

New Year Concert – 21st January 2017

From the Chair...

Ladies and Gentlemen

Good evening everyone and a Happy New Year to you all.

We get 2017 off to a flying start with a traditional New Year concert, with old favourites *Thunder and Lightning* and *Tritsch Tratsch* Polkas, *Skaters' Waltz* and *Radetsky March* on the menu. We also have some pieces that may not be quite so familiar to you, which we are sure you will enjoy.

See how many Beatles songs you can pick out in the Beatlecracker Suite, cleverly mixed in with themes from another piece of music that you may recognise! The title may provide a clue. Then there is the Fantasy for Violin from the film *Ladies In Lavender*, featuring our leader David Wallace playing the beautiful, haunting solo melody.

Looking ahead, we have an exciting jazz-themed concert on 25th March and we will be welcoming a new young talent to play Gershwin's *Rhapsody in Blue* with us. Can Arisoy is 17 years of age and he is currently studying at the Yehudi Menuhin School in Cobham.

By popular request the programme for our 50th anniversary concert on 8th July will have a Last Night of the Proms theme and it promises to be quite a party!

Now let's get this party started - sit back and enjoy our New Year treat!

Karen Carter
Chair

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TONIGHT'S PROGRAMME

1. Overture Die Fledermaus Johann Strauss
2. The Skaters' Waltz Emile Waldteufel
3. Radetsky March Johann Strauss
4. Carmen Suite No 2 Georges Bizet
*Marche des Contrebandiers - Habanera – Nocturne
Chanson du Toréador - La Garde Montante - Danse Bohème*

Interval

5. Tritsch Tratsch Polka Johann Strauss
6. Fantasy from Ladies in Lavender Nigel Hess *arr. Pollen*
7. Beatlecracker Suite Wilkinson/Lennon/McCartney
arr. Sutherland
8. Carneval in Paris Johann Svendsen
9. Thunder and Lightning Polka Johann Strauss *arr. Perry*

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Overture: Die Fledermaus

Johann Strauss II (1825 – 1899)

Johann Strauss II was arguably one of the greatest of all Viennese dance music composers. His operetta *Die Fledermaus* (The Bat) was premiered in Vienna in 1874. The title *The Bat* refers to Dr Falke, a friend of Gabriel von Eisenstein. After a costume party von Eisenstein had abandoned Falke, who was very drunk and dressed in a bat-costume, in the centre of town, exposing him to ridicule the next day. The operetta revolves around Falke's light hearted revenge on Eisenstein by way of a masked ball.

Johann Strauss II is well known for his dance compositions and the Overture from *Die Fledermaus*, arranged by Aubrey Winter, contains many great examples. Perhaps the most extraordinary thing about the man who had set the whole world dancing was that he himself was allegedly a terrible dancer!

Les Patineurs (The Skaters' Waltz)

Émile Waldteufel (1837 - 1915)

Ice skaters venturing onto the frozen River Seine provided the inspiration for the French composer Émile Waldteufel's delightful waltz, composed in 1882. The slow opening passage for solo horn is followed by graceful rising and falling lines in the strings and woodwinds that lead to the first waltz theme. From the earliest talkies to the present day *Les Patineurs* has featured in dozens of films. These include *The Hollywood Revue* of 1929, *My Favorite Wife*, *Chariots of Fire* and *A Simple Wish*. It was also played at Rose's 'Coming out' ball in London in the last episode of season 4 of the popular television series *Downton Abbey*.

Radetsky March

Johann Strauss II (1825 – 1899)

Johann Strauss Snr was commissioned to write the *Radetsky March* to commemorate the victory of Field Marshal Joseph Radetzky von Radetz at the Battle of Custoza in 1848. When it was first played in front of Austrian officers, they spontaneously clapped and stamped their feet when they heard the first refrain. This tradition, with quiet rhythmic clapping on the first iteration of the melody, followed by thunderous clapping on the second, is kept alive today by audience members who know the custom.

First performed on 31 August 1848 in Vienna, the *Radetsky March* is always played as the last piece at the New Year's Concert of the Vienna Philharmonic and has become an unofficial Austrian national anthem.

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Carmen Suite No 2

Georges Bizet (1838 – 1875)

The two Carmen Suites consist of orchestral music drawn from Georges Bizet's 1875 opera *Carmen* and compiled posthumously by his friend Ernest Guiraud. *Carmen* was based on a novella of the same title written in 1846 by Prosper Mérimée. Bizet began work on it in the summer of 1873, and finally finished it late in 1874. It was a time of great emotional strain for him. His marriage was beginning to break up and during the composition he was separated from his wife for two months.

