

From the Chair...

Good evening ladies, gentleman, boys and girls and welcome to Pelly Goes to the Panto!

Before we begin, I thought just in case you have been living on Mars, and never been to a panto, you might enjoy a simple explanation of what pantomime is all about.

Pantomime first established itself as a Christmas tradition in the late part of the nineteenth century and achieved its recognisably modern form shortly after. Remarkably, in over one hundred years since then, little has changed.

Audience participation is a very important part of a pantomime. The audience are encouraged to boo the villain whenever he enters the stage, argue with the Dame (who is always a man) and warn the Principal Boy (who is always a girl) when the villain is behind them by shouting out “He’s behind you!”

Slapstick is another important part of a British pantomime – the throwing of custard pies, the ugly sisters (who are always played by men) falling over, lots of silly costumes including of course, the pantomime horse which is played by two people in a horse’s costume.

By the end of the pantomime, the villain has been defeated, true love has conquered all, and everyone lives happily ever after.

I think that just about sums up the whole plot!

Tonight we have music from some of the best known pantomimes - Cinderella, Snow White and Sleeping Beauty along with a lovely Suite from The Three Bears and music from Beauty and the Beast.

We are also delighted to welcome William Godfree, who will be narrating his own work of “Aladdin and the Magic Lamp” with words by Roald Dahl.

I hope you enjoy this evening’s musical fantasy.

I would like to wish you all a Merry Christmas and look forward to seeing you again in the New Year.

Karen Carter
Chair

TONIGHT'S PROGRAMME

1. Cinderella Overture Gioacchino Rossini
2. Snow White and the Seven Dwarfs Frank Churchill
3. Dance of the Clowns Felix Mendelssohn
4. Aladdin and the Magic Lamp William Godfree
Narrator: William Godfree
5. Comedians' Gallop Dmitry Kabalevsky

Interval

6. Beauty and the Beast Alan Menken
7. Where the Rainbow Ends Roger Quilter
8. Sleeping Beauty (excerpts) Pyotr Tchaikovsky
9. The Three Bears – a Phantasy Eric Coates
Narrator: William Godfree

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Cinderella Overture

Gioacchino Rossini (1792 – 1868)

Some people are just ridiculously talented, and Rossini was one of these. He was just 25 when he composed *Cenerentola* and had already achieved fame and fortune across Europe, not least through the *Barber of Seville* which he had composed at the grand old age of 24.

It's delicious, wonderful, joyous champagne music and it contains some of his finest writing for solo voice and ensemble. To save time he nicked the overture from another opera, *La Gazetta*, and part of an aria from the *Barber*. Nonetheless, three weeks still seems a spell-bindingly short period of time in which to complete a whole opera, still less one so popular!

Rossini remains, along with Haydn and Handel (both of whom had great senses of humour), one of those composers one would have just loved to meet.

There would have been plenty of time: he retired young to spend more time with his many female admirers.

And, in passing, he invented the eponymous and delicious Tournedos Rossini.

Snow White and the Seven Dwarfs

Frank Churchill (1901 – 1942)

Churchill joined Disney studios in 1930 following the departure of house composer Carl Stalling, and scored many of the company's *Silly Symphonies* animated shorts. His 1933 song *Who's Afraid of the Big Bad Wolf?* for *The Three Little Pigs* was a huge commercial success. The song struck a chord in the midst of the Great Depression. Churchill's success helped change the company's thinking about the way music was used in its cartoons, setting them on a road where popular songs became an important part of the overall business plan.

In 1937, Churchill was chosen to score Disney's first full-length animated feature, *Snow White and the Seven Dwarfs* with lyricist Larry Morey. Disney's stipulation was that, much like the *Silly Symphonies*, the songs were not simply to be showcased — they had to stem naturally from the characters, or be integrated into the story. His catchy, artfully-written songs played a large part in the film's initial success and continuing popularity.

See how many of the well-known tunes you can pick out!

