

Eastbourne Symphony Orchestra

www.eso.org.uk

Summer Concert



St Saviour's Church, South Street, Eastbourne BN21 4UT

Sunday 18 June 7pm

Beethoven Leonore Overture No 1

Beethoven Symphony No 8

Tchaikovsky Violin Concerto

Kenneth Roberts conductor

Lisa Wigmore leader

Coco Tomita
soloist
winner of the 2017
ESO Young Soloist
Competition



Eastbourne Symphony Orchestra

Dates for your Diary

More information from www.eso.org.uk concertmanager@eso.org.uk
or 07780 993801

Thirty-seventh season

ESO Autumn Concert 2017

Sunday 22 October 7pm
St Saviour's Church

Conductor: Kenneth Roberts

Leader: Lisa Wigmore

Derek Granger on Laurence Olivier

Sunday 25 June 5.00pm Birley Centre

Derek Granger (producer and co-writer of the 1981 television drama *Brideshead Revisited*, worked with Laurence Olivier firstly as literary consultant at the Old Vic and latterly at Granada TV.

He was given complete access to Olivier's papers to write the definitive life of the greatest actor of the English-speaking world in the 20th century.

£5 (including reception) from boxoffice@eastbourne-college.co.uk or 01323 452255.



2017 Norah Sande Award piano recitals

Birley Centre

www.sande-award.co.uk

Saturday 8 July semi-final
from 9.30am (free entry);

Sunday 9 July final
2.30pm (results at about 5.00pm)
(£10 including tea/coffee)

Saturday: the semi-finalists perform 20-minute programmes (audience is welcome to join and leave between performances).

Sunday: three finalists each play a classical, romantic and contemporary programme.

Thirty-eighth season

ESO 31st Young Soloist Competition

Birley Centre

Round One

Saturday (*from 2pm) and

Sunday (*from 12noon) 6 and 7 January

*exact timings to be decided

Final

Sunday 28 January 2-6pm

Established in 1988 as a result of the 11th Duke of Devonshire's generosity, this competition gives the winner the opportunity of performing a concerto with the ESO. In the first round, competitors present a 15-minute performance of a contrasting programme of their own choice. In the final, competitors present a 20-minute performance of two contrasting concerto movements.

An audience is welcome at both the first round (no advanced booking; £4 donation on the day; come and go as you wish between competitors) and the final (£8 entry on the door; tea is provided while the judges decide).

ESO Choral Concert 2018

Sunday 18 March 7.30pm

St Saviour's Church

Eastbourne Symphony Orchestra
and Chorus

ESO Summer Concert 2018

Sunday 17 June 7.00pm

St Saviour's Church

ESO Autumn Concert 2018

Sunday 21 October 7.00pm

St Saviour's Church

Eastbourne Symphony Orchestra

www.eso.org.uk

The Eastbourne Symphony Orchestra, founded in 1979, is celebrating its 37th season. We extend a very warm welcome to you all and thank you for your support. This is our 136th concert (details of all concerts are on the website where we are also archiving photographs, programmes, reviews and so on).

Financially self-supporting, the ESO registered as a charity in 1987 and, with quality players from Eastbourne and the surrounding areas, performs a number of concerts a year. These have included biennial music-from-the-movies concerts (with film clips), concerts for children, an ESO annual young soloist competition winner's concert, and an annual choral concert.

A much appreciated annual event is the ESO Young Soloist Competition which was established in 1988 as a result of the 11th Duke of Devonshire's financial generosity, and offers young soloists the opportunity to perform with an orchestra.

For some 30 years, the competition has created increasing interest throughout the country and abroad, and attracts very high standard musicians. Coco Tomita was the winner of this year's competition and she is our soloist this evening.

An audience is welcome at both rounds of the competition which takes place in the Birley Centre. In 2018, the first round takes place on Saturday 6 and Sunday 7 January and you are welcome to come and go in between competitors.

The final round, where usually five finalists compete, takes place on Sunday 28 January starting at 2.00pm. The results are announced at about 6.00pm.

Details of times and competitors will be available nearer the time on www.eso.org.uk or 07780 993801.

We are indebted to our increasing number of sponsors and donors, as well as to the ever-growing group of Friends of the ESO.

If you are interested in becoming a donor, a sponsor, an ESO Friend, a singer or a player, or would like to help the Music Working Group, then please contact concertmanager@eso.org.uk or 07780 993801.

Our thanks in particular this evening go to the PCC of St Saviour's Church.

We anticipate that the ten-minute interval will start at about 7.40pm.
The concert will finish at about 8.40pm.

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Kenneth Roberts (Conductor)



Kenneth Roberts was born in Hastings and educated at York University where he gained BA and MA degrees in music. He works as conductor/musical director for numerous companies at home and abroad and has conducted over 250 opera, ballet and other theatrical productions. He has played and conducted at many prestigious venues including the Royal Albert Hall, the Festival Hall, the Britten Theatre, Kensington Palace and Hampton Court.

