

# Sutton Symphony Orchestra

PRESIDENT LOUIS RUTLAND | VICE PRESIDENT ELIZABETH ANGEL

## A Night at The Movies

**CONDUCTOR** PHILIP ASLANGUL

**LEADER** ANNMARIE MCDADE

**Saturday 29th June 2024 7.30pm**

All Saints Church, Carshalton

*Please note that recording of this concert is strictly prohibited*

[suttonsymphonyorchestra.org](https://suttonsymphonyorchestra.org)

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**Star Wars through the Years**, music by John Williams arranged by Stephen Bulla. The overall good versus dark side of the force narrative of the Star Wars franchise is well-known and has survived the addition of prequels and spin-offs from the original some-would-say sacrosanct 1970's holy trilogy. One constant running through the franchise has been the music of John Williams. He is surely Hollywood's most prolific composer and has turned out banger after banger and ended up with so many thoroughly deserved awards. Williams really has a knack for writing programmatic music that mirrors exactly what's happening on the screen; if you only had the soundtrack you'd still be able to work out what's going on – epic battle, love scene, or triumphant victory. It's a sign of true genius for sure. This is a kind of "best of" compilation from the Star Wars franchise containing nine favourites from the main theme, Imperial March, Han Solo and the Princess, Rey's Theme, and more. Can you name them all...?

**The Magnificent Seven** was a 1960s Western the likes of which just aren't made anymore. The film was a remake of the Japanese *Seventh Samurai* and had a proper all-star cast including Yul Brenner and Steve McQueen. The soundtrack remains equally fabulous to this day and won Elmer Bernstein an Oscar nomination. It's clearly a classic and recognisable from the very start and its unison chords. There was a 2016 remake of the film with another all-star cast including Denzil Washington and Ethan Hawke, but even James Horner couldn't quite match Bernstein's genius with the theme tune. It really does transport you to the savannah and set you up for some swashbuckling-cowboy-gun- slinging action.

**Ladies in Lavender Fantasy suite** – Ladies in Lavender was a 2004 film directed by Charles Dance with an all-star cast with a particularly strong female turnout including Dame Judi Dench, Maggie Smith and the ever-hilarious Miriam Margolyes. The plot is a bit schmaltzy and involves a younger male violinist being shipwrecked and nursed back to health by three older ladies. There's unrequited love, a burned letter, the chance to meet a famous violinist in London and (spoiler) everyone's reconciled at the end. It's shot in Cornwall so the scenery is lovely and you can't fault the acting. The Nigel Hess theme tune played by Joshua Bell became an instant hit and today we play Fantasy Suite based on the same tune.

**Rocky Broadway** – from the Broadway Show arranged by Patrick Roszell. The Broadway musical opened in 2014 and is based very much on the 1976 film that was written by and starred Sly Stallone. The musical contains many original songs but also some of the classics from the film - *Eye of the Tiger*, and *Gonna Fly Now*. Essentially the plot is the usual big fish v little fish but set in a boxing rink. It led to a very successful Rocky franchise totalling six films ending with Rocky Balboa in 2006. There's another three films in the successful Creed spin-off. Nice work if you can get it.

**Apollo 13** – Ron Howard's 1995 film starring Tom Hanks as Jim Lovell, one of three NASA astronauts stranded in space, their ship having lost power and life support

systems soon after take-off when an oxygen tank ruptured. It features the immortal line “Houston, we have a problem” which massively understated what had actually happened and one wonders if there were some words uttered before this. Instead of landing on the moon the crew were forced to endure 6 days in less than ideal conditions whilst NASA worked out how to get them back. As you might imagine the film is tense, patriotic, heroic, and features a lot for the trumpet to do as trumpets are all of these things. James Horner was again the composer and made full use of his abilities to capture events that were, in 1970, followed by millions on TV. Spoiler alert- the crew returned safely to earth and Lovell cowrote a book about the voyage, on which the film is based.

### **Sorcerer’s Apprentice – Paul Dukas**

Dukas studied at the Paris Conservatoire and later became a respected teacher of orchestration and part time critic. He was a bit of a perfectionist and purposefully destroyed many of his early works; today only around 15 pieces remain. Luckily for us, this is one of them.

The L’Apprenti Sorcier, to give it its correct title, is programme music, that is to say music that tells a story. The story is well known, largely due to Walt Disney’s use of it in Fantasia, though only a true quiz aficionado can tell you that it is actually based on a poem by Goethe. In summary some amateur magic goes badly wrong and leads to countless miniature brooms ferrying water around indoors until the wizard returns. The piece follows the story exactly and is in rondo form. After a gentle and muted introduction, the broom’s theme is first heard in the bassoons. It is then passed around the orchestra getting faster and more and more frantic as things go from bad to worse for the apprentice. The return of the wizard to save the day is signalled by the cymbal crashes in the percussion. The final few notes represent the wizard using the broom to punish the apprentice in a short, sharp shock kind of way.

