

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### **Welcome to the Pelly Concert Orchestra**

### ♥ VALENTINE'S CONCERT ♥

In October 2019 we took up the challenge of confronting the Heroes and Villains of folklore, film and theatre. We then celebrated the Festive Season with a Christmas Family Concert and a Pelly first – a performance of Howard Blake's brilliant score of Raymond Briggs' 'The Snowman' with the animated film.

Perhaps things will calm down a little now as we bring you music inspired by 'Valentine's Day'. This is a day that has its roots in folklore, pagan tradition and religious custom. It is believed that there were several 'St. Valentines'. Perhaps it was Valentine of Rome, a priest, who was said to have written a farewell note to his jailer's daughter on the day of his execution – on February 15th - who started it all off. He signed the note 'From your Valentine'.

Geoffrey Chaucer mentions Valentine's Day in his poetry as being a day linked to romance in the fourteenth century. From the eighteenth century to the present day it has been customary to send flowers, chocolates and gifts to a loved one. The Valentine card itself started life in the nineteenth century as a handmade love note, and it was this that developed into the mass-produced item we are familiar with today.



So, with romantic love in mind, we have devised a programme of truly delicious music. I'm sure you will hear some of your concert favourites. Here is a small challenge: we shall be playing three items related to Shakespeare's tragic love story 'Romeo and Juliet': two of them are obvious from their titles, but which is the third one?

I very much hope that you will enjoy listening to our musical selection as much as we have enjoyed preparing it for you!

*Judy*

*Valentine's Concert – 15<sup>th</sup> February 2020*

**TONIGHT'S PROGRAMME**

1. Wedding March Felix Mendelssohn
  
2. The Bartered Bride Suite – Part I Bedřich Smetana
  
3. Theme from Love Story Francis Lai  
*Arr. John Avery*
  
4. “Tonight” from West Side Story Leonard Bernstein  
*Arr. Anthony F. Fones*
  
5. Salut d’Amour Edward Elgar
  
6. Lara’s Theme Maurice Jarre  
*Arr. George Pollen*
  
7. Romeo and Juliet Pyotr Ilyich Tchaikovsky

**Interval**

8. Overture – The Marriage of Figaro Wolfgang Amadeus Mozart  
*Arr. Aubrey Winter*
  
9. Invitation to the Dance Carl Maria von Weber  
*Orch. Hector Berlioz*
  
10. Theme to Romeo and Juliet Nino Rota  
*Arr. George Pollen*
  
11. Romance Gerald Finzi
  
12. Superman - Love Theme John Williams  
*Arr. George Pollen*
  
13. The Best of the Beatles Various Composers  
*Arr. Calvin Custer*

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### **Wedding March**

**Felix Mendelssohn (1809 - 1847)**

The full orchestral version of Felix Mendelssohn's *Wedding March* is somewhat longer than the extract popularly used for the arrival of the bride at weddings. It is part of a suite written in 1842 as incidental music to *A Midsummer Night's Dream*. The march became popular at weddings after Queen Victoria - for whom Mendelssohn often performed on visits to Britain - chose it for the wedding of her daughter, also Victoria, to a Prussian prince in 1858.

### **The Bartered Bride Suite – Part I**

**Bedřich Smetana (1824 – 1884)**

The Bartered Bride is a comic opera with realistic characters, set in a country village. It tells the story of how true love prevails over the combined efforts of ambitious parents and a scheming marriage broker. Unusually, the overture was composed before almost any of the other music had been written. The overture begins with full orchestral thrust, out of which a scherzo-esque figure accumulates in the strings. The winds soon burst in with the rhythmic drive of Bohemian folk dances, and the two themes interact and develop until it races to a brilliant conclusion.

### **Theme from Love Story**

**Francis Lai (1932 - 2018)**

*Love Story* is a 1970 American romantic drama film written by Erich Segal, who was also the author of the best-selling novel of the same name. The film starred Ali MacGraw and Ryan O'Neal, alongside John Marley, Ray Milland, and Tommy Lee Jones in his film debut in a minor role.

A tragedy, the film is considered one of the most romantic by the American Film Institute (no. 9 on its list) and it is one of the highest-grossing films of all time. It was followed by a sequel, *Oliver's Story* (1978), starring O'Neal with Candice Bergen.

