



Sutton Symphony Orchestra

Conductor: Philip Aslangul
Leader: Annmarie McDade

Bernstein Candide Overture
Copland Four Dance Episodes from Rodeo
Gershwin Rhapsody in Blue

Soloist Mariko Brown

Bernstein West Side Story Symphonic Dances

All Saints Church
Carshalton

Saturday 30th June 2018 : 7.30pm

In the presence of the Deputy Mayor and Deputy Mayoress of the London Borough of
Sutton Councillor Chris Williams and Mrs. Marion Williams

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.

MARIKO BROWN

Mariko Brown began her piano studies at the age of six with Martyn Dyke whilst at Park Hill school, Croydon. She soon began performing with him regularly including at the Fairfield Halls, as well as for outreach community projects.

She made her first concerto appearance at the age of nine under Dr. Ruth Gipps, subsequently going on to study with Joan Havill at the Guildhall School Junior Department where she won the prestigious Lutine Prize. This led to concerto appearances at the Barbican Hall and St. Giles Cripplegate as part of the City of London Festival.

During this time she also took up composition with Gary Carpenter, receiving a prize for her Oboe Sonata. She was awarded the Principal's Prize on graduation from the Junior department and went on to continue her studies at the Senior Department, with both teachers and also Simon Bainbridge, graduating in 2000. Her Piano Sonata was commissioned and premiered by Helen Reid in 2004 at Bridgewater Hall, Manchester.

She has a highly regarded piano duo with Julian Jacobson, and for the duo her composition, "Travels through a mist of Chinese Mountains", was praised both in International Piano Magazine and The Telegraph following their performance in St. John's, Smith Square. The inspiration for the piece came from a painting by the Croydon based artist, Haruko Posford.

Mariko has enjoyed a varied musical life, and as a dedicated teacher she has taught in a number of schools, including the Junior Guildhall. She currently teaches at the Yehudi Menuhin School as well as privately.

Recent concerto appearances include the Grieg piano concerto in 2016 and 2017 with the Amati Orchestra and LRO; she looks forward to her Rhapsody in Blue debut with the Sutton Symphony Orchestra tonight.

Future engagements with her duo include the Stow Festival in October and a return to the Purcell Room, Southbank, in March 2019. They have recently released a CD under the SOMM label and have been delighted by the reviews :

"This is a magnificent record. Anyone who might feel inclined to investigate music for two pianos or piano duet cannot do better than to hear the quite outstanding performances of the relatively wide variety of music such as this CD contains an urgent necessity for any music-lover who takes their interest in the art seriously.... This is a most intelligently planned disc..."

Robert Matthew-Walker Fanfare USA

More information about the duo can be found on their website marikojulianpianoduo.com.

PROGRAMME

BERNSTEIN

CANDIDE OVERTURE

As *Fidelio* was for Beethoven, *Candide* proved to be Leonard Bernstein's problem child. He tinkered with this comic operetta until the end of his life, long after the first production opened in 1956.

It all began when the playwright Lillian Hellman suggested a theatrical adaptation of the novella written in 1759 by François-Marie Arouet (otherwise known as the great Enlightenment thinker and writer Voltaire). Hellman initially wanted to rework this satire of authority and gullible optimism into a stage play featuring incidental music by Bernstein. But when the composer signed on, the project quickly ballooned into something rather more ambitious. The result was an eclectic concoction with one foot in the opera house and the other on Broadway.

The first production earned critical raves, but *Candide* challenged too many Broadway conventions to be a box office success. Bernstein and an ever-changing team of collaborators continued to reshuffle and rethink the score. It pirouettes adroitly from one style to another, riffing on classical and operatic clichés - and mirroring the dizzily picaresque pace of Voltaire's narrative.

Bernstein conducted the New York Philharmonic in the first concert performance of the Overture to *Candide*. The piece opens with a brassy fanfare, a sort of musical motto which recurs throughout the musical. The principal themes of the Overture are drawn from a battle scene and the lyrical duet "Oh Happy We." The end of the Overture incorporates the end of the song "Glitter and Be Gay."

