

Summer Holiday – 7th July 2018

From the Chair...

Good evening everyone, and welcome to "Summer Holiday", the final concert of the 2017/2018 season!

If you have not yet enjoyed your summer holiday, let us put you in the mood for your trip. Whether it is Spain, Italy, Hungary or “Bonny Scotland”, we have music to represent these countries and many other holiday destinations, with a variety of music by composers from Leroy Anderson to Rossini, from Trevor Duncan to Mussorgsky and Albeniz.

The solo in the *Bullfighter’s Song* shows off the versatility of the trumpet and will be performed by our own 1st trumpet player, Chris Preddy. A treat in store for you all.

On a more sombre note, it is with much sadness that I have to tell you that this will be David Wallace’s last concert leading the orchestra. He will be moving on to pastures new and, as a celebration of and a tribute to his four years leading us, we asked him if he would like to play a solo piece of his choice with the orchestra. He has chosen the *Romanze* by Johan Svendsen, which I am sure you will enjoy. We have certainly all enjoyed listening to it in rehearsals.

We wish David well with everything he does in the future.

The orchestra has appointed a new leader and we look forward to introducing Vanessa to you all in our first concert of the new season, which will be on 27th October 2018: a date for your diaries.

In the meantime, enjoy tonight's concert and I hope you all have a lovely summer.

Karen Carter
Chair

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TONIGHT'S PROGRAMME

1. Overture to The Italian Girl in Algiers Gioachino Rossini
 2. Sea Songs Ralph Vaughan Williams
 3. La Virgen de la Macarena
(The Bullfighter's Song) Bernardo Bautista Monterde
Arr. Charles Kofi
Trumpet Soloist: Chris Preddy
 4. Song of Norway Based on music by Edvard Grieg
 5. Sevilla Isaac Albeniz
Arr. George Pollen
 6. Asturias Isaac Albeniz
Arr. George Pollen
 7. Hungarian Dance No. 5 Johannes Brahms
- Interval**
8. March: Holyrood Kenneth J. Alford
Arr. George Pollen
 9. Gopak Modest Mussorgsky
Arr. George Pollen
 10. The Girl from Corsica Trevor Duncan
Arr. George Pollen
 11. Serenata Leroy Anderson
Arr. George Pollen
 12. Romance for Violin, Op. 26 in G Major Johan Svendsen
Violin Soloist: David Wallace
 13. Appalachian Spring – Final Section Aaron Copland
Arr. John Avery
 14. The Pines of Rome – 4th Movement Ottorini Respighi

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Overture to The Italian Girl in Algiers

Gioachino Rossini (1792 – 1868)

Rossini was a prolific composer of operas, 39 in total, making his debut at the age of eighteen. He wrote *The Italian Girl in Algiers* when he was 21. Rossini said that he composed the opera in eighteen days, though other sources claim that it took him 27 days. This is considered to be one of his best-known comic operas, along with *The Barber of Seville* and *Cinderella*. The overture is widely recorded and performed today, and is known for its distinct opening of slow, quiet pizzicato basses, leading to a sudden loud burst of sound from the full orchestra. This "surprise" reflects Rossini's early admiration for Joseph Haydn, whose Symphony No. 94, *The Surprise Symphony*, is so named for the same shocking and semi-comic effect.

Sea Songs

Ralph Vaughan Williams (1872 – 1958)

First performed by military band at Kneller Hall, Twickenham, in 1923, *Sea Songs* was later arranged for full orchestra by the composer. Vaughan Williams was an important collector of folk songs and tunes at the turn of the 19th century. In *Sea Songs* he took three folk songs and gave them a truly nautical flavour.

Princess Royal is played as a quick march, in the major key, with high woodwind and accompanying side drum suggesting 'action stations!'

Admiral Benbow is a sea shanty with a muscular tune in the minor key. The song celebrates the courageous exploits of Benbow, Commander of His Majesty's ships, 1695.

The third tune, *Portsmouth*, was originally a Hornpipe and would have been played at a lively tempo. RVW slows it right down and gives it the function of a lyrical middle section of the work, contrasting with the other two tunes. While the mood is calmer, even now, swells in the accompaniment seem to mimic the ocean waves.

La Virgen de la Macarena (The Bullfighter's Song) Bernardino Bautista Monterde (1880 – 1959)

La Virgen de la Macarena is the favourite Virgin of Seville, Spain, where the Basilica Macarena has an ornately beautiful statue of her likeness on display, complete with crystal tears falling down her face. During the Holy Week leading to Easter (Semana Santa), travellers flock to Seville to witness the numerous processions of floats and to gaze upon the beautiful, weeping statue. Also called La Esperanza, she is also considered the protector of bullfighters, hence the secondary title of the song. One of Spain's most legendary matadors, Jose Ortega, presented the Virgin with five emerald brooches, hoping for protection. It worked for eight years.... until he was gored to death in the ring. The statue still bears the five brooches to this day, though.

