

New Year Fizz and Pop – 12th January 2019

From the Chair...

Good evening everyone and welcome.

Now that the Christmas activities seem long behind us, let's enjoy a touch of "Fizz and Pop" to welcome the New Year.



We have a fun-packed evening for you, with waltzes, marches and other traditional New Year fare, but we begin with the magnificent Fanfare to the Common Man, to highlight our brass and percussion sections.

No Pelly Christmas or New Year concert would be complete without music by Leroy Anderson, or in this case, two pieces - and we could not perform a New Year concert without the Radetzky March. You will never see a New Year concert from Vienna where this piece is not featured, along with vigorous hand-clapping.

The final piece of the evening, the 1812 Overture, normally requires cannons. We felt it may have been pushing our luck just a little too far to ask the church to allow the odd blast or two, so we have had to revert to plan B – audience participation!

All will be explained nearer the time, and we hope you enjoy the fun end to this concert.



Boom!!

We wish you all a happy and healthy New Year, and look forward to seeing you again in April and July.

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TONIGHT'S PROGRAMME

1. Fanfare for the Common Man Aaron Copland

2. Overture: Orpheus in the Underworld Jacques Offenbach
Arr. W.H. Myddleton

3. Medley: Charm of the Valse Various, arr. Aubrey Winter

4. Selection from Musicals: Curtain Up! Various, arr. Bob Krogstad

5. Music for the Royal Fireworks George Frideric Handel

6. The Magic of Leroy Anderson Leroy Anderson
Arr. Bob Cerulli

Interval

7. Radetzky March Johann Strauss I

8. La Campanella Niccolò Paganini
Arr. George Pollen

9. Satchmo! A Tribute to Louis Armstrong Louis Armstrong
Arr. Ted Ricketts

10. Waltz: Belle of the Ball Leroy Anderson
Arr. George Pollen

11. Champagne Polka Johann Strauss II
Arr. George Pollen

12. 1812 Overture Pyotr Ilyich Tchaikovsky

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Fanfare for the Common Man

Aaron Copland (1900 – 1990)

Aaron Copland, an American composer, wrote his *Fanfare for the Common Man* in 1942 for the Cincinnati Symphony Orchestra, under the conductor Eugene Goossens. It was written in response to the US entry into World War 2, and was inspired in part by the famous 1942 speech, made by Vice President Henry A. Wallace, proclaiming the dawning of "the century of the common man".

A fanfare is a piece of music which usually introduces an event, or another piece of music. It is often short, rhythmic, exciting and loud, and Copland's Fanfare is no exception to this.

Overture: Orpheus in the Underworld

Jacques Offenbach (1819 – 1880)

When Offenbach began writing operetta, he caught the mood of his time: his satire and wit were exactly what audiences of 1850s Paris wanted; yet despite this he had great difficulty getting his work performed. So, ever resourceful and pragmatic, he bought and opened his own theatre, the Bouffes-Parisiens: it was a sensation. In a few months his company had to move to a larger building and even that proved too small.

He completed *Orpheus in the Underworld* in 1858 for his new company; nominally a satire on Greek Gods and Goddesses, everyone knew it was really an attack on the French social system, for Offenbach was very much a bohemian outsider. At first the work was only moderately successful, until it was attacked in the press as immoral, whereupon everybody flocked to see it, and its success was assured. The overture is a bright and breezy résumé of highlights from the work, including the famous *Can-can*. Offenbach did not invent this dance: it was the rage in Paris at that time, but his music for it has become completely synonymous with it.

Medley: Charm of the Valse

Various, arr. Aubrey Winter

No New Year extravaganza is complete without a waltz or two to get everyone swaying in their seats (or dancing in the aisles). This charming medley combines waltzes from near and far: see how many you can find. Some of those included are *Gold and Silver* (Lehar), *Nights of Gladness* (Ancliffe), *Très Jolie* (Waldteufel), *Tales from the Vienna Woods* (Strauss) and of course the beautiful *Blue Danube* (Strauss).