The song *Where Do I Begin?* was first introduced as an instrumental theme in the film, after the film's distributor, Paramount Pictures, rejected the first set of lyrics that were written. Andy Williams eventually recorded the new lyrics and took the song into the charts.

### **“Tonight” from West Side Story**

**Leonard Bernstein (1918 - 1990)**

Leonard Bernstein's 1957 hit musical *West Side Story* brought *Romeo and Juliet* up to date, replacing Verona with the Upper West Side haunts of New York City's street gangs. When the forbidden lovers, Tony and Maria, duet in *Tonight*, a fire escape stands in for Shakespeare's balcony. When *West Side Story* was first unveiled, critics said Bernstein's melodic tricks, such as extensive use of the augmented fourth interval - were too difficult to sing. There is no such problem in the many orchestral arrangements of this timeless classic.

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### **Salut d'Amour**

**Edward Elgar (1857-1934)**

In the summer of 1888 Edward Elgar and Alice Roberts were destined to be married. Edward decided on a holiday with his friend Dr Charles Buck of Settle, Yorkshire. When Edward left Worcester, Alice presented him with a poem she had written entitled *Love's Grace*. While on holiday in Settle, Edward reciprocated by writing a short piece of music for her, which he called *Liebesgrüß* (Love's Greeting). The work was dedicated to "Carice", a contraction of his future wife's forenames, Caroline Alice, which they subsequently christened their daughter. On his return, Elgar presented his work to Alice and proposed to her. They married the following year in London.

At the end of 1888 Edward submitted three arrangements of the work – for solo piano, violin and piano, and an orchestral arrangement – to the music publishing firm of Schott, who agreed to buy the work. The fact that the work established itself so forcefully in a fiercely competitive field says much for its charm and quality, and it was Elgar's first published work.

### **Lara's Theme**

**Maurice Jarre (1924 - 2009)**

While working on the soundtrack for *Doctor Zhivago*, Maurice Jarre was asked by director David Lean to come up with a theme for the character of Lara, played by Julie Christie. Initially Lean had wanted to use a well-known Russian song but could not locate the rights to it, and so he delegated responsibility to Jarre. After several unsuccessful attempts at writing it, Lean suggested to Jarre that he go to the mountains with his girlfriend and write a piece of music for her. Jarre says that the resultant piece was *Lara's Theme*, and Lean liked it well enough to use it in numerous tracks for the film. It has been suggested that one of the main reasons the theme is featured so frequently is that Lean had hired an impromptu balalaika orchestra from several Russian Orthodox Churches in Los Angeles; the musicians could only learn 16 bars of music at a time, and could not read written music. The Pelly, however, has not hired a balalaika player tonight...

### **Romeo and Juliet**

**Pyotr Ilyich Tchaikovsky (1840 - 1893)**

In 1869 Tchaikovsky was a 28-year-old professor at the Moscow Conservatory. Having written his first symphony and an opera, he next composed a symphonic poem entitled *Fatum*. This work received only a lukewarm reception. Balakirev wrote a detailed letter to Tchaikovsky explaining the defects, but also giving some encouragement. Tchaikovsky went on to correspond with Balakirev and rework *Fatum* as a fantasy-overture based on Shakespeare's *Romeo and Juliet*.

The first performance of the first version of *Romeo and Juliet* in 1870 was not encouraging for the composer. Tchaikovsky said of the premiere:

"After the concert we dined.... No one said a single word to me about the overture the whole evening. And yet I yearned so for appreciation and kindness."

## *Valentine's Concert – 15<sup>th</sup> February 2020*

The initial failure of *Romeo and Juliet* induced Tchaikovsky to fully accept Balakirev's criticisms and rework the piece. It also forced Tchaikovsky to reach beyond his musical training and rewrite much of the music into the form we know today.

Although styled an 'Overture-Fantasy' by the composer, the overall design is a symphonic poem in sonata form with an introduction and an epilogue. The work is based on three main strands of the Shakespeare story: the first strand is the chorale-like introduction representing the saintly Friar Laurence, the second is the agitated theme of the warring Capulets and Montagues, and the third strand is the "love theme", passionate and yearning in character, but always with an undercurrent of anxiety.

