



# Sutton Symphony Orchestra

President Louis Rutland, Vice President Elizabeth Angel

Conductor: Philip Aslangul

Leader: Annmarie McDade

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# Music from the Movies

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All Saints Church  
Carshalton

Saturday 29th June 2019  
7.30pm

In the presence of the London Borough of Sutton Mayor, Councillor Muhammad Sadiq,  
Mayoress Aasia Sadiq and Madam Deputy Mayor, Councillor Annie Moral

*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**

Annmarie grew up in Leeds where she was the leader of the City of Leeds Youth Orchestra. She was a member of the National Youth Orchestra and a founder member of the LPO Youth Orchestra. She then went on to study the violin and piano at the Royal College of Music, learning with Trevor Williams and Howard Davis.

Since graduating she has worked with many orchestras including the Royal Philharmonic Orchestra, Opera North, British Philharmonic Orchestra, London Arts Orchestra, Kentish Opera, Camerata of London and London Musical Theatre Orchestra, several in a principal role.

Annmarie spent 8 years in the orchestra of the London production of Les Misérables and has worked on other West End shows including The Producers, Company, Annie Get Your Gun and Yank. She also led touring productions of The Sound of Music and Oklahoma.

Annmarie has worked with a variety of artists such as Jose Carreras, Plácido Domingo, Jessye Norman and Andrea Bocelli.

As a soloist works performed include Mozart's A major and G major Concertos, Bruch's G minor Concerto, Beethoven's Romances, Vivaldi's Four Seasons and Bach's and Malcolm Arnold's double violin Concertos.

Annmarie lives in Carshalton and teaches both privately and for Sutton Music Service. She has been the leader of Sutton Symphony Orchestra since 2011.

## PROGRAMME

### SPITFIRE – PRELUDE AND FUGUE

WILLIAM WALTON

Dubbed “the head prefect of English music” by Benjamin Britten, Walton was widely regarded as the successor to Edward Elgar, having come to public attention with the success of his Crown Imperial march for the coronation of George VI. Upon the outbreak of war, the government exempted him from military service on the condition that he compose music for propaganda films. He eventually scored six films during the war—four in 1942 alone, and one of these was ‘First of the Few’.

Shortly after the film’s premiere, Walton excerpted parts of the score to create the Spitfire Prelude and Fugue for concert performance. The prelude plays over the opening credits and is in the grand tradition of English marches with which Walton showed such skill. The fugue is derived from a sequence showing the assembly of the first Spitfire, with interwoven lines and counterpoint musically describing the intricate interaction of the mechanical parts as they come together. After a lyrical violin solo portraying the exhaustion of the plane’s creator, the march and fugue unite to accompany the completed plane’s triumphant launch.

### HARRY POTTER SYMPHONIC SUITE

JOHN WILLIAMS, ARR. JERRY BRUBAKER

John Williams has composed a huge amount of film music, some of which you will hear tonight. Williams was brought in to score the film adaptations of J.K.Rowling’s hugely successful Harry Potter books. He actually only worked on the first three instalments. He was asked back to score *Harry Potter and the Deathly Hallows - Part 2* by director David Yates; however, Williams’s schedule and Yates’s schedule “did not align” -- Yates would have had to have provided Williams with a raw cut of *Deathly Hallows - Part 2* much sooner than was feasible if he were to compose the music for the film. Clearly, The Powers That Be secured the rights to the main *Harry Potter* theme, which would allow them permission for any subsequent composer to incorporate *Hedwig’s Theme* into future *Potter* scores as needed. Indeed, *Hedwig’s Theme* is heard in all eight *Potter* films in one incarnation or another.

This compilation features Hedwig’s Flight; Nimbus 2000; Hogwarts; Diagon Alley; Voldemort; Quidditch; Family Portrait and Leaving Hogwarts.

### ADAGIETTO

GUSTAV MAHLER

Mahler’s most well-known orchestral music is probably the Adagietto from the expansive Symphony no.5. It gained worldwide fame for its use in the film ‘Death in Venice’ 1971 and in innumerable other places. Simply put it is an intense love offering to Alma, written in

1902, just after they were married. He worshipped her, and it shows eloquently here, almost painfully so, especially given the troubles that rather plagued their relationship from start to finish. When they met, she was having an affair with her composition teacher, and when he died, she was having a rather semi-public and notorious affair with Walter Gropius whom she went on to marry. Mahler's anguished letters to her, annotated in his music, are painful, almost embarrassingly so.

