

From the Chair...

Good evening and welcome to the final concert of the season.
I am sure we are all here for the very same reason
To enjoy the music, and have a good time
So I thought I would carry on with a rhyme!

Our previous Chair wrote a rhyme at Christmas 2015
So I thought I would follow with our Mystical Magical theme
From *Harry Potter* to *The King and I*
Followed on with *Aladdin* and *Madame Butterfly*.

There's *The Potter Waltz* and *The Steppes of Central Asia*
All mixed in with *Lawrence of Arabia*
An eclectic mix, I am sure you'll agree
Enjoy the break with a nice cup of tea!

My spell as Chair has now come to an end
To the orchestra my best wishes I send
As a playing member I've enjoyed it all
And I leave now with this rallying call:

Keep coming to concerts to hear music live
Next season we will be doing concerts, five
With a special family concert in December
Which really will be one to remember

It's *The Snowman* film with live music from us
An afternoon concert without any fuss
The kids will love it, I'm sure you'll agree
Salesian College 15th December is where it'll be.

Karen Carter
Chair

Mystical Magic... and Tales from the East – 6th July 2019

TONIGHT'S PROGRAMME

1. Entrance of the Sirdar Mikhail Ippolitov-Ivanov
Arr. Richard L. Weaver
 2. Theme from Lawrence of Arabia Maurice Jarre
Arr. George Pollen
 3. Selection: Madame Butterfly Giacomo Puccini
Arr. Charles Godfrey Jnr
 4. The Nutcracker Suite: Chinese and Arabian Dances Peter Ilyich Tchaikovsky
 5. On the Steppes of Central Asia Alexander Borodin
 6. Harry Potter Waltz Patrick Doyle and John Williams
Arr. Jerry Brubaker
 7. Selection: The King and I Richard Rogers
Arr. Robert Russell Bennett
- Interval**
8. Selection: Aladdin Alan Menken
Arr. John Glenesk Mortimer
 9. Scheherazade Nikolai Rimsky-Korsakov
III: The Young Prince and the Young Princess
 10. Arabian Dance from Peer Gynt Suite No. 2 Edvard Grieg
 11. In a Persian Market Albert W. Ketèlbey
 12. Highlights from Wicked Stephen Schwartz
Arr. Ted Ricketts

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Entrance of the Sirdar

Mikhail Ippolitov-Ivanov (1859 - 1935)

This is the most famous piece from the *Caucasian Sketches No. 1*, an orchestral suite written in 1894. The Sirdar is a Persian military commander or dignitary. Ivanov was a student of Rimsky-Korsakov and went on to direct the orchestra of Tbilisi. While in Georgia, Ivanov studied folk music and some of those melodies and rhythms can be heard in this piece tonight.

Theme from Lawrence of Arabia

Maurice Jarre (1924 – 2009)

The stunning Main Theme from one of the greatest movies of all time. This is *oldmoviemusic's* description, and it refers aptly to the expressive skill in the composition we play this evening. The composer was Maurice-Alexis Jarre, who discovered music in his late teens and decided to make a career in it. He studied percussion, composition and harmony at the Conservatoire de Paris, becoming one of the most sought-after composers in the movie industry with his grand, sweeping themes. Jarre's theme for *Lawrence* appears to capture the rhythm of a camel's stride, and also a feeling of vastness – that of the desert, of the unknown, and of the human condition - this one, which drives an apparently unusual army officer undertaking dangerous missions for British Intelligence inside enemy territory.

The film *Lawrence of Arabia* in 1962 was directed by David Lean. The cast included Peter O'Toole, Anthony Quinn, Omar Sharif, Alec Guinness, Anthony Quayle and Jack Hawkins.

Selection: Madame Butterfly

Giacomo Puccini (1858 – 1924)

Founded on the story by J. L. Long and the drama by David Belasco, Puccini's evocative score follows the tragic tale of a geisha girl Cio-Cio-San (Cio-Cio is the Japanese word for Butterfly) and is one of opera's most enduring tales of unrequited love. This evening we will be playing a selection from the opera. Listen out for the hauntingly beautiful *Humming Chorus* from Act II which describes the vigil of Cio-Cio-San as she desperately awaits the return of Lieutenant Pinkerton with a chorus of ethereal beauty that makes the drama of Act III, when Cio-Cio-San's illusions are destroyed forever, all the more poignant.