It is a traditional bullfighting song made famous by the great trumpet virtuoso Rafael Mendez. Many other great players have performed this standard trumpet solo, including Doc Severinson, Al Hirt, Herb Alpert, Maynard Ferguson, and the Canadian Brass. It is believed that bullfighters in Seville, Spain, may have prayed to the statue of Our Lady of Hope Macarena before their fights.

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Song of Norway

(based on music by Edvard Grieg (1843 – 1907))

This is an operetta written in 1944 by American composer Robert Wright (1914 – 2005) and American lyricist George Forrest (1915 – 1999). Their best-known musical is probably *Kismet*, based on music by Alexander Borodin.

The *Song of Norway* opened in New York in 1944, then in London after the end of the Second World War. The story tells of the struggles of Grieg to develop authentic Norwegian national music. It features Norwegian folk dances and ballet music.

The main pieces included, in the order we shall play them, are: the *Norwegian Dance No 2*, *Wedding Day at Troldhaugen*, a waltz based on the *Violin Sonata no 2*, the song *Ich Liebe Dich* (I love you), and finally *One Balmy Summer Evening* from *Five Poems Op 26*.

Sevilla and Asturias

Isaac Albéniz (1860 – 1909)

Albéniz was a Spanish composer, virtuoso pianist and conductor. He is best known for his piano works and his music captures the style of Spanish folk music. Both these pieces were originally written for piano and have also been transcribed for guitar, with *Sevilla* becoming one of the most important works in the classical guitar repertoire. *Asturias* evokes the flamenco style of Andalusia, with sudden dynamic changes and an intricate melody in the middle section.

Hungarian Dance No. 5

Johannes Brahms (1833 – 1897)

This originated from the Gypsy music which most surely came from the Hungarian travellers who flooded into Vienna around the mid-19th Century and almost certainly up to World War I. It was being played in most of the bars and taverns in Vienna at the time.

Brahms learned gypsy music in the intimate musical company of the greatest gypsy violinist Eduard Reményi (1828-1898), and in total he composed 21 of these *Dances for Two Pianos*. However, they were in demand for more instruments, so he orchestrated Nos. 1, 3 and 10.

Hungarian Dance No. 5 is probably the most beloved of Brahms' Dances. And rightly so, with its enchanting first theme in a minor key, although the first orchestration of No. 5 was not done by Brahms but by Martin Schmeling (1864 – 1943), but often misattributed to Albert Parlow, (died 1888). And so it is that this Schmeling orchestration of Brahms's transformation of gypsy music has become one of the most treasured pieces in Western music.

Holyrood March

Kenneth J. Alford (1881 – 1945)

Kenneth J. Alford was the nom-de-plume taken by composer and bandsman, Frederick J. Ricketts, to facilitate his musical career in the civilian world whilst still a serving army member. The *Holyrood March*, published in 1912, was the first to bear the Alford soubriquet. It was inspired by the 1911 coronation year visit of HM George V and Queen Mary to Edinburgh, Holyrood House being the royal residence of the Scottish capital.

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Alford is perhaps best known as the composer of the march *Colonel Bogey*, famously whistled by the British prisoners in the film *Bridge over the River Kwai*. His *Holyrood March* has been adopted as the quick march of the RAF Regiment.

Gopak

Modest Mussorgsky ((1839 – 1881)

The Fair at Sorochinsk is an opera in three acts composed from 1874 – 80, based on Ukrainian stories. The opera was incomplete in Mussorgsky's lifetime and was completed by others, but it did not receive its first performance until 1913. It was never very popular and is not performed in the UK. *Gopak*, a traditional Ukrainian dance from the end of Act 1, is one of only two pieces from the opera that are heard today.

The Girl from Corsica

Trevor Duncan (1924-2005)

Trevor Duncan was an English composer, particularly noted for his light music compositions. Born in Camberwell, London, and largely self-taught, he originally composed as a sideline while working for the BBC. He is well known for pieces such as *The Girl from Corsica*, *High Heels* and the March from *A Little Suite*, all of which gained fame as television and radio themes. He became one of the most prolific writers of mood music.

The Girl from Corsica was inspired by a girl of French/Corsican background whom he met whilst on holiday. *St Boniface Down (Isle of Wight)* is another piece inspired by the same relationship.

Serenata

Leroy Anderson (1908-1975)

Leroy Anderson was an American composer/conductor born in Massachusetts, to Swedish-born parents. He studied music throughout his early years, beginning with piano lessons given by his mother at the age of five.

