



Sutton Symphony Orchestra

Conductor: Philip Aslangul
Leader: Annmarie McDade

Mendelssohn Ruy Blas Overture

Haydn Horn Concerto in D

Soloist: Ollie de Carteret

Tchaikovsky Symphony No 5

St Andrew's United Reformed Church
Northey Avenue, Cheam

Saturday 26th November 2016

7.30pm

In the presence of the Mayor and Mayoress
Councillor Richard Clifton and Mrs Gloria Clifton

www.suttonsymphonyorchestra.org
Telephone 01737 361774

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CONDUCTOR PHILIP ASLANGUL

Philip Aslangul graduated from the Guildhall School of music in 1990, where he studied cello, piano and conducting with Stefan Popov, Carola Grindea and Alan Hazeldine respectively.

He has pursued a varied career; as a cellist, he has given recitals around the country with the Burlington Duo and The Q Piano Trio, including a live radio broadcast in 1991. He has worked as a freelance cellist appearing as principal with orchestras including the National Pops Orchestra, The Camerata of London and The City Chamber Ensemble, and has played with other orchestras including the English Philharmonia.

As a pianist, Philip is in demand as a repetiteur and accompanist; he has worked with the award-winning ladies choir 'Impromptu' for the past 20 years including performances on BBC2 and Radio 3. He is a Jazz and Grades examiner for ABRSM for whom he is also a Music Medals Moderator, and has worked as a Mentor for The Open University.

Philip is actively involved in youth music and conducted Kingston Schools Orchestra and Kingston Young Strings between 1998 and 2004. He is currently conductor of SYSO, Sutton's Youth Orchestra, which performs regular concerts at St Andrew's, with a tour to the Music Festival in Lisbon and a concert at the Royal Festival Hall planned for 2017.

LEADER ANNMARIE MCDADE

Annmarie studied violin with Trevor Williams and Jonathan Carney and piano with Raymond Fischer at the Royal College of Music.

Annmarie had many years leading touring shows and in West End shows such as Annie get Your Gun, Aspects of Love, The Sound of Music, Oklahoma, The Producers and Company.

She spent nearly eight years in the West End production of Les Miserables (frequently leading) until 2004 and worked with the Royal Philharmonic Orchestra, English Northern Philharmonia, British Symphony Orchestra, Opera Della Luna, London Arts Orchestra (principal 2nd), Camerata of London (principal 2nd & guest leader), Pro Arte Orchestra (leader), London Philharmonic Youth Orchestra (principal 2nd & founder member) and many others.

Solo performances include Mozart A major and G major and Bruch G minor concertos, Beethoven's F major Romance, Bach's and Malcolm Arnold's Double Violin Concertos and Vivaldi's Four Seasons.

Annmarie teaches in schools and privately - all ages, all abilities! She was orchestral coach for Berkshire Young Musicians' Trust, Beauchamp House International Music and drama courses and ENCORE.

SOLOIST OLLIE DE CARTERET

Ollie began learning the horn aged seven with his local music service in South London. It was there where he got the chance to perform with various different ensembles including an orchestra, wind band and brass band.

Ollie has also performed as a soloist with the music service, playing Strauss' first Horn Concerto in his final year there.

In his last year of school, Ollie gained a place in the National Youth Orchestra of Great Britain, where he was exposed to lots of new, challenging repertoire including Mahler's Ninth Symphony, Bartok's Concerto for Orchestra and Elgar's First Symphony. During his time in the NYO, Ollie played in concert halls such as The Sage, The Royal Albert Hall (at the BBC Proms) and the Konzerthaus, Berlin.

Ollie now studies with Simon Rayner and Jeffrey Bryant as a scholar at the Royal College of Music, where he is generously supported by an Andy Woodburn Memorial Award and a Michael Quinn Award. Since starting at the RCM, Ollie has performed with the RCM Philharmonic, Symphony and Opera orchestras, performing repertoire such as Stravinsky's Firebird, Hansel and Gretel, and Tchaikovsky's Fourth Symphony. Ollie has also played in masterclasses for Fergus McWilliam and Stefan Dohr.



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OVERTURE TO RUY BLAS, OP. 95

FELIX MENDELSSOHN

In Victor Hugo's 1838 play 'Ruy Blas', a thinly veiled tract for political reform, a slave in seventeenth-century Spain who admires the queen is disguised as a nobleman by a scheming count and brought to court in order to humiliate him. Instead Blas wins over the populace and the queen and introduces popular reforms. He is "outed" and humiliated, and commits suicide after murdering his tormenter, dying in the queen's arms. Hugo sympathized in later life with "radicals" and promoted liberal reforms. Mendelssohn remained conservative in his politics as well as his music but was commissioned to write an overture to a play he despised.

The opening brass chorale may perhaps be a depiction of the court, whilst the remainder of the piece brings to mind the tempestuous and romantic aspects of the play. Mendelssohn's ending strays from Victor Hugo's version however, choosing a heroic finale rather than the hostile conclusion of the original.

HORN CONCERTO NO.1

JOSEPH HAYDN

When Haydn was engaged as vice kapellmeister to Prince Paul Anton Esterházy in 1761, he was put in charge of orchestral administration, among other things. One of his first players he hired was a horn player, Thaddaus Steinmüller, for whom he wrote this concerto in 1762.