Dance of the Clowns

Felix Mendelssohn (1809 – 1847)

Whenever one thinks of music for weddings, there's one piece that immediately springs to mind - Mendelssohn's famous Wedding March, the scourge of church organists the world over! That particular piece started life as part of the incidental music for orchestra that Mendelssohn wrote for an 1842 production of Shakespeare's *A Midsummer Night's Dream*. The music survives today as a concert suite, from which we extract one piece: the *Dance of the Clowns*.

Mendelssohn originally associated the *Dance of the Clowns* with the performance of *Pyramus and Thisbe*, a play based on mythical characters which is performed for the wedding ceremony.

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However, the 1964 ballet by Lanchbery associates the piece with Bottom (one of the creators of the play), who, changed into an ass, is astounded to find the beautiful Titania smitten with him. The playful tones contained within reflect the comedic nature of both plays: the performance at the wedding and Shakespeare's masterpiece as a whole.

Aladdin and the Magic Lamp

William Godfree

I expect we all know the story of Aladdin and his Magic Lamp: whether it is from going to the pantomime, seeing Disney's 1992 film or the more recent stage production currently running at the Prince Edward Theatre in London.

Tonight's performance was written and is being performed by William Godfree himself with words by Roald Dahl. The work was commissioned by Southern Arts Orchestral Society and premiered in 2002.

The Comedians' Gallop

Dmitry Kabalevsky (1904 -1987)

Kabalevsky was born in St Petersburg and was encouraged by his mathematician father to study mathematics. However, in early life he maintained a fascination with the arts, and became an accomplished young pianist. After his piano and composition studies at the Moscow Conservatory, he graduated in 1930 and began to teach there in 1932, becoming a professor in 1939.

The Comedians' Gallop is short in duration but packed with humour and excitement. It is the second movement from a concert suite of short pieces for small orchestra (Op. 26), called *The Comedians* and is probably the single most famous piece of music Kabalevsky ever wrote.

Beauty and the Beast

Alan Menken (1949 – present)

Originating from a French fairytale, *Beauty and the Beast* tells the story of a young prince, cursed by a mysterious enchantress to assume the appearance of a monstrous beast. His only hope is to learn to love a woman and earn her love in return in order to redeem himself. His chance arises when a young maiden, Belle, offers to take her ill father's place as his prisoner. This enchanting love story was captured in Disney's 1991 animated film, and again in its recent live action remake.

This compilation arrangement by Ted Parson from the original score by Alan Menken, features all the greatest tunes from the film, from the charismatic chinaware-led musical feast of *Be Our Guest*, through a rousing rendition of *Gaston*, then concluding with the theme so closely associated with the film that it shares its name. *Beauty and the Beast* has become a hit in every family living room, and will continue to be for many years to come.

Where the Rainbow Ends

Roger Quilter (1877 – 1953)

Where the Rainbow Ends is a fantasy story which follows the journey of four children and a pet lion cub in search of their parents. Travelling on a magic carpet, they face various dangers on their way, and are guarded and helped by St George. Most of the story is set in 'Rainbow Land' complete with talking animals, mythical creatures and even a white witch.

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The first performance took place at the Savoy Theatre, London on 21st December 1911.

The play with music was performed professionally almost every year for 49 years, including during the two World Wars. Despite the financial success of the show, and the capacity houses, it became ever more difficult to find a theatre in which to stage the production. The last professional production was at the Granada Theatre, Sutton, in Surrey, during the 1959-60 season.

Sleeping Beauty

Pyotr Tchaikovsky (1840 – 1893)

It's hard to know what to say about one of the most enduring and popular works ever written! If Beethoven speaks for humanity, Tchaikovsky speaks for the heart – which, incidentally, he wears so wonderfully and powerfully on his very visible sleeve! This is why we love him so much. The music is immediate, romantic and tactile.

Sleeping Beauty was Tchaikovsky's second ballet after *Swan Lake* which, hard to believe, had not been especially successful on its initial run.

It was based on Brothers Grimm's rather stolid version of Charles Perrault's *La Belle au Bois Dormant*, but the director of the Imperial theatre in St Petersburg, Ivan Vsevolowsky, had the inspirational idea of incorporating the following characters from Perrault's original, which Brothers Grimm had omitted: Puss-in-Boots, Little Red Riding Hood, Cinderella, Bluebird, Bluebeard, Ricky of the Tuft and Tom Thumb. Thus Tchaikovsky was able to let his imagination rip.