*Tonight's performance is dedicated to the memory of Mia Trainer, the daughter of Niall Trainer, who was due to lead the SSO cello section tonight. She was born prematurely a couple of weeks ago but tragically only survived for a few days. This piece is one of Niall and his wife's favourites.*

## **MUSIC FROM GLADIATOR**

**HANS ZIMMER ARR JOHN WASSON**

Hans Zimmer was one of the pioneers of synth programming and using sampling techniques and samplers in the creation of film scores. He is known for his hybrid sound, combining live orchestra and other instruments with samplers and synthesizers, which he has been developing throughout his career and contributed to his worldwide success.

Zimmer made a conscious choice of creating a sound for Gladiator which would transfer the viewer of the film to the Roman times. Not only is there extensive use of the gamshorn, a German medieval instrument, the ancient Armenian instrument Duduk and a very rare dulcimer-like hammered string instrument called Yang Ching, but also eternal vocals and a combination of solo cello, trumpet, orchestra, ethnic Arabic percussions, synth percussions and synth apreggiators, pads and stabs. Zimmer achieved in creating a very fresh sound that evokes the past, yet is very modern and emotional.

'Barbarian Horde', 'The Battle' and 'Earth' are the three main themes in this compilation.

## **THEME FROM ET**

**JOHN WILLIAMS, ARR. JAMES PLOYHAR**

*The Extra-Terrestrial* is the tear-jerking story of the special friendship that develops between Elliott, a lonely young boy and a wise, kind visitor from another planet who becomes lost on Earth. As Elliott attempts to help his extra-terrestrial chum contact his home planet so that he might be rescued, they must hide from scientists and government agents determined to get their hands on the friendly little alien... resulting in an adventure greater than anything either of them could have imagined.

John Williams's close relationship with Steven Spielberg and the director's own meteoric career meant that he was the composer for many major films of this period, including Close Encounters of the Third Kind, Superman and E.T. for which he won his 4<sup>th</sup> Oscar. You may be interested to know that E.T.'s face was modelled after the poet Carl Sandburg, a pug, and Albert Einstein.

## PIRATES OF THE CARIBBEAN

KLAUS BADELT, ARR. TED RICKETTS

Zimmer however ended up collaborating with Badelt to write most of the score's primary themes. Zimmer said he wrote most of the tunes in the space of one night, and then recorded them in an all-synthesized demo credited to him. Since the schedule was very tight and the music was needed for the film in three weeks, seven other composers — Ramin Djawadi, James Dooley, Nick Glennie-Smith, Steve Jablonsky, Blake Neely, James McKee Smith, and Geoff Zanelli — were called upon to help orchestrate the music and write additional cues.

This medley includes 'Fog Bound', 'The Medallion Calls', 'To the Pirate's Cave', 'The Black Beard', 'One Last Shot', and 'He's a Pirate'.

## INTERVAL

## EMPIRE STRIKES BACK

JOHN WILLIAMS ARR JOHN WHITNEY

The score from *The Empire Strikes Back*, the second in the original trilogy of movies, composed by John Williams, was recorded in eighteen sessions at Anvil Studios over three days in December 1979 and a further six days in January 1980 with Williams conducting the London Symphony Orchestra. Between *Star Wars* and *The Empire Strikes Back*, Williams had also worked with the London Symphony Orchestra for the scores to the films *The Fury*, *Superman* and *Dracula*.

This medley features the 'Main Theme', 'May the Force be with you', 'Han Solo and the Princess', 'Yoda's Theme' and 'The Imperial March'.

## HIGHLIGHTS FROM 'JURASSIC PARK'

JOHN WILLIAMS ARR CALVIN CUSTER

Williams began writing the *Jurassic Park* score at the end of February 1993, and it was recorded a month later; but because Williams sustained a back injury during the scoring sessions, several cues were conducted by Artie Kane. Williams described it as, "a rugged, noisy effort - a massive job of symphonic cartooning." He also said that, while trying to, "match the rhythmic gyrations of the dinosaurs," he ended up creating, "these kind of funny ballets". As with another Spielberg film he scored, *Close Encounters of the Third Kind*, Williams felt he needed to write, "pieces that would convey a sense of 'awe' and fascination," given that the movie dealt with the, "overwhelming happiness and excitement," that would emerge from seeing live dinosaurs. In turn, more suspenseful scenes, such as the *Tyrannosaurus rex* attack, earned frightening themes.

## THEME FROM SCHINDLER'S LIST

JOHN WILLIAMS, ARR. ROBERT LONGFIELD

*Schindler's List* is a 1993 American epic historical period drama film directed and co-produced by Steven Spielberg and written by Steven Zaillian. It is based on the novel *Schindler's Ark* by Australian novelist Thomas Keneally. The film follows Oskar Schindler, a Sudeten German businessman, who saved the lives of more than a thousand mostly Polish-Jewish refugees from the Holocaust by employing them in his factories during World War II. It stars Liam Neeson as Schindler, Ralph Fiennes as SS officer Amon Göth, and Ben Kingsley as Schindler's Jewish accountant Itzhak Stern.