In 1921 while at Cambridge High and Latin School, he studied under John Whoriskey playing the trombone. Whoriskey needed a double bass player and convinced Leroy to take the instrument home for the weekend to practise. On returning to school the following Monday he played as if he had practised for a year.

Anderson studied German and Scandinavian languages at Harvard, and his linguistic prowess led to positions during the war in the army and in intelligence.

He did little music during the war years but during 1946-48 he composed several pieces which he sent to Arthur Fiedler to use with the Boston Pops Orchestra. Anderson decided at this time that his sole occupation would be composing. He rapidly became one of the great American masters of light orchestral music.

The song *Serenata* was first recorded and released by the Boston Pops Orchestra in 1949. It was sung on what was to be the last jazz album recorded by Nat King Cole.

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Romance for Violin, Op. 26 in G Major

Johan Svendsen (1840-1911)

This Norwegian composer, conductor and violinist spent most of his life in Denmark. In stark contrast to his more famous contemporary and close friend, Edvard Grieg, Svendsen was famous for his skill of orchestration rather than that of harmonic value. While Grieg composed mostly for small instrumentation, Svendsen composed primarily for orchestras and large ensembles. He was very popular in Denmark and Norway during his lifetime, both as a composer and a conductor, winning many national awards and honours.

His most famous work is this *Romance* for violin and orchestra, Op. 26. In autumn 1881 Svendsen was invited by his publisher to compose a romance – and completed it in two days. First published on 30 October 1881, little did he imagine that it would become his most popular work altogether, and indeed one of the most popular in the romantic repertoire.

It is a restrained and elegant piece which begins in a tranquil, nostalgic vein, with the violin spinning out a sweet tune in the sunny key of G Major. A couple of faster interludes add a slight note of anxiety which is resolved in the quiet, touching ending.

Appalachian Spring

Aaron Copland (1900- 1990)

This work was originally written as a ballet, commissioned by choreographer and dancer Martha Graham, and it was first performed in 1944. The story tells of a spring celebration of the American pioneers of the 19th century. Copland's inspiration was *The Gift to be Simple - Songs, Dances and Rituals of the American Shakers*, a book by Edward Deming Andrews. Copland rearranged the music into the orchestral suite, which is nowadays more widely heard. Because he composed the music without the benefit of knowing what the title was going to be, Copland was often amused when people told him he captured the beauty of the Appalachians in his music. The section we are playing this evening is familiarly known as *Simple Gifts and Lord of the Dance*.

The Pines of Rome – 4th Movement

Ottorino Respighi (1879 – 1936)

In this tone poem comprised of four movements Respighi recalls the past glories of the Roman republic in a representation of dawn on the great military road leading into Rome. The final movement portrays pine trees in the misty dawn along the Appian Way, as a triumphant legion advances along the road in the brilliance of the newly-rising sun. Respighi wanted the ground to tremble under the footsteps of his army and he instructs the organ to play bottom B ♭ on the 8 foot, 16 foot and 32 foot organ pedals. This evening you need to imagine this. Trumpets peal and the consular army rises in triumph to the Capitoline Hill.

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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

27th October 2018 – Cars, Trains, Boats and Planes – 7:30pm

12th January 2019 – New Year Fizz and Pop – 7:30pm

27th April 2019 – London Calling – 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 - Roland Trice, Jeanette Jones, Vanessa Balchin, Rachel Haver, Maureen Lomas, Lesley Nicholls, Linda Tan
- All those who donated raffle prizes
- Our Patrons and Friends
- The Refreshments team at The Church on the Heath
- Members of the Cello section for contributing programme notes on the music being played
- Wellington Country Park for kindly donating a family ticket for the raffle
- 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
Ann Highley
Lynne Thomson
David White
Penny Cantwell
Kim Dyos

2nd Violins

Lesley Lemon
Sue Gillis
Carol Kaldor
Lee Mackie
Paul Richards
Susie Dalrymple
Michael McConnell

Violas

Tony Smith
Pippa Cuckson
Philip Thorne
Lizzie Winters

Cellos

Lynda Trice
Martin Heath
Sarah Higgs
Clive Jackson

Double Basses

Lorraine Collins
Sally Swift
David Barnes
James Slade

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
Peter Kaldor
Tim Jones
Alison Wyld

Trumpets

Chris Preddy
Tim Stoney
Caroline Jones

Trombones/Bass

Trombone

Frances Jones
Paul Dodge
Diane Prince

Tuba

Daniel Barnes

Percussion

Chris King
James Ratcliffe
Kim Sargeant

Piano

Linda Tan

The Pelly Concert Orchestra Committee

Chairman – Karen Carter (Bassoon)
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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.

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:

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Mr P and Mrs Ashford

Mr C Braime – **Honorary Patron**

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Mrs A Smith

Mr P and Mrs Smith

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