

From the Chair...

Ladies and Gentlemen

Good evening everyone and welcome to the first concert of our 2017/2018 season.

Last October we opened the 2016/2017 season with our “Pick ‘n’ Mix” concert which proved to be very popular.

As we had such a huge response to our request for ideas of music to play last year, and we could not possibly have fitted it all into one concert, we have decided to fill this evening’s concert with more of those requests. See if your favourite is among them.

We have a real eclectic mix – from Bolero to James Bond mixed in with a touch of Star Wars...

The next date for your diaries is 16th December when we will be performing a family friendly Christmas concert. This year the main theme will be “Pelly Goes to the Panto”!

Along with tunes from Cinderella, Snow White and Sleeping Beauty, we will also have a narrated version of “Aladdin and his Magic Lamp” narrated by the composer himself, William Godfree, with words by Roald Dahl.

Do you want to come along? Oh yes you do!!

Details of further concert dates for 2018 can be found later in the programme.

Now please sit back and enjoy tonight’s performance.

Karen Carter
Chair

TONIGHT'S PROGRAMME

1. Overture to The Mikado Arthur Sullivan
2. Themes from 007 Various
Arr. Calvin Custer
3. A Musical Joke, K522 - *Presto* W.A. Mozart
4. A Song Before Sunrise Frederick Delius
5. Bolero Maurice Ravel

Interval

6. The Star Wars Epic – Part 1 John Williams
arr. Robert W. Smith
7. Waltz from Faust (Act 2) Charles Gounod
8. Hungarian Rhapsody No. 2 Franz Liszt
9. Barnacle Bill Ashworth Hope
arr. George L. Zalva
10. Bacchanale from Samson and Delilah C. Saint-Saëns

Pick'n'Mix Concert – 28th October 2017

Mikado Overture

Sir Arthur Sullivan (1842 – 1900)

Sir Arthur Sullivan was an English composer. He is best known for his series of 14 operatic collaborations with the dramatist W.S. Gilbert, including *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*.

The Mikado, or *The Town of Titipu*, is a comic opera in two acts. It opened on 14 March 1885 in London, where it ran at the Savoy Theatre for 672 performances, which was the second longest run for any work of musical theatre and one of the longest runs of any theatre piece up to that time. Before the end of 1885, it was estimated that, in Europe and America, at least 150 companies were producing the opera.

The Mikado remains the most frequently-performed Savoy Opera, and it is especially popular with amateur and school productions. The work has been translated into numerous languages and is one of the most frequently played musical theatre pieces in history.

Setting the opera in Japan, an exotic locale far away from Britain, allowed Gilbert to satirise British politics and institutions more freely by disguising them as Japanese. Gilbert used foreign or fictional locales in several operas, including *The Mikado*, *Princess Ida*, *The Gondoliers*, *Utopia, Limited* and *The Grand Duke*, to soften the impact of his pointed satire of British institutions.

Themes from 007 (A Medley for Orchestra)

Arranged by Calvin Custer

It is difficult not to think of James Bond movies without also hearing in one's mind the wonderful film scores that have been written to accompany them. This medley by Calvin Custer features four themes from earlier James Bond films. The first is the James Bond theme written in 1962 by Monty Norman and used in most of the films in the opening and closing credits. *For Your Eyes Only* was written in 1982 by Bill Conti and Mick Leeson for the 12th Bond film of the same name with Roger Moore as Bond. *Live and Let Die* (1973) was the 8th Bond film, and the first starring Roger Moore. The theme song was written by Paul and Linda McCartney. The last theme is *Goldfinger*, written by John Barry and performed by Shirley Bassey. *Goldfinger* was the 3rd Bond film and starred Sean Connery.

A Musical Joke, K522

Wolfgang Amadeus Mozart (1756 – 1791)

Mozart demonstrated prodigious ability in early childhood, starting music composition at the age of five. He is one of the most enduringly popular classical composers and produced more than 600 works in his short lifetime. He wrote 'A Musical Joke' in 1787 which is a divertimento (light and entertaining instrumental composition) for string quartet and two horns. It is thought that the work was meant to parody the compositions of lesser musicians through its satirical harmonies and rhythms, poor orchestration and repetitive phrases.

The piece consists of four movements: Allegro; Menuetto and Trio; Adagio Cantabile; Presto. It is notable for one of the earliest known uses of polytonality which gives the impression of poor intonation and complete collapse at the finale. Polytonality was uncommon to music of the classical era and only became a legitimate technique for use in serious musical composition in the early 20th century for composers like Debussy or Stravinsky. In Mozart's time, however, this non-classical feature added a sense of comedy and expressed the composer's humour.

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A Song before Sunrise

Frederick Delius (1862 – 1934)

Frederick Delius was born Fritz Theodore Albert, to naturalized German born parents living in Yorkshire.

