

“Pelly Picks” – 22nd October 2016

From the Chair...

Ladies and Gentlemen

Good evening everyone and welcome to the first concert of our 2016/2017 season.

A while ago we asked our audience and playing members to request any pieces that they would like to hear us perform in future concerts. Well, tonight is the night we hope to please some of you in particular. We have a real mix of music from *Adagio for Strings*, *Night on Bare Mountain* to the *Game of Thrones* theme.

Such a good response was received from you that some of the pieces requested will be included in future concerts throughout the season. And on that note, our next concert will be a Family Christmas Concert on Saturday 17th December here at Church on the Heath. The concert will start at 4.00pm and will last about an hour. All tickets will be priced at £4 and we hope many of you will bring your children and grandchildren to enjoy the atmosphere and get you and your families in the Christmas mood!

Our first concert of 2017, on 21st January, is loosely New Year themed and will include the Radetsky March, a New Year classic!

Following that will be a Jazz themed concert on 25th March.

Our season concludes with our Golden Anniversary concert on 8th July, in which we will be reprising by request our “Last Night of the Proms” extravaganza.

Please put all these dates in your diaries, and in the meantime sit back and enjoy the eclectic mix that is tonight’s performance.

Karen Carter
Chair

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TONIGHT'S PROGRAMME

This Evening's Music

- | | | |
|----|--|---|
| 1 | Light Cavalry Overture | Franz von Suppé |
| 2 | Adagio for Strings | Samuel Barber |
| 3 | The John Dunbar Theme
from the film <i>Dances with Wolves</i> | John Barry
<i>arr. George Pollen</i> |
| 4 | Out of Africa | John Barry
<i>arr. George Pollen</i> |
| 5 | West Side Story - Selection | Leonard Bernstein
<i>arr. Jack Mason</i> |
| 6 | The Watermill | Ronald Binge |
| 7 | Academic Festival Overture | Johannes Brahms |
| 8 | Game of Thrones | Ramin Djawadi
<i>arr. George Pollen</i> |
| 9 | Gabriel's Oboe | Ennio Morricone
<i>arr. Richard Ling</i> |
| 10 | Night on a Bald Mountain | Modest Mussorgsky |
| 11 | Great Gate of Kiev | Modest Mussorgsky
orch. <i>Maurice Ravel</i> |

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Light Cavalry Overture – Franz von Suppé (1819 - 1895)

The Austrian composer Franz von Suppé was notable for some thirty operettas, plus farces, ballets and other stage works. The operetta *Light Cavalry* was premiered in Vienna in 1866, but like most of the others it has sunk into relative obscurity and is rarely heard nowadays. However, some of the operetta overtures have survived and acquired lives of their own, being used for example in soundtracks for films, cartoons and advertisements.

Adagio for Strings – Samuel Barber (1910-1981)

Barber's best known work was an arrangement for string orchestra from the second movement of his string quartet opus 11. Completed in 1936 it was first performed in 1938 in a radio broadcast from New York conducted by Toscanini. The music is also the setting for Barber's 1967 choral arrangement of *Agnus Dei*. The Adagio for Strings has been played on many public occasions and used in film and TV. In 2004 listeners to the BBC's Today programme voted *Adagio for Strings* the "saddest classical" work ever. In 2006 a recording by the London Symphony Orchestra was the highest-selling classical piece on iTunes. An American musicologist has compared its role in American music to that which Elgar's Nimrod holds for the British.

Dances with Wolves – John Barry (1933 - 2011)

Produced in 1990, *Dances with Wolves* tells the story of a US Civil War soldier John Dunbar, played by Kevin Costner, who develops a relationship with a band of Lakota Indians. Attracted by the simplicity of their lifestyle, he chooses to leave his former life behind to be with them, receiving the name “Dances with Wolves”. However, tragedy befalls the soldier when Union soldiers arrive with designs on the land.

Costner, who also directed the film, required a massive symphonic score for *Dances with Wolves*. For this, he initially turned to Basil Poledouris, whose *Lonesome Dove* television music was considered standard for the genre at that time. However, Poledouris' withdrawal to work on *Flight of the Intruder* allowed John Barry to step into the equation. Barry's trademark 1980's symphonic romanticism proved to be a perfect fit, with simple melodies delicately woven into the full-blooded orchestral majesty of the score's largest themes. One such example of this is the score's well-known *John Dunbar Theme*, which we perform this evening.