COPLAND

FOUR DANCE EPISODES FROM RODEO

The youngest of five children born to Russian immigrants, Aaron Copland was ironically the only one not provided a musical education. At 21 he became the renowned French composer Nadia Boulanger's first American student. His extremely astringent early works prompted Walter Damrosch's protest, "If he can write like that at 23, in five years he'll be ready to commit murder". Jazz elements were invoked to subdue Boulanger's European influence before, in the Thirties, he developed a more austere style. However, unlike many modern composers, seeing a widening gulf between composers and their public, he wisely cultivated a contrasting "popular" vein, though carefully rationed in case he became renowned as a populist.

The ballet *Rodeo*, commissioned by the Ballet Russe de Monte Carlo in 1942, features a honky-tonk piano, though unfortunately the Suite does not! The theme is simple - how a woman can capture a suitable man. The Saturday afternoon rodeo in the American Southwest is a tradition where cowhands show off the skills of their trade, unwittingly providing a showcase of prospective mates for unattached females.

Copland laces his virile *Buckaroo Holiday* with lots of vicious syncopations and whiplash percussion, reflecting a rodeo's violent thrills and spills.

Copland's famed evocations of the wide-open expanses of the Great American Outdoors surface in the wide-open chords of the delectable *Corral Nocturne* which sighs nostalgically, one foot resting on the bottom bar of the corral fence, and a girl on its arm.

Boisterous tuning up prefaces a *Saturday Night Waltz*, a world away from Strauss' ballrooms. A shifting off-beat persistently negates the waltz-rhythm, dropping us in the middle of "shuffle and smooch" territory.

Finally comes the famous, foot-stamping *Hoe-Down*, a full-of-life, fun-filled romp to complete the Suite.

GERSHWIN

RHAPSODY IN BLUE

Rhapsody in Blue was George Gershwin's first extended work, written hastily for performance at a special evening of Big Band Jazz entitled An American Experiment in Modern Music by the Paul Whiteman Orchestra in New York City's Aeolian Hall in February of 1924.

The original scoring of the work for Whiteman's band, which included strings, was done by Ferde Grofe and published in 1926, with an orchestral version that followed, though it was not published until 1942. Gershwin was given the commission just five weeks before the concert, and Grofe did not receive a copy of the two-piano score until just over two weeks before the performance. Grofe still managed to complete his orchestration with eight days to spare.

Gershwin claimed to have entirely conceived the piece riding on a train from Boston to New York on December 23, 1923, but in fact, the slow theme (United Airlines used this theme for many years) came to him while playing piano at a friend's party a couple of days later. His brother Ira recalls George speaking about the piece to him and provided this quote to be used in a proposed 1985 film by the director Paul Schrader: "You start with an ice-breaker, an ascending clarinet to get the attention, to start the engine. Just after the first theme, four bars in, I stress an unaccented beat. First bump in the road. Same thing two bars later, but fool with the harmony, too. The second bump is also the first turn! With the second theme, five bars later, you're on your way with the scenery all blue and jazzy - but where are you headed? Keep changing keys, turn, detour seven times before hitting the straightaway A Major, like the cycle of fifths ragtime players use.

Meantime, I am pitting four notes against three so you feel like you are accelerating all the time. Add a few classical conventions and you feel like you are listening to Tchaikovsky or Liszt. It's a rhythm for our time. Not just pep. Our pulse."

Brother Ira, who was his lyricist, also claims to have convinced George to change the title from American Rhapsody to Rhapsody in Blue. Gershwin kept apologizing to the musicians as the piece was rehearsed that he had hoped to have more time to create a more polished work, but the musicians and their leader, Paul Whiteman, loved the piece. In fact, the importance of its premiere has been likened to that of Gershwin's Hollywood friend Arnold Schoenberg's *Pierrot Lunaire* and Igor Stravinsky's *The Rite of Spring*.

INTERVAL

BERNSTEIN

WEST SIDE STORY SYMPHONIC DANCES

Biographer Humphrey Burton observes that "even in its show form, *West Side Story* is symphonically conceived." But the vital pulse of the dance had been integral to its conception from the start. *West Side Story* became a legendary success on Broadway from its opening in September 1957 - following weeks of a pre-Broadway run at the National Theatre in Washington, D.C. "Everyone's coming, my dear, even Nixon and 35 admirals. Senators abounding, & big Washington-hostessy type party afterwards," the composer wrote to his wife.