His second opera, *Mister Butterfly*, which he wrote in 1994, was premiered in Hong Kong and subsequently performed at the Edinburgh Festival, and also featured in a documentary shown by

BBC television and BBC World Service Satellite.

Between 2001 and 2011 he worked at the University of New Hampshire, USA, where he directed a new African musical that he was commissioned to write, and also composed music for an award-winning international children's piece. He was also musical director and conductor for Plymouth State University's Educational Theatre Collaborative.

In 2002 he fulfilled a commission from the Purcell School in association with the Vaughan Williams Trust as part of their centenary celebrations to mark the birth of Sir William Walton and, in 2007, he completed a commission to write a ballet based on the novel *The Trumpet Major* by Thomas Hardy. In 2010 he also contributed music for the recently published musical version of *Pollyanna* and also became an adjudicator for the British and International Federation of Festivals.

His highly acclaimed reduced orchestral arrangements of operatic scores by Mozart, Puccini, Rossini, Verdi and others are currently being played all over the world and are available from www.smallscores.com

He has also enjoyed giving his series of lecture recitals around the country at music clubs and on cruise liners on subjects ranging from Mozart to Jelly Roll Morton. He has just released a CD of piano music entitled 'Around the World in 80 Minutes'.

Lisa Wigmore (Leader)

Lisa Wigmore is the leader of the ESO and is also a member of the adjudication panel for the annual competition. At 15 she was awarded a junior exhibition to the Royal College of Music and continued her studies there under Jack Steadman in the senior department, where she gained her ARCM and GRSM. Since leaving the RCM she has studied under Tina Gruenberg.



Lisa is a well-known violin teacher in Sussex, teaching privately as well as working in the strings department at Eastbourne College. Many of her pupils have been successful in gaining entry to the National Children's Orchestra and some of the major music colleges. She also took part in a masterclass with Yfrah Neaman on behalf of the European String Teachers Association (ESTA).

Coco Tomita (Violin Soloist)

Coco Tomita was born in Japan in 2002 and began to play the violin when she was four years old. She became a pupil of Natasha Boyarsky when she was six, and, in 2012, she was awarded a place at the Yehudi Menuhin School where she is continuing to study with Mrs Boyarsky.

In 2010, at the age of eight, Coco became the youngest contestant to win third prize in the junior section of the Andrea Postacchini International Violin Competition in Fermo, Italy. Two years later, she made her debut appearance at the Cadogan Hall, London, performing as a soloist with the Southbank Sinfonia. Since joining the Yehudi Menuhin School she has given many performances: in October 2013 she was one of the soloists in Vivaldi's Concerto for Four Violins with the Menuhin School Orchestra in Holland, and a year later at Milton Court Concert Hall, London, alongside Alina Ibragimova.

In 2015, she performed Bach's Concerto for Two Violins at the Shipley Arts Festival, and was also invited to give

two recitals in Ancona, Italy, as part of the ZonaMusica Universal Musica concert series in Maiolati Spontini, and Incontri Musicali d'Estate at Istituto Campana in Osimo, Italy. Later in the same year, she performed the Mendelssohn Violin Concerto with the Dorking Chamber Orchestra. In 2016, she was actively involved in the Menuhin 100 Festival. She was selected to take part in the Menuhin Competition in London, and has performed at the Royal Academy of Music and appeared on Sky News. She was chosen as a soloist for the world premiere of Chagall's Violin by Malcolm Singer which was specially written for the Menuhin Commemoration Event and dedicated to Yehudi Menuhin's daughter Zamira. In January 2017, she won the first prize and also the Duke of Devonshire Award in the Eastbourne Symphony Orchestra's Annual Young Soloist Competition. She will be appearing in the Lammermuir Festival 2017's launch concert.

Coco has also performed at various masterclasses given by some of the internationally renowned violinists and professors such as Shmuel Ashkenasi, Zakhar Bron, Ida Haendel and Lewis Kaplan, all of whom gave her enthusiastic encouragement, guidance and praise.



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Eastbourne Symphony Orchestra

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Violin 1	Viola	Oboe
Lisa Wigmore	Frances Jones	Twig Hall
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Rachel Williams	Kate Mumford	Horn
		Trevor Denyer
Violin 2	Double Bass	Anna Drysdale
Fiona Andrews	Alison Gibb	Zoe Hurlock
Katie Allcorn	Andrew Laing	Tasha Witts
John Caroe	Leslie Morrison	Trumpet
Adrian Charlesworth		Steve Hollamby
Lynn Leppard	Flute	Marcus Plant
Valerie Rice-Pyle	Jasmine Selby	Timpani
Ian van Breda	Karen Rash	Dennis Chanter/ John Davis
Karen Wintle		

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List updated 5 June 2017

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In order to maintain our varied musical programme and the high quality of our performances, the Orchestra needs continuing financial support.