Williams was amazed by the film, and felt it would be too challenging to compose a soundtrack. He said to Spielberg, "You need a better composer than I am for this film." Spielberg responded, "I know. But they're all dead!"

The renowned violin solo was performed on the Soundtrack by renowned violinist Itzhak Perlman, and tonight is played by SSO leader, Annmarie McDade.

## THEMES FROM 007

MONTY NORMAN ARR CALVIN CUSTER

The *James Bond* film series have featured numerous musical compositions since its inception in 1962, many of which are now considered classic pieces of British film music. The best known of these pieces is the ubiquitous "James Bond Theme" which starts this medley. Other instrumentals, such as Shirley Bassey's "Goldfinger", Paul McCartney's "Live and Let Die", Carly Simon's "Nobody Does It Better", Sheena Easton's "For Your Eyes Only" and Duran Duran's "A View to a Kill" have also become identified with the series.

## 1812 FESTIVAL OVERTURE

TCHAIKOVSKY

It is, on the face of it, a little surprising that one of the most popular of all composers for the orchestra should be the tortured figure of Peter Illyich Tchaikovsky. The features of his character and career are well documented: his extreme sensitivity verging on morbidity; his homosexuality which he repressed so strongly; his disastrous marriage which lasted only 9 weeks, after which he tried to drown himself; his intimate correspondence with the widowed Nadejda von Meck, whom he never met, and her financial support to him; and his death from cholera during an epidemic in St.Petersburg, from drinking unboiled water - an act so rash it has sometimes been called suicidal. But more important than his life is his music which, with its combination of the passionate and bombastic, the sublime and the banal, goes straight to the heart of the human condition.

The "Festival Overture : The Year 1812" celebrates the defeat of Napoleon and the French Army in the winter campaign of 1812. It is the same chapter of history as that graphically chronicled by Leo Tolstoy in "War and Peace", which culminated in the Battle of Borodino, the Russian evacuation and burning of Moscow, and the consequential French retreat westwards in the depths of winter, which resulted in the loss of some 90% of Napoleon's army.

After a solemn introduction on the lower strings, the music gradually gains in animation, until after a climax a quiet section ensues. But this does not last, and a fast fugal passage builds up to a large climax, incorporating both Russian and French national anthems, with the Marsellaise prominent on the trumpets. This again gives way to calmer and more serene music. The same pattern is repeated a second time, until a huge descending scale passage, getting gradually slower as it gets lower, leads into the final peroration, in which the bells of celebration and victory salutes of cannon play full part.

The music has featured in a multitude of American films including in 1971, Woody Allen's "Bananas," as a soundtrack to a fantasy love scene. And in 1974, the Boston Pops added cannons, church bells and fireworks to draw crowds to their Independence Day concert. It was such a success, that the Pops made the "1812 Overture" a Fourth of July staple. Other orchestras followed suit, and it has somewhat bizarrely become a patriotic Independence Day favourite in the United States.



## 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](http://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 express our gratitude to **Homefield Preparatory School, Sutton** for its generous provision of rehearsal space, and **All Saints Church, Carshalton** for the use of the building for tonight's concert, and **Sutton Music Service** for use of their music stands and percussion equipment.

## FUTURE CONCERTS

Future dates for your diary: 23<sup>rd</sup> November 2019 and 28th March 2020 at St Andrews United Reformed Church, Cheam.

## LIST OF PLAYERS

### 1<sup>ST</sup> VIOLINS

Annmarie McDade  
Alice Ahearn  
Paul Dickman  
Liz Evans  
Chris Rutland  
Hazel Crossley  
Matthew Norris  
Natalia Wierzbicka

### 2<sup>ND</sup> VIOLINS

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

### VIOLAS

Chris Brody  
Penny De Spirito  
Sue White  
Evelyn Newman  
Vivian French

### CELLOS

Ann Lines  
Marguerite Pocock  
Lorraine Lenaghan  
Alex Clark  
Frances Burton  
Pip Todd

### BASSES

Gaye Endler  
Andrian Warwick  
Miles Briggs

### PICCOLO

Becky Dawson

### FLUTES

Alison Blackwell  
Juliet Porter  
Becky Dawson

### OBOES

Kathryn Gunn  
Juliet Rowley

### CLARINETS

David Cox  
Laura Drane

### 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  
Sam Rees

### TROMBONES

Roger Willey  
Jo Holden  
Hannah Roberts

### TUBA

Charlie Yuxiang Zhang

### TIMPANI

Helen Burgess

### PERCUSSION

Gareth Roberts  
Izzy Lyons  
Liam Roberts  
Sam Aslangul

### KEYBOARD

Harry Ashworth



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