A Song before Sunrise was composed during the summer of 1918, while Delius and his wife were spending a few months in Biarritz, France so that the composer could undergo some spa treatments. While Delius actively composed during this period, *A Song before Sunrise* was of the few orchestral works written during the years of the First World War. The piece was dedicated to Philip Heseltine, and in a letter dated February 2, 1922, Delius asked him to correct the publisher's proofs of the full score and parts, as well as a piano score, citing ill health as the reason for the request for assistance.

A Song before Sunrise is a single movement symphonic work in the style of an orchestral tone poem. In style, it is Romantic with lush harmonies, employs occasional chromaticism, and musically imitates the sounds of the natural world. The melodies of the first section are song-like, often stated by the strings, with woodwinds used for decoration; these include birdcall-like trills and upward scalar passages that imitate birds ascending towards the lightening sky.

The last chords are sustained for four measures, creating a feeling of time suspended, dynamically fading at first, then stopping abruptly, just as the first rays of sunrise dispel the dark of night.

Bolero

Maurice Ravel (1875 – 1937)

This was originally composed as a ballet and premiered in 1928. It was one of the last pieces Ravel composed before illness forced him into retirement. It became his most famous composition, which was a surprise to the composer, who had predicted that most orchestras would refuse to play it! It was written for a large orchestra – including instruments such as oboe d'amore and three different saxophones.

The music starts *pianissimo* (very quiet) rising in a crescendo to *fortissimo possibile* (as loud as possible). Listen out for the unchanging ostinato rhythm played on the snare drums, remaining constant throughout. On top of this, there are two melodies each played twice alternately which are passed among many different instruments. Recordings have varied between 12 minutes and 18 minutes, depending on the tempo direction from the conductor!

The tune has been used in various films and TV moments, but is probably best recognised as the tune that ice-skaters Torvill and Dean danced to, winning an Olympic Gold in 1984.

Star Wars Themes

John Williams (1932 -)

The music originally recorded for Star Wars was performed by the London Symphony Orchestra.

Duel of the Fates from Episode I – The Phantom Menace (1999)

This was also known as “Darth Maul’s Theme”. Williams composed the music imagining the duel itself to be “like a dance or ballet”. It was widely regarded as one of the best Star Wars themes to have been written.

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Across the Stars from Episode II – Attack of the Clones (2002)

This is a love theme to represent the romance between Skywalker and Amidala. It has a simple but hauntingly beautiful theme, initially played on the oboe. Sit back and enjoy!

Revenge of the Sith from Episode III (2005)

Also known as “Battle of the Heroes” the music is a celebration of the dark side of the Force, where the Emperor conquers all. There is a supreme confidence in the music, although some critics found this theme “disappointing, and lacking in the power of previous themes”. We will leave the audience to make their own conclusion!

Waltz from Faust

Charles Gounod (1818 – 1893)

The opera *Faust* was written in 1859 and is full of wonderful tunes. Waltzing was very popular in the mid-19th century, and the effect of dancing to three beats to a bar was intoxicating. The first part of the waltz begins with repeated notes, then later on there is a high note at the beginning of each phrase. This creates a sense of lift, as though the tune just can't be kept down. Gounod uses this waltz to introduce the celebrating crowds in Act 2.

Hungarian Rhapsody No. 2

Franz Liszt (1811 – 1886)

The music was composed in 1847 originally for solo piano, but its popularity led to an orchestrated version. There are two distinct sections: the first, *Lassan*, has a dramatic introduction and is generally dark and melancholic. The second, *Friska*, starts quietly but increases in dynamic and tempo.

The composition has been frequently used in animated cartoons such as Mickey Mouse and the duelling piano scene in *Who Framed Roger Rabbit*. It can also be heard in numerous TV and film scenes, and was the basis of the song *Reviewing the Situation* from the 1960s classic, *Oliver!*

Barnacle Bill

Herbert Ashworth Hope (1880 – 1962)

Few people will not be familiar with this tune, although they may not recognise it under the guise of *Barnacle Bill*. It was adapted from the interlude from the lurid song *Barnacle Bill the Sailor*, by English composer and solicitor Hope and was used as the original theme to the popular children's TV programme *Blue Peter* in 1958. The theme itself has undergone several transformations over the years, including an arrangement by Mike Oldfield in 1979, a percussion version in 1996 and various other electronic arrangements, but the essence of this jaunty hornpipe has endured. This evening we play the original 1958 version.

Bacchanale

Camille Saint-Saëns (1835-1921)

Saint-Saëns was the French composer of such famous works as *Carnival of the Animals*, *Danse Macabre* and the Organ Symphony.

This Bacchanale comes from his 1877 opera based on the biblical story of Samson and Delilah. The Bacchanale occurs in the 3rd act just before Samson is led into the temple of Dagon. The priests and priestesses of Dagon sing softly, then, as the priests dance the wild Bacchanale, the music turns savage. Saint-Saëns loved exotic sounds and he used an exceptionally exotic-sounding scale for a large proportion of this piece, although it does not originate from any particular region.