An essential source of income is provided by the ESO Friends, our donors and our sponsors, for whose generosity we are very grateful.

Annual subscription, payable on 1 January, is £15.

This is reduced by half for the first year if you join after June.

If you are interested in becoming a Friend, a sponsor or a donor please contact ESO Treasurer Dr Leslie Morrison, 28 Pevensey Park Road, Westham, Pevensey BN24 5HW
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Leonore Overture No 1 Op138

Beethoven (1770-1827)

Many admirers of Beethoven will know the story of how he composed no fewer than four overtures for his opera *Fidelio*. The first three, known as Leonore numbers 1, 2 and 3 (after the heroine) were all discarded at some point in favour of a new overture called, appropriately, *Fidelio*. The least well-known of the four is the one to be heard tonight. It was discarded before the opera was ever performed and resurrected only after Beethoven's death.

In many ways it is the most appropriate of all four as an overture to an opera. By opening and closing in Beethoven's heroic key of C major, it gives us a taste of the triumphant conclusion to the work when injustice and political oppression are quashed. Furthermore, it contains a middle section in E flat drawn from the second act of the opera where the hero, Florestan, incarcerated in his dark and airless prison cell, pours out his soul.

Leonore No 1, while substantial, avoids the complexity and gravitas of numbers 2 and 3 which, although splendid works in themselves, are complete tone poems. As overtures to an opera, they are in danger of emotionally draining us before the opera even starts.

Leonore No 1 opens with a mysterious slow introduction which evolves into a sonata movement with all the energy and joy associated with many of Beethoven's middle period works. Both the two main themes here teem with energy and potential but we are left to guess how Beethoven might have developed them since the traditional working out section is replaced by the slow section from Florestan's Act 2 aria mentioned above.

This work should prove to be a stimulating and appropriate prelude to Beethoven's Symphony No 8. (Kenneth Roberts)

Symphony No 8 in F major Op93

Beethoven (1770-1827)

Allegro vivace e con brio - Scerzando - Minuetto - Allegro Vivace

Beethoven's sunny and vibrant Symphony No 8 was written at a time when his personal life was in crisis: he had fallen out with his brother, written his famous farewell letter to his 'eternal beloved' and begun to feel the full effects of encroaching deafness. Despite these gloomy background circumstances, the work is vivacious in character, and contains a number of humorous touches. The second movement, for example, contains a rhythmic depiction of the insistent tick of the metronome, which had recently been re-invented into its present form by Beethoven's friend Johann Maelzel, and the nostalgic minuet is hardly the elegant dance of 18th century aristocracy but more of a rustic version for heavy-footed peasants. The final movement concludes with an extended coda which includes some extraordinary modulations into unrelated keys before ending with a burst of exuberance. The work was premiered together with the Symphony No 7 in 1814 in a concert conducted by the composer, but it was said that Beethoven's gestures were so difficult to interpret that the orchestra ignored him and followed the direction of the leader instead.

Interval (ten minutes)

Violin Concerto in D major Op35

Pyotr Ilyich Tchaikovsky (1840-1893)

Allegro Moderato; Canzonetta - Andante; Finale - Allegro vivacissimo

A mere four months after the first performance of his Rococco Variations for Cello in November 1877, Tchaikovsky set to work on the composition of a violin concerto while staying in Switzerland with his brother, Modest, and the violinist, Iosef Kotek. He appears to have been inspired by Lalo's *Symphonie Espagnole* which he played through with Kotek during this holiday. The initial sketches were completed in 11 days, the full orchestral scoring taking just two weeks. Tchaikovsky was elated. He wrote to his patron, Madame von Meck: 'In this atmosphere, composition loses all character of work, and is continual bliss.' Although the melancholy Canzonetta slow movement was an afterthought, composed on the advice of Modest, the revision was a wholly successful one, and the replaced slow movement became the *Meditation* Op42. Unfortunately, Tchaikovsky did not dedicate the work to Kotek but offered it instead to Leopold Auer who declared it unplayable, just as he had the *Sérénade Mélancolique* a few years earlier. The Violin Concerto was eventually performed in Vienna in 1881 under the baton of Hans Richter. The Austrian critic, Eduard Hanslick, condemned the work, as usual, declaring that the violin was 'pounded black and blue'. Eventually, however, Auer recognised his mistake and became the champion of this tremendously tuneful and vibrant work.

Like the first piano concerto, the Violin Concerto opens with an introduction; the main theme is sketched in by the orchestra and then fully developed by the soloist. The movement proper is in classical sonata form, the development adopting a polonaise rhythm and flavour, which is interrupted by the soloist's cadenza before the recapitulation. The Slavic, melancholy Canzonetta leads into the rondo Finale with its alternating gypsy and folk-dance themes.

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