomson

Violas

Tony Smith
Tracey Milne
Lizzie Winters
Sally Stanford
Douglas Hannah

Cellos

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

Double Basses

Lorraine Collins
James Slade
Hayley Horn

Flutes/Piccolo

Elaine Herbert
Barbara Sykes
Jasmine Ducker

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets/Sax

Andrew Norris
Jo Wood
Karen Petett

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Alison Wyld
Tim Jones
Roger Sowter

Trumpets

Chris Preddy
Paul Harris
Tim Stoney
Caroline Jones

Trombones

Frances Jones
Paul Goodwin
Mike Thomson
Paul Dodge

Tuba

Len Tyler

Percussion

Chris King
Katie Tyler
Jack Stone

Piano/Celeste

Linda Tan

The Pelly Concert Orchestra Committee

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Assistant Librarian – Paula Burton (Bassoon)
Leader – David Wallace
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

We are very grateful to all our Patrons and Friends for helping to support the orchestra.

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