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Forthcoming Concerts

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

All concerts start at 7.30pm except for the Children's Concert

16th December 2017 - Pelly goes to the Panto

*Aladdin and the Magic Lamp (William Godfree) – Beauty and the Beast (Menken)
Snow White and the Seven Dwarfs (Churchill) - The Three Bears Suite (Coates)
Selections from Sleeping Beauty (Tchaikovsky) – Cinderella (Rossini)*

17th February 2018 - Children's Concert - Time tba

Pirates of the Caribbean - The Lion King - Bob the Builder - Jurassic Park

21st April 2018 - Film Night

*Salute to the Cinema - Western Movie Themes - Band of Brothers
Hindu Song from Sadko ('Atlantic City') - Excerpt from Beethoven Symphony No 6
('Fantasia')*

*The Swan and Aquarium from Carnival of the Animals, Saint-Saëns ('Flowers in the Attic')
Finlandia, Sibelius ('Hunt for Red October')*

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 - Roland Trice, Vanessa Balchin, Brenda Kegel, Linda Tan, Lesley Nicholls, Jeanette Jones
- All those who donated raffle prizes
- Our Patrons and Friends
- The Refreshments team at The Church on the Heath
- Members of the Woodwind 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
Penny Cantwell
Kim Dyos
Leon Crampin

2nd Violins

Lesley Lemon
John Beckett
Sue Gillis
Michael McConnell
Lee Mackie
Graeme Miller
Paul Richards
Jane Hunter
Meryl Wingfield

Violas

Tony Smith
Pippa Cuckson
Bob Perry
Douglas Hannah

Cellos

Lynda Trice
Martin Heath
Sarah Higgs
Margaret Houston
Clive Jackson

Double Basses

Lorraine Collins
Sally Swift
James Slade

Flutes/Piccolo

Elaine Herbert
Barbara Sykes
Alison Nicholls

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets/Sax

Andrew Norris
Helen Lister
Ann Smith

Bassoons

Paula Burton
Karen Carter

French Horns

Roger Doulton
Tim Jones
Austin Pepper
Mike Glover

Trumpets

Chris Preddy
Tim Stoney
Paul Harris

Trombones

Frances Jones
Denise Dodge
Paul Dodge

Tuba

Len Tyler

Percussion

Dave Lambert
Chris King
Graham Bartholomew

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 Collisson (Oboe)
Patrons Secretary – Sue Gillis (Violin)
Assistant Librarian – Paula Burton (Bassoon)
Leader – David Wallace
Musical Director – Tom Horn

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Rushmoor Community Lottery

We are pleased to announce that the Pelly Concert Orchestra is now participating in the Rushmoor Community Lottery

The Rushmoor Community Lottery was created in 2017 by Rushmoor Borough Council.

In a time of shrinking budgets and increased community need, the Lottery enables people to support the causes they care most about, helping good causes to connect with their supporters.

As an orchestra we currently receive no outside funding, Our only income comes from members subscriptions and any concert profit we may make.

Each ticket will consist of 6 numbers and each number will be between 0 and 9. There will be a draw every Saturday night when a 6 digit winning combination will be picked. Prizes will be given to players with tickets that match the first or last 2-6 numbers from the winning combination. Match all 6 and you win the JACKPOT!

A ticket for the Rushmoor Community Lottery costs £1 per week

From every £1 ticket sold 60p will go to good causes in Rushmoor. To put this in perspective when you play the National Lottery 28% goes to good causes – so more than DOUBLE!

Even better, you can choose which good cause gets 50p of the 60p (the remaining 10p will be distributed to other good causes).

So if you buy a £1 ticket, 50p comes directly back to the Pelly Concert Orchestra and you have a chance of winning!

All tickets are available online from <https://www.rushmoorlottery.co.uk/support/rushmoor>

Just pick your numbers and then the charity you wish to support – which is us of course!!

Thanks to Waitrose, Frimley.

Waitrose stores have a Community Matters box in each of their branches. Since its launch in 2008, the scheme has donated £14 million to local charities.

At the end of your shop in branch, you receive a token to place in a box of the good cause you'd most like to support. The more tokens a cause gets, the bigger the donation they receive. Each month every Waitrose branch donates £1,000 (£500 in Convenience shops) between 3 local good causes that you choose.

We are delighted to announce that during the month of September, the number of tokens placed in the Pelly Concert Orchestra box in Waitrose in Frimley, means that we will be receiving a cheque for £246.

A huge thanks to Waitrose and to everyone who showed their support.

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Friends and Patrons Scheme

The Orchestra's Friends and Patrons Scheme offers a three-tier system as detailed below.

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.

Patrons:

Mr J and Mrs Allan

Mr P and Mrs Ashford

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

Mrs B Kegel - **Life Member**

Mr S and Mrs Mann

Mr R and Mrs Neave

Miss I New - **Junior Patron**

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

Mr S Sharp

Mr J Smedley

Mrs A Smith

Mr P and Mrs Smith

Mr M and Mrs Vlietstra

Miss S Wood

Mr B and Mrs Young

Friends:

Mrs K Janes

Mrs N Jeffries

Mrs G Redman

Mr T Jones

Mrs J Wacey

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