



Sutton Symphony Orchestra

President Louis Rutland, Vice President Elizabeth Angel

Conductor: Philip Aslangul
Leader: Annmarie McDade

Khachaturian Suite No. 2 from Spartacus

Arutiunian Trumpet Concerto
Soloist Mikey Ahearn

Tchaikovsky Symphony No. 4

St Andrew's United Reformed Church
Northey Avenue, Cheam

Saturday 30th March 2019
7.30pm

In the presence of the Mayor and Mayoress of the London Borough of Sutton
Councillor Steve Cook and Mrs Pauline Cook

Please note that recording of this concert is strictly prohibited

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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 répétiteur 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 held in 2017.

LEADER ANNMARIE MCDADE

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

Annamarie 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.

Annamarie 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.

MIKEY AHEARN

A skilled jazz and classical musician, Mikey is an alumnus of the Sutton Music Service (SMS), having won the SMS Young Musician of the Year competition in 2015.

He is currently in his final undergraduate year of studying Music at Oxford University, at which he runs one of the university's two student big bands, 'The Donut Kings', who are in preparation for an upcoming Summer tour to Lyon and Bilbao.

Mikey also has extensive experience in classical repertoire, having played Vivaldi's *Double Trumpet Concerto* with SMS in 2013, Stravinsky's *Rite of Spring* with the RCM Junior Department Symphony Orchestra at Cadogan Hall in 2016, and Copland's 3rd Symphony with the Oxford University Orchestra in 2017, amongst others.



Following the completion of his studies, Mikey plans to apply for a masters in contemporary performance.

Next Concert

June 29th 2019 @ 7.30 pm at All Saints Church, Carshalton

Music from the Movies

Includes

John Williams (Jurassic Park,
Schindler's List, Harry Potter,
ET, Empire Strikes Back)
Klaus Badelt (Pirates of the Caribbean),
Monty Norman (James Bond)
Tchaikovsky 1812 Overture
and music from
Walton and Mahler

PROGRAMME

ARAM KHACHATURIAN

SUITE NO.2 FROM SPARTACUS

1. Adagio of Spartacus and Phrygia
2. Entrance of Merchants, Dance of a Roman Courtesan, General Dance
3. Entrance of Spartacus, Quarrel, Treachery by Harmodius
4. Dance of the Pirates

Khachaturian was born in Armenia in 1903 and worked all his life in the Soviet Union. His lively music pays homage to the ancient folk music of this often contested part of the world.

The ballet Spartacus is based on the uprising of the slaves in ancient Greece around 70 BC. Spartacus is a rebel slave who leads a revolt against his Roman captors, only to be betrayed.

This is one of three suites prepared by Khachaturian from the ballet. The lengthy opening Adagio features the famous theme, used in the TV Series "The Onedin Line", in which his lover mourns Spartacus' death. Energetic dances alternate with more sensual interludes featuring the clarinet, before the suite concludes with the frenetic Dance of the Pirates.

ALEXANDER ARUTIUNIAN

TRUMPET CONCERTO

Andante - Allegro energico - Meno mosso - Tempo I

Arutiunian was born in Erevan, Armenia, in 1920 and graduated from the Erevan Conservatory in 1941.

He studied composition with Litinsky in Moscow at the House of Armenian Culture, and then returned to Armenia as Music Director of the Royal Philharmonic Society.

In 1954, he was appointed music director of Armenian Philharmonic Orchestra. He was given a People's Artist of the USSR award in 1970.

The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutiunian's work. As a composer, he expresses his nationality by incorporating the flavour of ashughner (folk minstrel) improvisations. At the time the concerto was written, his compositional style was similar to Khachaturian's. However, in the 1960s he tended towards classical forms and clearer tonality.

Arutiunian's trumpet concerto was his sixth major composition. It was written in 1950 for the renowned trumpet player Timofei Dokschitzer. The concerto's introduction to the Western world is solely due to Dokschitzer; he emigrated to the United States and brought the concerto with him. It is an energetic powerhouse of Eastern European lyricism and harmonic textures.

INTERVAL

Andante Sostenuto – Moderato – Allegro vivo

Andantino in modo di canzona

Scherzo

Finale – Allegro con fuoco

When a former student from the Moscow Conservatory challenged Tchaikovsky about the “programme” for his fourth symphony, the composer responded, “Of course my symphony is programmatic, but this programme is such that it cannot be formulated in words. That would excite ridicule and appear comic ... In essence, my symphony is an imitation of Beethoven’s Fifth; i.e., I imitated not the musical ideas, but the fundamental concept.”