### **Overture – The Marriage of Figaro**

**Wolfgang Amadeus Mozart (1756 – 1791)**

*The Marriage of Figaro* is a comic opera that was the first of three collaborations between Mozart and Lorenzo Da Ponte. It is set in Spain, in the castle of Count Almaviva. The Count's valet and former barber, Figaro, is to marry Susanna, the Countess's maid. However, the Count is planning to seduce Susanna, while the Countess is pursued by Cherubino, a young Page. The opera features a tangled web of comedy, romance, misadventure, and mistaken identity as the relationships and action unfold. The score came close to being destroyed. The story goes that the Holy Roman Emperor Joseph II was looking for an opera to be performed in the imperial court in Vienna. Mozart had achieved very little success in the Austrian capital at that point, and he threatened to burn *The Marriage of Figaro* if he was passed over. Fortunately, the emperor had enough musical taste to choose Mozart. The *Figaro* overture gives us a delectable foretaste of the mood of its opera: fleet, witty, and often acerbic in its humour.

### **Invitation to the Dance**

**Carl Maria von Weber (1786 - 1826)**

Weber dedicated *Invitation to the Dance* to his wife Caroline, and wrote it in 1819, while also writing his opera *Der Freischütz*. It was the first Concert Waltz to be written with the intention of it being listened to, as opposed to simply being a tune for dancers. The piece was popular with Franz Liszt and Chopin and many other pianists of the time.

In 1841 Hector Berlioz was asked to contribute to Weber's opera *Der Freischütz*, and he orchestrated the original piano score as a ballet, as was the fashion at the time, transposing it from Db major to D major, being more orchestrally manageable and in a brighter key. Although Berlioz's orchestration took on a life of its own, separate from the opera for which it was intended, Tchaikovsky described its use in *Der Freischütz* as "utterly incongruous, tasteless and silly". However, despite his opinion it remains a popular concert piece today.

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### **Theme to Romeo and Juliet**

**Nino Rota (1911 – 1979)**

Nino Rota wrote the music for Franco Zeffirelli's 1968 film of *Romeo and Juliet*, starring the young actors Leonard Whiting and Olivia Hussey. The score was described as "brilliant and moving" by Billboard. Contemporary feedback was also provided by John Mahoney from The Hollywood Reporter, who described the score as "one of the best and strongest components", noting that "a period ballad with lyric by Eugene Walter, *What Is a Youth?*, provides the perfect setting for the meeting of the two lovers at the Capulet party".

The Love Theme provides the background to the narrative of *Our Tune*, a long-standing feature on British radio hosted by Simon Bates.

### **Romance**

**Gerald Finzi (1901 – 1979)**

Among 20th century British composers, Gerald Finzi is admired for his quintessentially English pastoral sound. He was a keen countryman and noted apple-grower, saving several varieties such as Lord Lennox and Baxter's Pearmain from extinction. Finzi was best known for vocal works, but his chamber works have come back into vogue - notably this *Romance* in E flat. Richly scored, with violins, violas and cellos split into multiple parts, the piece has the rare knack of making something sound full of yearning, despite being written solely in a major key.

### **Superman - Love Theme**

**John Williams (b. 1932)**

The *Superman* theme consists of three main components: a fanfare, a march which featured in our Heroes and Villains concert last year, and the Love Theme which we are playing tonight.

The Love Theme is typical of Williams' film scoring. The solo oboe introduces the poignant theme, accompanied by glistening pianissimo trills and then rising pizzicati from the strings. The swirling and glittering orchestral development culminates in a full-blown statement of the theme, with stratospheric yearning strings, skittering flutes and ardent French horns. Following the theatrical climax, the music ultimately reaches a peaceful conclusion.

### **The Best of the Beatles**

**Various Composers, arr. Calvin Custer**

Beatles love songs and ballads forever stand the test of time. The quirky feature song of our short medley, *When I'm Sixty Four*, is one of the most covered of all time. Paul McCartney wrote the original at the age of 15, for early Liverpool gigs when The Beatles were known as The Quarrymen. He added the lyrics for his father's 64th birthday. It was the first item recorded for the landmark *Sergeant Pepper* album. John Lennon observed: "I would never even dream of writing a song like that."