Leonard Bernstein supervised the arrangement of a concert suite in the winter of 1960-61. His colleagues Sid Ramin and Irwin Kostal, both of whom had recently scored the film version of *West Side Story*, assisted in the orchestration of *Symphonic Dances*, which features an extensive percussion section for the "action" sequences.

The concert version of this much-loved music was premiered just a few weeks after Kennedy's Inauguration, in February 1961, as part of a "Valentine" by the New York Philharmonic for Bernstein.

Symphonic Dances seamlessly ties together nine separate episodes from *West Side Story* - though not in their original dramatic sequence. Bernstein had toyed with the notion of a formal overture but wisely decided to open the musical in the middle of things instead.

The music for the danced confrontation between Jets and Sharks simmers with tension. The composer once compared the fanfare-like motif of the opening to the call of the shofar - the ram's horn traditionally used in Jewish services. This motif pivots on a tritone, the uneasy-sounding interval that is seeded throughout the entire score and serves as its fundamental motivic idea. The tritone's inherent ambiguity is apparent from the motif's appearance in the gang music as well as in the opening notes of "Maria," with their suggestion of longing.

Menace yields to the fragile hope expressed in "Somewhere," a dream vision of love which occurs near the beginning of the second act. But cloudier harmonies darken the picture to underline its utopian unreality.

A brief Scherzo hints at the Americana landscapes of Bernstein's friend Aaron Copland. This acts as a transition to the Latin-tinged music for the Dance at the Gym, where Tony and Maria meet and instantly fall in love. The stylized energy of the dances sublimates the

gangs' violent impulses, while the gentle rhythms of "Cha-cha" focus the camera on the young lovers.

The brief "Meeting Scene," however, is set against the ugly, ever-present threat of violence, this time into a thrilling jazz-fugue sequence. Bernstein unleashes the pent-up ferocity of ethnic hatred between the Sharks and Jets in the climactic "Rumble." But the possibility of a way out of this dead end returns in the lyrical intensity of Maria's "I Have a Love," introduced by a meandering flute solo. The harmonies darken once more, and a brief reprise of the "Somewhere" chorus concludes the suite.

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 All Saints 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 transportation and percussion equipment.

Future dates for your diary: November 24th 2018 and March 30th 2019, both at St Andrew's URC Cheam.



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LIST OF PLAYERS

1ST VIOLINS

Annmarie McDade
Liz Evans
Paul Dickman
Rachel Curtzon
Stephen Lock
David Smith
Dave Larkin
Sonia Han

2ND VIOLINS

Stephen McDade
Michael Boxall
Carol Disspain
Fiona Glasscock
Henrik Jensen
Emma Foulger
Sarah Hackett
Peshawa Sharez

VIOLAS

Miriam Grant
Penny De Spirito
Charlotte Lesforis
Sue White
Carolyn Brett
Evelyn Newman

CELLOS

Ann Lines
Marguerite Pocock
Lorraine Lenaghan
Frances Burton
Claire Sturdy
Vbeke Hansen

BASSES

Gaye Endler
Adrian Warwick
Miles Briggs

PICCOLO

Sam Wade

FLUTES

Juliet Porter
Richard Ellis
Sam Wade

OBOES

Kathryn Gunn
Doug Lloyd
Cynthia Betts

COR ANGLAIS

Cynthia Betts

CLARINETS

David Cox
Laura Drane

E^b CLARINET

Will Harwood

BASS CLARINET

Hannah Gravett

ALTO SAXOPHONE

Alan Larkin

BASSOONS

David Silvera
Janet Martin
Jamie O'Connor

HORNS

Ollie de Cataret
Caroline Auty
Janice Barker
Chris Pocock
Simon Davey

TRUMPETS

Jim Marshall
Michael Ahearn
Mick Ahearn
Mark Steadman
Joe Matthews

TROMBONES

Roger Willey
Vince Freeman
Hannah Roberts

TUBA

Jeremy Morris

HARP

Gwenllian Llyr

PIANO

Catherine Boxall

PERCUSSION

Gareth Roberts
Ben Brooker
Stephen Matthews
Connor Chambers
Liam Roberts
Sam Aslangul

Next Concert
November 24th 2018 at St Andrews URC Cheam

Debussy La Mer
Bizet Symphony "Roma"
Saint-Saëns Cello Concerto No 1