The Nutcracker Suite

Peter Ilyich Tchaikovsky (1901 – 1988)

Chinese and Arabian Dances

The *Nutcracker Suite* was performed in March 1892, actually preceding the first performance of the *Nutcracker* ballet itself, which was in December 1892. Tchaikovsky selected eight of the numbers from the ballet, six of which were *Danses Caractéristiques*, including the Sugar Plum Fairy, the Russian dance, the Arabian Dance and the Chinese Dance.

The Suite is very popular as a concert piece and was featured in Disney's *Fantasia*. The composer conducted the Suite in Brussels in January 1893, and Henry Wood conducted it at the Queen's Hall in 1896.

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On the Steppes of Central Asia

Alexander Borodin (1833 – 1887)

Composed in 1880, Borodin's symphonic poem is dedicated to the Hungarian composer Franz Liszt. The work depicts an interaction between Russians and Asians on the Steppe lands of the Caucasus. Borodin writes: *In the silence of the Steppes is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers and continues safely on its way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance.*

Harry Potter Waltz

Patrick Doyle (b 1953) and John Williams (b 1932)

The hugely successful children's book series authored by J.K. Rowling was immortalised by the combination of their film adaptations and epic musical scores starting in 2001 with *Harry Potter and the Philosopher's Stone* (or *Sorcerer's Stone* in the US). At the time of the first film release the book series was still being written and was only completed in 2007 with *The Deathly Hallows*.

The stories follow the wildly varied and imaginative adventures of the three main protagonists, Harry Potter, Hermione Granger, and Ron Weasley. Therefore it is only to be expected that the musical journey should follow in the same fashion! The Pelly will perform the *Potter Waltz* as seen in the *Goblet of Fire* film during the Yule Ball.

Selection: The King and I

Richard Rodgers (1902 – 1979)

The King and I is the fifth musical written by the highly successful team of composer Richard Rodgers and dramatist Oscar Hammerstein II. It is based on Margaret Landon's novel *Anna and the King of Siam* which itself is derived from the memoirs of Anna Leonowens, governess to the children of King Mongkut of Siam in the early 1860s.

The selection we are playing includes *I Whistle a Happy Tune*, *Hello Young Lovers*, *The March of the Siamese Children*, *I Have Dreamed*, *Getting to Know You*, *We Kiss in a Shadow* and *Shall We Dance*.

Selection: Aladdin

Alan Menken (b 1949)

This popular, seemingly Middle Eastern, folk tale has been told and retold in many different styles over the years. In fact, in the earliest versions of the story Aladdin was a Chinese boy.

Here we perform the well-known and loved music from the 1992 Disney score, including excerpts from *The Cave of Treasure*, *Prince Ali*, *A Whole New World*, and *Arabian Nights*.

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Scheherazade

Nikolai Rimsky-Korsakov (1844 – 1908)

III: The Young Prince and the Young Princess

Scheherazade is a symphonic suite composed by Nikolai Rimsky-Korsakov in 1888. It is based on *One Thousand and One Nights*, which is a collection of Middle Eastern folk tales, often known in English as the *Arabian Nights*. The work consists of four movements, of which we are playing the third, entitled *The Young Prince and The Young Princess*.

Arabian Dance from Peer Gynt Suite No. 2

Edvard Grieg (1843 – 1907)

The *Peer Gynt Suite Op. 23* is incidental music to Ibsen's 1867 play, and the music premiered along with the play in February 1876 in Oslo. As with *Nutcracker*, the composer here made two extracts (Suites) from the full score and this one includes the *Arabian Dance*. The character Peer Gynt travels around the world and the different instruments reflect the countries themselves. Most of the dances are in minor keys but the *Arabian Dance* is in fact in C major.

In a Persian Market

Albert W. Ketèlbey (1875 – 1959)

Ketèlbey first worked as musical director of the Vaudeville Theatre before carving a successful career composing for silent films, light orchestra and as an arranger. In the 1920s he was Britain's first millionaire composer. The piece we play tonight evokes sounds of the camel drivers, cries of the beggars, the entry of a beautiful princess who watches the snake charmers, jugglers... the orchestra players are instructed to sing at two points, representing the beggars crying *baksheesh*, which is the Persian word for charitable giving or alms.