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**Forthcoming Concerts**

*Please note that some concerts are at new venues!*

**25<sup>th</sup> April 2020 – Animal Magic – 7.30pm**

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

Cats Medley ~ Swan Lake ~ Dances with Wolves ~ Glow Worm Idylle  
Baby Elephant Walk ~ The Jungle Book

**18th July 2020 – Pelly Kaleidoscope of Colours – 7.30pm**

**The Church on the Heath, Elvetham Heath, Fleet**

Ladies in Lavender ~ On Banks of Green Willow ~ Pink Panther ~ Blue Tango  
Blackadder Theme ~ Love of Three Oranges ~ Joseph and the Amazing  
Technicolour Dreamcoat

**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, Rachel Haver, Jeanette Jones, Maureen Lomas, Linda Tan and Rolly Trice
- All those who donated raffle prizes
- Our Patrons and Friends
- The Refreshments team at The Church on the Heath
- Steve Barrett-White for AV and recording services
- Members of the First Violin and Viola sections 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

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### *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.

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### **1st Violins**

Vanessa Russell  
Jinny Gribble  
Ann Highley  
Lynne Thomson  
Adam Brown  
Penny Cantwell  
Leon Crampin  
Viv Taylor

### **2nd Violins**

Lesley Lemon  
John Beckett  
Sue Gillis  
Carole Kaldor  
Lee Mackie  
Paul Richards  
Jane Hunter  
Michael McConnell

### **Violas**

Judy Dudley  
Pippa Cuckson  
Tony Smith  
Tracey Milne  
Bob Perry

### **Cellos**

Lynda Trice  
Martin Heath  
Sarah Higgs  
Margaret Houston  
Clive Jackson

### **Double Basses**

Lorraine Collins  
Stephen Davis  
James Slade  
Sally Swift

### **Flutes/Piccolo**

Barbara Sykes  
Hayley Shlackman

### **Oboes/Cor**

#### **Anglais**

Barry Collisson  
Jane Cleaver

### **Clarinets/Bass**

#### **Clarinet**

Helen Lister  
Alice Overd

### **Bassoons**

Paula Burton  
Martin Cocks

### **French Horns**

Peter Kaldor  
Roger Doultton  
Tim Jones  
Nick Barrett

### **Trumpets**

Avelia Moisey  
Jen Boase

### **Trombones/Bass**

#### **Trombone**

Steven Kerry  
Denise Dodge  
Paul Dodge

### **Tuba**

Dave Moon

### **Percussion**

Chris King  
Dave Lambert  
Kim Sargeant

### **Piano**

Linda Tan

## **The Pelly Concert Orchestra Committee**

Chairman – Judy Dudley (Viola)  
Vice-Chair – Barbara Sykes (Flute)  
Secretary – Lynda Trice (Cello)  
Treasurer – Clive Jackson (Cello)  
Personnel – Barry Collisson (Oboe)

Patrons Secretary – Pippa Cuckson (Viola)  
Assistant Librarian – Paula Burton (Bassoon)  
Leader – Vanessa Russell  
Musical Director – Tom Horn

## *Valentine's Concert – 15<sup>th</sup> February 2020*

### **Friends and Patrons**

The orchestra is very grateful to its Patrons and Friends for their loyal support.

Mr J and Mrs Allan  
Mr C Braime (Honorary Patron)  
Mrs P Bryant  
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Mrs A Gregory  
Mr Jeremy Gribble  
Mr John Gribble  
Mrs T Hyde  
Mrs K Janes  
Mrs N Jeffries  
Mrs B Kegel (Life Member)  
Mrs G McCormack  
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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  
Mr T Jones (Friend)

Do you attend all Pelly concerts? Why not join our Patrons scheme? For a minimum donation of £55 per annum, benefits include a four-concert season ticket, reserved seat, a welcome reception at the start of the season, advance information and more. Please speak to Pippa Cuckson (viola section) or email [patrons@pellyorchestra.co.uk](mailto:patrons@pellyorchestra.co.uk) for more details.

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