The opera was premiered on 3 March 1875 and even though it ran for 48 performances, it was not initially well-received by the critics. The subject matter was considered improper, particularly the idea of a soldier deserting the army to join a criminal band of smugglers.

Sadly, Bizet did not live to see *Carmen's* success. He died from a heart attack at the age of 36 exactly three months after the première, on his sixth wedding anniversary. The opera did, however, quickly gain admirers. Praise for it came from well-known contemporaries including Saint-Saëns and Tchaikovsky. Brahms attended over twenty performances, and considered it the greatest opera produced in Europe since the Franco-Prussian War.

Tritsch-Tratsch Polka

Johann Strauss II (1825 – 1899)

Johann Strauss wrote this Polka in 1858 after a successful tour of Russia where he performed in the summer concert season at Pavlovsk, Saint Petersburg.

The title may be interpreted as "Chit-chat" and may refer to the Viennese passion for gossip. Strauss may also have been referencing the single-act burlesque *Der Tritsch-tratsch* (with music by Adolf Müller, Sr.) by the famous Austrian dramatist and actor Johann Nestroy, which premiered in 1833 and was still in the stage repertoire when the Polka was written. Many point out that the title may also have meant his first wife's (Henrietta Treffz) poodle, also named Tritsch-tratsch, but this etymology remains unsubstantiated too.

The mood of the piece is jaunty and high-spirited, as were many of Strauss' polkas.



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**Fantasy for Violin & Orchestra
(Ladies in Lavender)**

**Nigel Hess (1953 - present)
arr. George Pollen**

Actor Charles Dance made his directorial debut with the 2004 film *Ladies in Lavender*. The story is of two sisters (played by Judi Dench & Maggie Smith) who nurture a handsome Polish violinist by the name Andrea (played by Daniel Brühl) after he is washed up on a beach near their Cornish home. The village takes the young man to its heart, while holidaying artist Olga Daniloff, the sister of a famous violinist, becomes interested in Andrea after hearing him play the violin.

As time progresses, Olga and Andrea grow closer and she paints his portrait. Olga tells her brother of Andrea's talent, and he asks to meet Andrea in London, whereupon they leave for London without a goodbye. When the sisters receive Olga's painting of him with a belated thank you letter, they travel to London to see him make his public debut performing the Fantasy, while the rest of the village gather around the radio to listen.

This evening we perform an arrangement by George Pollen of this final theme, with our leader David Wallace as soloist. Nigel Hess has composed numerous UK and US TV themes, worked as house composer for the Royal Shakespeare Company and has received many awards for his music.



Beatlecracker Suite

**Wilkinson/Lennon/McCartney
arr. Sutherland**

*(John Lennon (1940-1980), Paul McCartney (1942-present)
Pyotr Ilych Tchaikovsky (1840-1893), Arthur Wilkinson (1919-
1968); edited and arranged by Gavin Sutherland)*

This was an early up mash-up type of arrangement that came about in the mid-1960s, when Arthur Wilkinson was musical director for Roy Castle, who had a series of variety shows on BBC Television. On one of the shows, the celebrity guest was ballet star Doreen Wells who asked if she could dance to music of the Beatles. Arthur Wilkinson was tasked to arrange some music by Lennon and McCartney for use by the ballerina. He liked the idea of using part of Tchaikovsky's *Nutcracker Suite* as a model. It was so popular that further movements were added for an EP recording and the complete *Beatlecracker Suite* was the result.

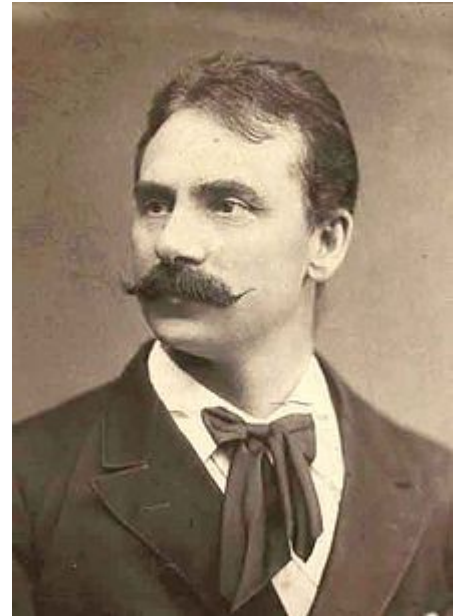
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Arthur Wilkinson began his career in the RAF composing and arranging for the Squadronaires. From there he moved into television. He also orchestrated all David Heneker's shows in the West End, including *Half a Sixpence* and *Charlie Girl*.