Highlights from Wicked

Stephen Schwartz (b 1948)

Wicked is a Broadway musical with music and lyrics by Stephen Schwartz and book by Winnie Holzman. The film is based on *Wicked: the Life and times of the Wicked Witch of the West* by Gregory Maguire (1995). Its premiere was in May 2003 in San Francisco. Known as the untold story of the witches of Oz, it is a retelling of the classic novel of 1900 and film *The Wizard of Oz* (1939). The original production of *Wicked* was premiered on Broadway at the Gershwin Theatre in October 2003.

In July 2017 *Wicked* surpassed *The Phantom of the Opera* as Broadway's second-highest grossing musical, trailing only *The Lion King*.

We are drawn into the sentiments expressed in the titles of the pieces by listening to the music for *No One Mourns the Wicked*, *The Wizard and I*, *Dancing Through Life*, *Popular* and *Defying Gravity*.

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Forthcoming Concerts

All these concerts take place at The Church on the Heath, Elvetham Heath, Fleet, except the Christmas Concert and the 25th April Concert (see below)

19th October 2019 – Heroes and Villains – 7.30pm

Pirates of the Caribbean ~ Indiana Jones ~ James Bond
Mission Impossible ~ Danse Macabre ~ Band of Brothers
The Magnificent 7 ~ Baba Yaga ~ Star Wars ~ Psycho

15th December 2019 – Family Christmas Matinée Concert at Salesian College, Farnborough – 4.00pm

The Snowman ~ Big-screen film showing, accompanied by the Orchestra
Christmas Favourites

Special Ticket Prices: Adults £8, Children under 16 £6

Please note: this concert is not included under the Patrons scheme

15th February 2020 – Valentine's Concert – 7.30pm

25th April 2020 – Animal Magic – 7.30pm

St Andrew's Garrison Church, Aldershot, GU11 2BY

Tickets are normally priced as follows:

	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, Maureen Lomas and Rolly Trice
- All those who donated raffle prizes
- Wellington Country Park, for donating a family ticket for the raffle
- Our Patrons and Friends
- The Refreshments team at The Church on the Heath
- Members of the Second Violin section for contributing programme notes on the music being played
- Barbara Sykes for designing concert flyers and programme front covers
- Our Leader Vanessa Russell
- 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.

Vanessa Russell – Leader

Vanessa 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 Russell
Jinny Gribble
Ann Highley
Lynne Thomson
David White
Penny Cantwell
Kim Pharo

2nd Violins

Lesley Lemon
Sue Gillis
Carole Kaldor
Lee Mackie
Graeme Miller
Paul Richards
Jane Hunter
Michael McConnell
Elena Tonkova

Violas

Tony Smith
Pippa Cuckson
Judy Dudley
Tracey Milne

Cellos

Lynda Trice
Martin Heath
Sarah Higgs
Margaret Houston
Clive Jackson

Double Basses

Lorraine Collins
Stephen Davis
Sally Swift

Flutes/Piccolo

Barbara Sykes
Hayley Shlackman
Janette Jolly

Oboes/Cor

Anglais
Barry Collisson
Jane Cleaver

**Clarinets/Bass
Clarinet**

Helen Lister
Andrew Norris

Bassoons

Paula Burton
Martin Cocks

French Horns

Peter Kaldor
Roger Doulton
Tim Jones

Trumpets

Caroline Jones
Avelia Moisey

Trombones/Bass

Trombone

Frances Jones
Denise Dodge
Clive Fortune

Tuba

Daniel Barnes

Percussion

Graham Bartholomew
Chris King
Dave Lambert

Piano

Linda Tan

Harp

Tamsin Gaskill

The Pelly Concert Orchestra Committee

Chairman – Karen Carter
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Secretary – Lynda Trice (Cello)
Treasurer – Clive Jackson (Cello)
Member – Judy Dudley

Personnel – Barry Collisson (Oboe)
Patrons Secretary – Sue Gillis (Violin)
Assistant Librarian – Paula Burton (Bassoon)
Leader – Vanessa Russell
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

Mr M Dudley

Mrs A Gregory

Mr Jeremy Gribble

Mr John Gribble

Mrs T Hyde

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Mrs B Kegel - **Life Member**

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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 A Sykes

Mr M and Mrs Vlietstra

Miss S Wood

Mr B and Mrs Young

Friends:

Mr T Jones

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