- INTERVAL -

**Refreshments will be served in the church.**

**Mission Impossible** ran as a television series from 1966 to 1973 and has one of the most distinctive and iconic openings ever. The premiss of the show centred around the shady IMF – not in this instance the International Monetary Fund, but the Impossible Missions Force. This organisation existed outside the realm of government but undertook specific tasks against bad people, usually preferring deception, trickery and non-violent means to get the job done. Each episode showed an agent, Jim, receiving a taped message which contained details of the task and the utterance: “Your mission, Jim, should you decide to accept it, is to xxxx. As always, should you or any of your IM Force be caught or killed, the secretary will disavow any knowledge of your actions.

This tape will self-destruct in five seconds. Good luck". (For those of you younger than 50, a tape was what we had before streaming and TikTok).

Going back to the theme tune, the music is in 5/4 and starts with 2 bars of trill before the main theme is launched. It's strangely difficult and unsettling to be in 5 in a bar and it makes Lalo Schifrin's theme immediately distinct. Interestingly and possibly a bit nerdy, the film franchise which has Tom Cruise doing all his own stunts dontcha know, has the same music but reworked in a more regular 4/4.

Schifrin's music clearly succeeds as it is now synonymous with any mission impossible and often used as backing to films that show things like squirrels navigating assault courses to get to bird feed, or people in colourful jumpsuits undertaking random tasks on game shows.

In winter 2013 Disney premiered their latest film **Frozen** and what a blockbuster it turned out to be. It stayed in the top 10 charts for 4 months, became the highest grossing animated film, and has grossed more than \$1billion worldwide at the box office. The soundtrack has been just as popular and rightly so – it features several catchy well-worked out songs by husband-and-wife team Kristen Anderson Lopez and Robert Lopez; *Let it Go* taking home the Oscar for Best Original Song. The film is based on Hans Christian Anderson's Snow Queen and is a charming story of a kingdom trapped in perpetual winter, a sister with uncontrollable powers holed up in the mountains, another sister who sets off to help her aided by a talking snowman who yearns for summer, a cooky reindeer, some trolls disguised as rocks, and Kristoff (a surly but pragmatic type – a keeper as it turns out). The selection we play tonight includes *Frozen Heart*, *Do You Want to Build a Snowman?*, *In Summer*, *Let it Go*, *For the First Time in Forever*.

### **Night on a Bald Mountain - Modest Mussorgsky**

Mussorgsky was one of the Russian *Five* composers, aka the Mighty 5 or the Mighty Handful, who aimed to write very Russian and definitely not Western music. He was inspired by Russian art and folk songs so much so that Tchaikovsky said of him "he likes what is coarse, unpolished and ugly." Ouch. Night on a Bald Mountain is of this ilk and that's no bad thing. It has an interesting history as Mussorgsky wrote this picture of Witches' Sabbath and it was picked up and turned into a musical fantasy for orchestra by his mate and fellow member of the 5, Rimsky-Korsakoff, after his death. It was made famous by Stokowski who used it in *Fantasia*; it was also reworked as Night on a Disco Mountain in *Saturday Night Fever* but it really would be famous whatever as it's raw, violent, brutish, and quite scary. If you're familiar with the *Fantasia* interpretation the visuals are impressive but the music tells the story too in four clear parts translated as:

- Assembly of the witches, their chatter and gossip – lots of orchestral scene setting and rumblings as the witches gather;
- Satan's cortege – never a good thing, take cover;
- Black Mass – the wildest of all wild parties;
- Sabbath – listen out for the church bells that send the witches home.

**Indiana Jones and the Kingdom of the Crystal Skull** – concert suite music by John Williams arranged by Ralph Ford.

The Indiana Jones films are classic tales of good v evil with a swashbuckling hero to match the swashbuckling soundtrack. Harrison Ford first hit our screens as Indy in 1982 as the slightly bookish yet surprisingly steely archaeologist with a classy hat. This is the fourth film in the franchise and though the plot lines are often formulaic – in this the baddies are the KGB and the nasty creatures to contend with are ants (!) - it's remained strong due to robust casting (mainly Harrison Ford), solid scripts and fabulous John Williams soundtracks. Williams has consistently composed music that intersperses action packed moments with romance and some darker elements, pretty much reflecting the story arc of the films. Listen out for *Call of the Crystal*, *Russians*, *the Adventures of Mutt*, *the Journey to Akator*, *Ants!*, *Marion's Theme*, and (of course) *Raiders March*.

**Titanic** – music by James Horner including Take her to sea, Mr Murdoch; Never an Absolution, Southampton, Hard to Starboard, My Heart will go on.

James Horner composed the soundtrack to James Cameron's 1997 properly epic movie about the 1912 sinking of Titanic. As if there wasn't enough drama in a flagship literally succumbing on her maiden voyage, Cameron throws in some romance and a bit of Edwardian class struggle to add to the tension in a mix of fact and fiction. Leonardo Di Caprio and Kate Winslett almost stole the show but Cameron's special effects and attention to detail in the sinking were something else. Titanic justifiably won 11 Oscars and matched Ben Hur's long held record. Celine Dion's *My Heart Will Go On* won the Oscar for best original Song and Horner won for Best Original Score. An epic soundtrack to match an epic picture.