Carneval in Paris

Johann Svendsen (1840 – 1911)

Norwegian composer Johan Svendsen experienced a defining moment in his career in Bayreuth in 1872, when he played in the first violin section of Richard Wagner's own orchestra, and they struck up a close friendship. It was during this time in Bayreuth that Svendsen completed *Carneval in Paris*, the 'Episode for Orchestra', Op. 9. When Wagner one day looked over the score, he hummed delightedly and said, "It looks amusing!" - a fitting description of this festive work which shows the influence of Berlioz in its colourful orchestration and clear contrasts. Humour, joy, and breathtaking virtuosity are contrasted with moments of pure romance and lyrical beauty. The premiere was a great success and Edward Grieg, who was attended the occasion, was overwhelmed by the orchestration.



Thunder and Lightning Polka

Johann Strauss II, arr. Harold Perry

This evening, the orchestra will be performing perhaps the noisiest of Strauss' dance pieces. Listen out for the incessant timpani rolls and cymbal crashes from the percussion section which evoke the sound of thunder and lightning.

Some of the characteristics of the polka appear in music written for and performed by Bohemian village musicians around 1800. Whatever its origins, the dance first appeared in 1837 and was exported to Vienna in 1839 by a Bohemian regimental band, precipitating its rapid spread throughout Europe. Adored by the Parisians, variants of the dance were created by local musicians. The 1850's in Vienna saw the development of the elegant *Polka Française* and the lively *Schnell-Polka*, the latter having been influenced by the fast gallop.

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Forthcoming Concerts

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

***** All evening concerts start at 7.30pm *****

Saturday 25th March 2017 at 7.30pm

Jazz is the theme of this concert and it will include Gershwin's *Rhapsody in Blue*, in which the piano solo will be played by Can Arisoy, a 17-year-old Turkish student from the Yehudi Menuhin School. We will also present *Mancini Magic* and a medley from *Chicago*.

50TH ANNIVERSARY CONCERT

Proms Extravaganza - Saturday 8th July 2017 at 7.30pm

For our 50th Anniversary we present 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 - Jeanette Jones, Jeremy Gribble, Polly Dickinson, Pauline Hislop and Brenda Kegel
- All those who donated raffle prizes
- Our Patrons and Friends
- Tony Roberts and the team at The Church on the Heath
- The Second Violins for contributing programme notes on the music being played
- Barbara Sykes for designing concert flyers and programme front covers
- Our Leader David Wallace, who plays the violin solo in *Ladies in Lavender*
- 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
Lynne Thomson
David White

2nd Violins

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

Violas

Tony Smith
Lizzie Winters
Mandy Garside

Cellos

Lynda Trice
Lesley Evans
Martin Heath
Sarah Higgs
Margaret Houston
Clive Jackson

Double Basses

Lorraine Collins
Sally Swift
James Slade

Flutes/Piccolo

Elaine Herbert
Barbara Sykes

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets/Sax

Andrew Norris
Helen Lister
Anne Smith

Bassoons

Paula Burton
Karen Carter

French Horns

Peter Kaldor
Tim Jones
Nick Barratt
Roger Doulton

Trumpets

Chris Preddy
David Cunningham

Trombones

Frances Jones
Mike Thomson
Paul Dodge

Percussion

Chris King
James Ratcliffe

Harp/Piano

Linda Tan

The Pelly Concert Orchestra Committee

Chairman – Karen Carter (Bassoon)
Vice-Chair – Barbara Sykes (Flute)
Secretary – Lynda Trice (Cello)
Treasurer – Clive Jackson (Cello)

Personnel – Barry Collison (Oboe)
Patrons Secretary – Sue Gillis (Violin)
Assistant Librarian – Paula Burton (Bassoon)
Leader – David Wallace
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.

Correction:

In our October concert programme we wrongly stated that Gladys Rose had passed away. We apologise profusely for this error and are pleased to report that she is instead very much alive, in her nineties and resident in a care home.

It was Gloria Rose who had passed away. She had supported us for more than ten years and even in her nineties she still attended every concert until her health deteriorated during 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 E J and Mrs Wacey

Miss Sue Wood

Mr B and Mrs Young

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Mrs Kitty Janes

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Mr T Jones

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Karen Ford, Friends of the Cavendish School



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