Out of Africa – John Barry (1933 - 2011)

Starring Robert Redford and Meryl Streep, *Out of Africa* is based on an autobiographic story by Danish writer Karen Blixen. Initially set on being a dairy farmer, the aristocratic Blixen travels to Africa with her husband, who has spent their money on a coffee plantation. After discovering her husband is unfaithful, Karen develops feelings for British big-game hunter Denys, and is forced to choose between love and personal growth.

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The music to *Out of Africa* is a perfect example of a composer managing to capture a picture in music: Barry depicts the great romance of the film in his flowing melodies, whilst also developing a feeling of the vast expansiveness of the Savannah. This is best reflected in the film's main theme, which opens with an expansive fanfare before weaving into a flowing romantic motif.

West Side Story – Leonard Bernstein (1918-1990)

The 1957 Broadway production of *West Side Story* was 10 years in the making with music by Leonard Bernstein and lyrics by Stephen Sondheim. With the title of *East Side Story* at its conception, it tells the story of star crossed lovers Tony and Maria, which was drawn from Shakespeare's *Romeo and Juliet*. A couple of numbers intended for Bernstein's opera *Candide* which he was composing at the same time, ended up in *West Side Story*, including Tony and Maria's duet 'One Hand One Heart'. The 1961 film version further popularised the music with songs such as 'I Feel Pretty', 'Maria', 'Tonight', and 'America' which are still popular today.

The Watermill – Ronald Binge (1910 - 1979)

The British composer Ronald Binge is especially well known for pieces such as *Elizabethan Serenade* and *Sailing By*. Besides composing he was noted for arranging many of Mantovani's most famous pieces, even going so far as to play the organ in Mantovani's first band (Binge was skilled as a cinema organist). He gained fame as the inventor of the “cascading strings” effect that is the signature sound of the Mantovani orchestra. It is associated now with easy-listening music, but was originally created to capture the essence of the reverberation of a large building such as a cathedral. He composed *The Watermill* in 1958 originally for oboe and string orchestra, although it can be played on other instruments such as the clarinet. Later, in 1975, it was used as the theme music for the BBC television adaptation of Frances Hodgson Burnett's novel, *The Secret Garden*.

Academic Festival Overture – Johannes Brahms (1833 - 1897)

Johannes Brahms was and is a highly respected romantic composer from the second half of the 19 c. He was born in Hamburg in 1833 but chose to live in Vienna (who wouldn't?) until he died in 1897.

He was the champion of the anti-Wagnerians although he never considered himself as such. Unlike Wagner he appreciated the music of other contemporary composers, such as Dvorak, if he liked what they produced. Brahms had the reputation of being a very serious composer who followed on from where the one and only Beethoven left off - as indeed he did with his four symphonies. But Johannes had his lighter side too. He loved Hungarian Gypsy Music, listening to them in Viennese coffee houses and taverns. He orchestrated a number of Hungarian gypsy songs - his Hungarian Dances. He adored Johann Strauss. He even signed a lady's request for his autograph by drawing the opening notes of the Blue Danube adding, “unfortunately not by Brahms”. Not many composers would do that!

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The University of Breslau (in Germany at that time but now in Wroclaw, Poland) conferred on him the degree of Doctor of Philosophy. They asked him to compose a work of suitable seriousness to mark his receiving the Doctorate. He agreed with an impish smile to himself. The overture, as he called it, begins in the expected Brahmsian manner, and continues with a stately choral-like brass ensemble with orchestral accompaniment. Then suddenly, out of the blue, happy and gay student songs start up quietly and cheekily in the woodwind section, to the astonishment of the Professors and to the delight of the students. The orchestra becomes louder and more involved. The merriment resolves into the international hymn of university students, *Gaudeamus igitur juvenes dum sumus* (Therefore let us rejoice while we are young), usually sung on graduation days. There is great applause, everyone is happy, and there follows much beer drinking and sausage (bratwurst) eating.

Game of Thrones – Ramin Djawadi (1874 - present)

First screened in 2011, *Game of Thrones* is the hit television series based on George R.R. Martin's bestselling book series *A Song of Ice and Fire*. This medieval fantasy epic depicts two powerful families – kings and queens, knights and renegades, liars and honest men – playing a deadly game for control of the Seven Kingdoms of Westeros, and to sit atop the Iron Throne.

The show's music is most noted for its popular main theme, which we perform today. According to Djawadi, the show creators wanted the main title theme to be a journey, due to the amount of travelling that takes place between the many locations in Westeros. After viewing the preliminary animated title sequence for the show, Djawadi was inspired to write the music that has become synonymous with the show's sense of action and adventure.