Selection from Musicals: Curtain Up!

Various, arr. Bob Krogstad

This compilation from musicals certainly has some showstoppers:

There's No Business Like Show Business, from *Annie Get Your Gun* (1946). Irving Berlin wrote both the words and the music.

Phantom of the Opera, (1986). Music written by Andrew Lloyd-Webber and lyrics by Charles Hart.

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One from A Chorus Line (1975). Music by Marvin Hamlisch and lyrics by Edward Kleban.

Don't Rain On My Parade, written by Bob Merrill and Jule Styne, from *Funny Girl* (1964).

If He Walked Into My Life (music and lyrics by Jerry Herman) is a number from *Mame* (1966).

Our medley concludes with another of Ethel Merman's signature songs, *Everything's Coming Up Roses*, from the 1959 Broadway musical *Gypsy*, lyrics by Stephen Sondheim and music by Jule Styne.

Music for the Royal Fireworks

George Frideric Handel (1685 – 1759)

George Frideric Handel composed his *Music for the Royal Fireworks* in 1749. It was written under contract of King George II to be played for the fireworks in London's Green Park on 27th April of the same year. The music was written to celebrate the end of the war of the Austrian Succession, and the signing of the treaty of Aix-la-Chapelle in 1748.

The suite is a collection of Baroque dances. The same key is used in all the dances, but they are organised with contrasting tempi and time signatures. The original scoring was for 24 oboes, 12 bassoons, one contra-bassoon, nine natural trumpets, nine natural horns and three pairs of kettle drums and a side drum. Handel later re-scored the suite for full orchestra.

Tonight we are playing the *Bourrée*, *La Paix*, *La Réjouissance*, and *Menuets 1 and 2*.

The Magic of Leroy Anderson

Leroy Anderson (1908 – 1975)

Leroy Anderson has been described by John Williams as one of the great American masters of light orchestral music, so it's little surprise that three of his works feature in our concert tonight.

Forgotten Dreams was originally scored for solo piano and orchestra; you may recognise the lilting melody from the TV ad for the mobile phone company 3. This evening's arrangement is for orchestra alone.

Plink, Plank, Plunk! was composed for string orchestra and is a miniature gem. The string players are required to lay down their bows and pluck the strings of their instruments (pizzicato). This evening's arrangement, however, is also scored for wind instruments so, unusually, they get to join in the fun too!

Radetzky March

Johann Strauss I (1804 – 1849)

Strauss promoted a surge of interest in Viennese dance music, especially the waltz. He is said to have composed about 250 pieces, about 150 of which are waltzes. By one of history's little ironies, Johann Strauss I's best-known and most enduring piece is not a waltz at all, but the rumbustious *Radetzky March*. It was composed in 1848 in honour of Count Joseph Radetzky von Radetz, an

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Austrian field marshal whose victorious military exploits spanning more than five decades had made him a national hero. The march celebrated the fact that in 1848, the year of revolutions in many European countries, Radetzky had been brought out of retirement at the age of 82 to lead Austrian forces against Italian insurgents. Under his generalship, the Austrians achieved victory a year later.

When it was first played in front of Austrian officers, they spontaneously clapped and stamped their feet when they heard the chorus. This tradition, with quiet rhythmic clapping on the first iteration of the melody, followed by thunderous clapping on the second, is kept alive today.

La Campanella

Niccolò Paganini (1782 – 1840)

Niccolò Paganini was already a virtuoso violinist by the age of 11, and by his mid-teens his success was mounting, although he almost killed himself through drinking very heavily. While he recovered his health, he spent his time inventing miraculous new violin techniques, then resumed his concert-giving at the age of 23, going from one success to another. There are many fascinating stories and legends about the sinister figure of a musician who, it was claimed, was inspired by the devil himself.