Although Steinmüller apparently had a wide range, he seems to have been most comfortable in the horn's lyrical upper and middle registers, and that is where most of the solo writing in this concerto hovers.

The initial Allegro movement begins with a melody that ascends in firm steps over a pulsating accompaniment; this ascending figure works into every component of this subject, and can be detected in the more generic gestures of the subsidiary themes. All this is introduced by the orchestra, then taken up by the horn. In the development, interestingly enough, Haydn does send the horn down to its lower reaches a couple of times, but only for single, long-held notes. Otherwise, much of the soloist's work in this brief section involves sustaining notes and rounding them off with trills. Horn and orchestra run through all the themes in their expected sequence in the recapitulation; the soloist takes some sort of cadenza - Haydn didn't prepare one himself - between the end of the recap and the coda, which derives from the movement's secondary themes.

The stately Adagio proceeds at a measured pace, the melody flowing smoothly along in the strings before being appropriated by the horn. The strings have a go at the melody once more, whereupon the horn returns with a highly streamlined version, all sustained notes, over the same chord sequence. There's another cadenza opportunity, and, again, a coda based on the tail end of the movement's long main theme.

The concluding Allegro employs angular themes, small repeated gestures, trills, and percolating phrases for the soloist. All this goes through a rudimentary development section, then stops short for one last cadenza-this one usually a bit more brilliant and trill-laden than its predecessors.

INTERVAL

SYMPHONY NO.5, OP.64

PYTOR TCHAIKOVSKY

Tchaikovsky composed his fifth symphony between May and August 1888 and it was first performed in St Petersburg on the 6th November of that year with Tchaikovsky himself conducting. In an entry made in his notebook shortly before beginning the composition Tchaikovsky wrote that the subject of the symphony was "Providence". More specifically it is a journey from darkness and despair into light and triumph, accomplished partly by the musical character of the individual movements, and partly through a recurring "motto" theme, which appears in a different guise in each movement.

The symphony opens with the motto theme played quietly and mysteriously by the low woodwinds. The composer described this introduction as "a complete resignation before the inscrutable predestination of fate." After this slow introduction the first movement continues with a questing allegro based on thematic material strongly related to the motto theme. It expresses uncertainty and struggle through its shifting harmonies and cross rhythms. There is some respite with a calmer lyrical contrasting section, but it is short lived. The mood of uncertainty dominates to the end where the music fades away finishing with the eerie, sinister sound of the Bassoon playing its bottom note.

The second movement in contrast is highly introspective and filled with nostalgia and longing. The first theme is played at the outset by a solo horn in a moment of expressive beauty. A second theme lyrical theme is introduced by the oboe and developed into a huge lush orchestral climax whose lyrical flow is suddenly threateningly interrupted by the motto theme. The calm lyrical mood returns and develops again in a similar soulful manner but again the motto theme returns on the trombones to dispel the mood of nostalgia, and the movement, like the first, fades into nothing.

The third movement seems to breathe a new life into the work. It is in ternary form with a delightful waltz forming the first and last section, and a busy semi-quaver passage forming the middle section. In many ways the movement is strongly reminiscent of Tchaikovsky's ballet scores, filled with lively rhythmic ideas and beautiful orchestral touches. The motto theme returns right at the end this time like a fleeting memory.

The final movement brings the symphony to its triumphal conclusion. It starts with a long slow introduction, based on the motto theme, but in the major mode rather than the minor, and taking on a new character, tentative at first but slowly gaining in strength and grandeur.

A very fast and dramatic middle section follows, full of drive and energy with a character very similar to the battle scene in the Nutcracker. This gives way to the triumphal march which ends the work with the motto theme played boldly and loudly by the brass instruments.

The symphony was not an immediate success. After the Russian première one critic wrote: "The fifth is the weakest of Tchaikovsky's symphonies, but nevertheless it is a striking work, taking a prominent place not only among the composer's output but among Russian works in general." Four years later it received a decidedly cool reception in the United States. A reviewer for the Boston Evening Transcript wrote: "The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!" Shortly after a New York critic wrote: "In the Tchaikovsky Fifth Symphony ... one vainly sought for coherency and homogeneousness ... in the last movement, the composer's Kalmyk blood got the better of him, and slaughter, dire and bloody, swept across the storm-driven score." Even Tchaikovsky himself had doubts. After the second performance, he wrote, "I have come to the conclusion that it is a failure".

Eventually however the symphony became recognised for the masterpiece that it undoubtedly is. The theme of triumph over despair became very popular during the Second World War. A legendary performance was given in Leningrad during the siege on 20th October 1941 and broadcast live to London. Despite bombing and shelling all around them the orchestra continued playing defiantly to the end.

SUTTON SYMPHONY ORCHESTRA

We are grateful for the continuing financial support from the Humphrey Richardson Taylor Charitable Trust, our President, Patrons, and our loyal audience and donors. We would like to thank St Andrew's Church for the use of the Church buildings and refreshments service, and to Homefield Preparatory School for use of their premises for rehearsals.

Our next concert...

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Grieg Piano Concerto
Nielsen Symphony No 4**

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