Tchaikovsky informed Vsevolowsky that he had taken the greatest pleasure in reading the text and had come away with sufficient inspiration to do the work justice.

It's unsurprising, therefore, that it remains one of the most widely performed ballets ever written.

The Three Bears – A Phantasy

Eric Coates (1886 – 1957)

Coates was born into a medical family, in Nottinghamshire. His father was a surgeon. After studying at home with a governess, Eric enrolled in 1906 at the Royal Academy of Music in London, where he studied viola. He later went on to play in the Queen's Hall Orchestra under Henry J. Wood, becoming principal violist in 1912. In a BBC radio interview he said "I regret to say, I was dismissed through sending deputies to take my place when I was conducting my works elsewhere. Henry Wood little knew what a great help he had been to me by dispensing with my services, for from that day I never touched my viola again and was able to devote all my time to my writing."

Coates produced an extensive catalogue of works, some of which are very recognisable. These include such works as *By the Sleepy Lagoon* (1930) (well-known from *Desert Island Discs*), *The London Suite* (1933) and the theme music to the 1955 movie, *The Dam Busters*.

The Three Bears – A Phantasy was written in 1926 and expresses the well-known fairy tale, Goldilocks and The Three Bears. The story lends itself admirably to picturesque orchestral treatment and its familiarity will make this work easy to follow along with the accompanying narration. The opening statement of the piece is recognisable, giving the rhythm of the bears' indignant exclamation, "Who's been sitting in my chair?"

Enjoy the magical journey!

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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

17th February 2018 - Children's Concert - Time to be announced (check website)

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

21st April 2018 - Film Night - 7:30pm

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')*

7th July 2018 - *CHANGED DATE*** - Summer Holiday - 7:30pm**

Italian Girl in Algiers - Appalachian Spring

American Salute - Bull Fighter's Song (solo trumpet - Chris Preddy)

Pines of Rome

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 Brass and Percussion sections 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

WILLIAM GODFREE

William Godfree studied piano and composition at the Guildhall School of Music and Drama. After a period of study at Oxford, from 1976 to 2014 he taught in various schools in London and the South-East.

He has trained a number of choirs and has been musical director for numerous operas and musical shows as well as tutoring on international summer schools. As a composer, he has written music for television, theatre and the concert hall.

His community opera ‘Child Roland’ was premiered in Surrey in 2014 and his setting of the Requiem is to be published shortly. He is currently working a musical version of the 1954 Billy Wilder film ‘Sabrina’.

He also performs in cabaret with retired Hampshire MP Michael Mates and recently toured as Musical Director in “Roy Hudd’s Very Own Music Hall”.



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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
Leon Crampin

2nd Violins

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

Violas

Tony Smith
Pippa Cuckson

Cellos

Lynda Trice
Martin Heath
Margaret Houston
Clive Jackson

Double Basses

Lorraine Collins
Sally Swift
David Barnes

Flutes/Piccolo

Elaine Herbert
Barbara Sykes

Oboes/Cor Anglais

Barry Collisson
Katy Warren

Clarinets

Andrew Norris
Helen Lister

Bassoons

Paula Burton
Karen Carter

French Horns

Roger Douulton
Tim Jones

Trumpets

Chris Preddy
Tim Stoney

Trombones

Frances Jones
Denise Dodge
Paul Dodge

Tuba

Daniel Barnes

Percussion

Dave Lambert
Chris King
James Ratcliffe

Piano

Linda Tan

The Pelly Concert Orchestra Committee

Chairman – Karen Carter (Bassoon)
Vice-Chair – Barbara Sykes (Flute)
Secretary – Lynda Trice (Cello)
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Leader – David Wallace
Musical Director – Tom Horn

Friends and Patrons Scheme

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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

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Miss I New - **Junior Patron**

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Mr T Jones

Mrs J Wacey

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