Gabriel's Oboe – Ennio Morricone (1928 - present)

This piece is the main theme for the 1986 film *The Mission* and features a beautiful oboe melody. In the film, the theme is most prominently used when the protagonist, the Jesuit Father Gabriel, walks up to a waterfall and starts playing his oboe, aiming to befriend the natives with his music. The chief of the tribe is distrustful of Gabriel and breaks his oboe! This marks the beginning of the relationship between Father Gabriel and the natives. The soundtrack for the film was very well received amongst critics, being nominated for an Academy Award for Best Original Score and earning Morricone the Golden Globe Award for Best Original Score.

Modest Mussorgsky (1839 -1881)

Mussorgsky lived a relatively short life. He was appreciated by his musical contemporaries as a talented and original composer but was considered crude and musically semi-educated. He did not write much and his compositions were mainly unfinished. His distinguished colleagues had to finish the works for performance. Rimsky Korsakov did most of the orchestrations and tidying, so it could be said in cinema language that *The Night on the Bare Mountain* and his Operas, *Boris*

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Godunov and *Khovanshchina*, were co-productions. In fact Rimsky Korsakov composed a whole act into *Boris Godunov*: the so called Polish Scene. The opera is none the worse for that. Mussorgsky could orchestrate, though not in as smooth and scholarly way as his contemporaries. As the manuscripts gradually surfaced, to-day's music lovers much appreciate his “chunky” originality. Many modern productions leave out the Rimsky-Korsakov refinements and the majority of opera lovers consider *Boris Godunov* the greatest Russian Opera.

Mussorgsky came from an ancient Boyar family, so he thought, but the freeing of the serfs did not help the family finances. Nevertheless, he had the usual Russian Noblemen's education and finally found gainful employment in the Tsarist bureaucracy. However, he developed a love for music, piano playing and composing.

That would not have mattered too much, as Russian Society appreciated, and still does, high art whatever the regime, but Mussorgsky became an alcoholic, a bohemian and much else. So he lost his job and income. He was helped financially by other composers, some of whom had civilian day jobs, because whilst they did not approve his life style and vulgar opinions, they recognized his genius, as indeed we all do today. Tonight we perform one of his most popular orchestral works and the last movement of his celebrated piano piece. Both items were included in the classic Walt Disney cartoon *Fantasia*.

The Night on the Bare Mountain (The Night on Bold Mountains, as translated literally from Russian)

The music describes the shenanigans of nocturnal creatures communicating speedily on aerodynamic, environmentally friendly vehicles that double up in day time as street cleaning equipment. Frightening sounds and goose-pimple-provoking music use orchestral tricks (Boris or Rimsky?) as well as the inevitable medieval ditty: *Dies Irae* (Day of Wrath), such a favourite with other composers in devilish circumstances. But all parties come to an end. The bells ring and the sun comes out, which is not to the taste of diabolic creatures. The exciting sounds calm down and a pleasant tune on the clarinet introduces peace. All is well in the world.

The Great (Golden) Gate of Kiev.

In late Medieval times an East Slav Principality was centred on the City of Kiev. This political unit was destroyed by the Mongols in the 13th century, and along with it, Kiev itself. But before the tragic event, Kiev being a mighty city with city walls. Walls have to have gates. Gates being the most vulnerable part of a fortress, they had to be strongly built. A legend was born: The Golden Gate of Kiev, like the Golden Gate of Jerusalem or Constantinople (Byzantium). Mussorgsky's good friend, the painter Viktor Hartmann, organized an exhibition of his paintings. Mussorgsky naturally visited the exhibition and went on to compose a series of piano pieces inspired by the pictures. Many composers orchestrated this work, the most popular version being that of the French composer Ravel, which is the version performed by most orchestras and indeed used by the Pelly to-night. The painting represents a mighty golden gate made of brick and stone with gilded roofs. Victorious troops are riding and marching through it to the delight of the population. There is plenty of noise and bells as befits Orthodox Russian jubilation.

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Forthcoming Concerts

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

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

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

This one-hour concert will offer festive family favourites and carols, plus audience participation. All tickets are priced at £4, with no concessions. Patron and Friends tickets do not cover this concert. We look forward to sharing with you - and as many young people as you can round up and bring with you - the following perennially popular Christmas repertoire:

Frosty the Snowman - Walking in the Air - Twelve Days of Christmas

Troika - Christmas at the Movies - Sleigh Ride - Christmas Festival

Saturday 21st January at 7.30pm - New Year Concert

This concert will include typical New Year favourites such as *Skater's Waltz, Thunder and Lightning Polka* and *Radetsky March*. It will also feature the theme from *Ladies in Lavender* and the *Carmen Suite*.