*Programme notes by Caroline Auty*

## **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, and 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 including performances on BBC2 and BBC 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 currently conductor of SYSO, Sutton's Youth Orchestra, which performs termly concerts and has performed at the Royal Festival Hall and on numerous tours across Europe, most recently to Barcelona and Venice. He has conducted SSO since 2008 having previously been Musical Director of Streatham Hill Operatic Society.

## **LEADER ANNMARIE MCDADE**

Annmarie grew up in Leeds with Glaswegian academic parents who were passionate about music. She was the leader of the Leeds Youth Orchestra, performing the Bruch violin concerto with them on a European tour, a member of the National Youth Orchestra and a founder member of the London Philharmonic Youth Orchestra where she was Principal Second Violin. She also sang many principal roles with Leeds Youth Opera and enjoyed playing the trombone in her spare time. Her first paid job was playing string quartets in the original Harry Ramsden's fish restaurant!

Annmarie then went on to study at the Royal College of Music being taught violin by Trevor Williams and later Howard Davis and Kato Havas and piano with Raymond Fischer.

After graduating Annmarie's career developed in several different directions. She works mainly as a freelance orchestral player performing with orchestras such as Bournemouth Symphony Orchestra, Brandenburg Sinfonia, British Philharmonic Orchestra, Chineke, English Symphony Orchestra, Kentish Opera, London Concert Orchestra, London Musical Theatre Orchestra, Opera Della Luna, Royal Philharmonic Concert Orchestra and Southern Pro Musica. She has been the leader of Sutton Symphony Orchestra since 2011, the leader of Surrey Mozart Players since 2020 and an original member and co-leader of Camerata of London since its inception in the 1990s. As well as recording sessions Annmarie has played for many touring and West End shows including a stint of eight years at the Palace Theatre in the orchestra for Les Misérables.

Annmarie is passionate about music education for young people and has a thriving private violin teaching practice as well as tutoring for National Schools Symphony Orchestra, South London Music Days and Sutton Music Trust. She plays on a violin made for her in 1991 by Nigel Harris.

## SUTTON SYMPHONY ORCHESTRA

Sutton Symphony Orchestra is an amateur orchestra which aims to provide the opportunity for players of a reasonable standard to experience rehearsing and performing works from the orchestral repertoire. We have been entertaining the people of Sutton and Cheam for some 76 years.

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 Christchurch Sutton for its provision of rehearsal space, All Saints Church, Carshalton, for the use of the building for tonight's concert, and Sutton Music Trust for use of their percussion equipment.

## FRIENDS OF SUTTON SYMPHONY ORCHESTRA

We recently launched the 'Friends of Sutton Symphony Orchestra' scheme to enable us to continue making great live music available to performers and listeners alike in Sutton and the surrounding areas.

If you would like to find out more about becoming a Friend, please visit our website or ask for a leaflet about Friends of SSO.

## FUTURE CONCERTS

**Saturday 30th November 2024** St Andrew's United Reformed Church, Cheam

**Saturday 22nd March 2025** St Andrew's United Reformed Church, Cheam

**Saturday 5th July 2025** All Saints Church, Carshalton



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## PLAYERS

### FIRST VIOLINS

Anmarie McDade  
Helen Anstis  
Joshua van Bohlen  
Anthony Conway  
Paul Dickman  
Liz Evans  
Jessica Lawless  
Nicole Wong

### SECOND VIOLINS

Charlotte Dodwell  
Stephen Bowell  
Emmanuelle Cadet  
Carol Disspain  
Henrik Jensen  
Pam Raine  
Jane Stockton

### VIOLAS

Steph Reardon Streetz  
Jon Bayley  
Pauline Dixon  
Mel Hyde-Smith  
Kate Thomas  
Sue White

### CELLOS

David Wong  
Vibeke Hansen  
Bekah Shoukry  
Martin Smith  
Clare Tomlinson  
Gill Walshaw

### DOUBLE BASSES

Gaye Endler  
John Gadian  
Neil Dawson

### FLUTES & PICCOLO

Richard Ellis  
Juliet Porter  
Becky Dawson

### OBOES

Kathryn Gunn  
Emma Downer

### CLARINETS

David Cox  
Laura Drane

### BASSOONS

Alun Stockton  
Sarah Bruce

### FRENCH HORNS

Caroline Auty  
Eddie Henning  
Monty Murrhiy  
Rickel Yip

### TRUMPETS

Mick Ahearn  
Joe Matthews  
Thomas Thornton  
Ken Wong

### TROMBONES

Simpson Chan  
Hannah Roberts  
Kieran Smith

### TUBA

Barney Downer

### TIMPANI

Helen Burgess

### PERCUSSION

Sam Aslangul  
Cameron Reed  
Gareth Roberts

### PIANO

Andy Meyers

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