The works that concert-goers are most likely to know are some of his caprices and the violin concerti, though perhaps even better-known is the theme upon which Brahms, Rachmaninoff and Lutosławski based their sets of variations. It has been said that if Paganini had only written the *24 Caprices for solo violin*, he would have earned himself a much better reputation as a composer and saved much posthumous criticism, although they are so difficult in their original form that public performances are rare events. *La Campanella* is the name given to the rondo finale of Paganini's *Second Violin Concerto in B minor*.

Satchmo! A Tribute to Louis Armstrong

Louis Armstrong (1901 – 1971)

Louis Armstrong was more than a great trumpeter: he was a bandleader, singer, soloist, film star and comedian. His career spanned five decades from the 1920s to the 1960s, encompassing different eras in the history of jazz. He became one of the most influential artists of the 20th century.

This evening our tribute includes:

What A Wonderful World

When the Saints Go Marching In – requested for audience member Neil Atherton by his wife, Jan

St. Louis Blues

Hello Dolly!

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Waltz: Belle of the Ball

Leroy Anderson (1908 – 1975)

The year 1951 was a productive one for Leroy Anderson, yielding a number of popular works that included *Plink, Plank, Plunk!*, *The Phantom Regiment*, *Blue Tango*, *China Doll*, the song version of *Sleigh Ride*, and this delightful piece, *Belle of the Ball*. Like most of the composer's efforts, it is light, effervescent, and devoid of conflict or discord. Anderson looked upon the piece as a modern-day American revival - or revitalisation - of the Viennese waltz tradition. Having said that, the main theme sounds rather unlike a Strauss waltz, but the voice of Tchaikovsky is evident in its playful, fantasy-like character. The melody is rhythmic and comes in short groups of notes, beginning with two notes, then three, then expanding further; the music skates along elegantly.

Champagne Polka

Johann Strauss II (1825 – 1859)

As a dance, the polka, originating probably from Bohemia or Poland, is characterized by three quick steps and a hop. It was allegedly invented around 1830 by Anna Slazak, a farm servant at Elbsteinitz, near Prague. By 1835 it had become a popular dance in Prague, and the musical band of a military unit called "The Prague Sharpshooters" took it to Vienna in 1839. The Viennese loved it, and Papa Strauss and his sons soon exploited its popularity. In 1840 it was played in Paris; subsequently, it spread rapidly all over Europe and now enjoys global popularity.

Champagne Polka, complete with cork-popping noises, celebrates the famous drink. Strauss composed it for his 1858 summer concert season in Pavlovsk and dedicated it to Baron Carl Ludwig von Bruck, Austrian Finance Minister (1855–60). The *Polka's* trio section includes Johann Fuss's then-popular tavern song "What do I care, whether I've money or not!"

1812 Overture

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Tchaikovsky wrote his *1812 Overture* to commemorate the successful Russian defence against Napoleon's invading Grande Armée in 1812.

The piece begins with the simple, plaintive Russian melody of the Eastern Orthodox hymn *O Lord Save Thy People*, played by cellos and violas. This represents the Russian people praying for a swift conclusion to the invasion. This is followed by the French national anthem *La Marseillaise*, representing the invading French army. Then the melody of the *Marseillaise* and Russian folk music represent the two armies fighting each other. At this point five cannon shots are heard, representing the battle of Borodino. This is followed by a long descending run, representing the French army retreating out of Moscow. At the end, the first hymn is repeated, representing the prayers of the Russian people being answered.

The thrilling Grand Finale culminates with eleven more cannon shots and the melody of *God save the Tsar*.