In December 1876, Tchaikovsky began an epistolary relationship with Mrs. Nadezhda von Meck, a wealthy widow and ardent fan of Tchaikovsky’s music. Mme. von Meck offered to become Tchaikovsky’s patron on the condition that they never meet in person; Tchaikovsky agreed. Soon after von Meck first wrote to Tchaikovsky, he began work on the Fourth Symphony. As he wrote, Tchaikovsky kept von Meck informed of his progress. He dedicated the Fourth Symphony “to my best friend,” which simultaneously paid tribute to von Meck and insured her privacy.

Six months later, Tchaikovsky encountered Antonina Ivanova Milyukova, a former Conservatory student obsessed with her one-time professor. She sent Tchaikovsky several impassioned letters, which alarmed the composer; eventually Milyukova threatened to kill herself if Tchaikovsky did not return her affection. This untenable situation, combined with Tchaikovsky’s tortured feelings about his sexual orientation and his desire to silence gossip about it, led to a hasty, ill-advised union.

Tchaikovsky fled from Milyukova a month after the wedding; their marriage officially ended after three months, although they were never divorced. Tchaikovsky subsequently suffered a nervous breakdown and three years passed before he was able to compose again.

Beginning with the Fourth Symphony, Tchaikovsky launched a musical exploration of the concept of Fate as an inescapable force. In a letter to Meck, Tchaikovsky explained, “The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly.”

The Fate motive blasts open the symphony with a mighty proclamation from the brasses and bassoons. “One’s whole life is just a perpetual traffic between the grimness of reality and one’s fleeting dreams of happiness,” Tchaikovsky wrote of this movement. This theme returns later in the movement and at the end of the fourth, a reminder of destiny’s inescapability.

The beauty of the solo oboe that begins the Andantino beckons, and the yearning countermelody of the strings surges with surprising energy before it subsides. In the Scherzo, Tchaikovsky departs from the heaviness of the previous movements with pizzicato strings. Tchaikovsky described this playful movement as a series of “capricious arabesques.”

Like the first movement, the Finale bursts forth with a blaze of sound. Marked Allegro con fuoco (with fire), the music races by in a raging inferno. Abruptly, Fate returns and the symphony concludes with barely controlled frenzy, accented by cymbal crashes.

SUTTON SYMPHONY ORCHESTRA

Fancy joining us? If you've enjoyed the concert and are interested in joining the orchestra, or know someone who might be, then please get in touch. We're a friendly bunch and are always keen to welcome new members, particularly in the string section. Just go to our website suttonsymphonyorchestra.org for details of how to contact us by email, twitter and facebook.

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 United Reformed Church for the use of the building for tonight's concert, Homefield Preparatory School for use of their premises for rehearsals, and Sutton Music Service for use of their music stands and percussion equipment.

Future dates for your diary: June 29th 2019 at All Saints Church, Carshalton and 23rd November 2019 at St Andrews United Reformed Church, Cheam.



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LIST OF PLAYERS

1ST VIOLINS

Anmarie McDade
Alice Ahearn
Paul Dickman
Liz Evans
Charlotte Dodwell
Stephen McDade
Marietta De Souza
Natalia Wierzbicka
Hazel Crossley
Joana Asavedo

2ND VIOLINS

Joanna Lee
Michael Boxall
Carol Disspain
Fiona Glasscock
Henrik Jensen
Peshawa Ballek
Sarah Hackett
Jane Stockton
Ella Aslangul

VIOLAS

Miriam Grant
Penny De Spirito
Sue White
Evelyn Newman
Pauline Dixon
Chris Brody

CELLOS

Niall Trainor
Marguerite Pocock
Lorraine Lenaghan
Alex Clark
Frances Burton
Claire Sturdy
Pip Todd

BASSES

Gaye Endler
Neil Dawson
Miles Briggs

PICCOLO

Alison Blackwell

FLUTES

Juliet Porter
Becky Dawson
Alison Blackwell

OBOES

Kathryn Gunn
Juliet Rowley

CLARINETS

David Cox
Laura Drane
Tom Aslangul

BASSOONS

David Silvera
Jamie O'Connor
Janet Martin

HORNS

Ollie de Cataret
Caroline Auty
Chris Pocock
Janice Barker

TRUMPETS

Rebecca Seaton
Mick Ahearn
Joe Matthews

TROMBONES

Roger Willey
Vince Freeman
Hannah Roberts

TUBA

Charlie Yuxiang Zhang

HARP

Gwenllyian Llyr

TIMPANI

Stephen Matthews

PERCUSSION

Sam Aslangul
Liam Roberts
Izzy Lyons