Saturday 25th March 2017 at 7.30pm

Jazz is the theme of this concert, which will include Gershwin's *Rhapsody in Blue*, a medley from *Chicago*, and *Mancini Magic*.

Saturday 8th July 2017 at 7.30pm – Proms Extravaganza

We present once again a Pelly Proms concert, with the hugely popular “Last Night” in the second half, complete with traditional Proms music, flag waving and audience participation.

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 - Polly Dickinson, Pauline Hislop, Brenda Kegel, Jan Powis, Chris Powis and Rolly Trice.
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- The Brass Section for contributing programme notes on the music being played
- Barbara Sykes for designing concert flyers and programme front covers
- 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. It was leading the London Schools Symphony Orchestra and studying under such conductors as Thomas Sanderling and Leif Segerstam that he realised his passion for the art of conducting.

Studying Music with Acoustics at Southampton University he became Leader & Assistant Conductor of both the Symphony Orchestra and the Sinfonietta and set up his own Concerto Orchestra to conduct. He studied under Peter Stark, Richard Dickens, Peter Ash, Robin Browning, has had a masterclass with Philip Ellis on Beethoven's 5th Symphony, competed in the Cadaques International Conducting Competition and studied with Rodolfo Saglimbeni, Denise Ham and Toby Purser on the George Hurst Conductors' Course at the Sherborne (formerly Canford) Summer Music School.

After graduating he became the conductor of the Aylesbury Youth Orchestra and has performed regularly at the 'Music For Youth' finals in Birmingham Symphony Hall. He is Leader and Assistant conductor of the Haslemere Music Society and has had the opportunity to perform and conduct major symphonic & operatic works. He founded the Charity Symphony Orchestra in 2006 with whom he still has a close relationship working on projects like the Haydathon and Beethovathon (performing all symphonies in a weekend) Tom has worked as a Guest Conductor with the Surrey County Youth Orchestra having a workshop with Freddie Kempf and the Royal Philharmonic Orchestra. He works as guest conductor with the Trinity Camerata and High Wycombe Youth Orchestra and has also 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 and Didcot & Wallingford Symphony Orchestra.

As well as being Musical Director of the Pelly Concert Orchestra he is also Musical Director of the Buckinghamshire County Youth Orchestra with whom he performed in the Royal Albert Hall last year. He has also recently set up a new Orchestra in his home town of Marlow performing in local pubs and other unique pop up venues around town. Over the summer months he conducts the Sinfonietta on the New London Music School course and works on the Garsington Youth Opera course. He is looking forward to conducting the Guernsey Camerata in 2017 and working with the Pelly on an exciting milestone season!

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
Lynne Thomson
David White

2nd Violins

Lesley Lemon
Sue Gillis
Carole Kaldor
Michael McConnell
Lee Mackie
Anna Storrs

Violas

Tony Smith
Sarah Critchley
Bob Perry
Lizzie Winters

Cellos

Lynda Trice
Martin Heath
Lesley Evans
Margaret Houston
Clive Jackson

Double Basses

Lorraine Collins
Sally Swift
James Slade
David Barnes

Flutes/Piccolo

Elaine Herbert
Barbara Sykes
Janette Jolly

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
Roger Doulton

Trumpets

Chris Preddy
Tim Stoney
David Gray

Trombones

Frances Jones
Mike Thomson
Paul Dodge

Tuba

Len Tyler

Percussion

Chris King
James Ratcliffe

Harp

Charlie Grimsey

The Pelly Concert Orchestra Committee

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Vice-Chair – Barbara Sykes (Flute)
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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.

We report with sadness that Patrons Ron Hicks and Gladys Rose are no longer with us.

- Ron was a loyal supporter of the Pelly for over ten years, coming to all the concerts accompanied by his wife Brenda. She described him as a ‘gentleman’, with a warm and generous smile.
- Gladys too supported us more than ten years. Even in her nineties she still attended every concert until her health deteriorated over the last three years.

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 M and Mrs Cox

Mrs A Gregory

Mr Jeremy Gribble

Mr John Gribble

Mrs T Hyde

Mr J and Mrs Himbury

Mrs B Kegel - **Life Member**

Mr R W and Mrs Neave

Miss I New - **Junior Patron**

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

Mr Stuart Sharp

Mr J Smedley

Mrs A Smith

Mr P and Mrs Smith

Mr M and Mrs Vlietstra

Mr E J and Mrs Wacey

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Mr B and Mrs Young

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Karen Ford, Friends of the Cavendish School



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