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Forthcoming Concerts

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

27th April 2019 – London Calling – 7:30pm

Music with a London connection

London Suite, Coates ~ Westminster Waltz, Farnon ~ My Fair Lady, Loewe ~ Oliver, Bart ~ The Trap, Goodwin ~ St Paul's Suite, Holst

6th July 2019 – Mystical Magic – 7.30pm

Music from the East

Scheherazade, Rimsky Korsakov (excerpt) ~ In the Steppes of Central Asia, Borodin ~ Chinese and Arabian Dances from The Nutcracker, Tchaikovsky ~ Miss Saigon, Schonberg

Tickets are priced as follows from January 2019:

	Adults	Concessions	Children under 16
Purchased in advance:	£12	£11	£7
Purchased on the door:	£14	£13	£7

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 - Vanessa Balchin, Karen Carter, Rachel Haver, Jeanette Jones, Lesley Nicholls and Linda Tan
- 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 Vanessa Gynn
- 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!

Vanessa Gynn – Leader

Vanessa Gynn (nee Russell) studied violin and viola at the Royal College of Music with Maureen Smith and Ivo van der Werff and prior to that studied in Sussex with Andrew Sherwood.

Vanessa has worked with orchestras including the City of Birmingham Symphony Orchestra, the Brandenburg Sinfonia, Guildford and Brighton Philharmonic Orchestras, and the London Concert Orchestra, performing at venues including the Royal Albert Hall at the Proms, Symphony Hall Birmingham, the Barbican, NEC Birmingham, Royal Festival Hall and the Royal Opera House among others.

She has performed with such artists as Hayley Westenra, John Tomlinson and Alfie Boe and has also played for the launch of the cruise ship MS Queen Elizabeth.



Vanessa is a regular violinist and violist with the Akina and Barber String Quartets. Previously she was violist for the Rabinof Quartet who played at venues including City Hall, the Royal Opera House and Kensington Palace and the RAC Club London for Princess Michael of Kent.

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1st Violins

Vanessa Gynn
Jinny Gribble
Ann Highley
Lynne Thomson
David White
Penny Cantwell
Leon Crampin
Kim Dyos

2nd Violins

Judy Dudley
Sue Gillis
Carole Kaldor
Lee Mackie
Graeme Miller
Paul Richards
Susie Dalrymple
Jane Hunter
Michael McConnell

Violas

Tony Smith
Pippa Cuckson
Douglas Hannah
Laura Moisey-Gray
Bob Perry

Cellos

Lynda Trice
Martin Heath
Sarah Higgs
Margaret Houston
Clive Jackson

Double Basses

Lorraine Collins
James Slade
Sally Swift

Flutes/Piccolo

Barbara Sykes
Hayley Shlackman

Oboes/Cor Anglais

Barry Collisson
Jane Cleaver

Clarinets/Bass

Clarinet

Helen Lister
Alice Overd
Anne Smith

Bassoons

Paula Burton
Martin Cocks

French Horns

Peter Kaldor
Roger Doultton
Tim Jones
Alison Wylde

Trumpets

Avelia Moisey
Paul Harris
Caroline Jones
Roger Endacott

Trombones/Bass

Trombone

Frances Jones
Denise Dodge
Paul Dodge

Tuba

Daniel Barnes

Percussion

Chris King
Dave Lambert
James Ratcliffe

Piano

Linda Tan

The Pelly Concert Orchestra Committee

Chairman – Karen Carter
Vice-Chair – Barbara Sykes (Flute)
Secretary – Lynda Trice (Cello)
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Member – Judy Dudley

Personnel – Barry Collisson (Oboe)
Patrons Secretary – Sue Gillis (Violin)
Assistant Librarian – Paula Burton (Bassoon)
Leader – Vanessa Gynn
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 £55 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 £25 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 £45 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 C Braime – **Honorary Patron**

Mrs P Bryant

Mr M and Mrs Cox

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Mr John Gribble

Mrs T Hyde

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Mr R and Mrs Neave

Miss I New - **Junior Patron**

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

Mrs G Redman

Mrs L Roberts

Mr S Sharp

Mr J Smedley

Mr P and Mrs Smith

Mr M and Mrs Vlietstra

Miss S Wood

Mr B and Mrs Young

Friends:

Mr T Jones

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