

Eastbourne Symphony Orchestra

Summer Concert

www.eso.org.uk

7pm Sunday 22 June 2014

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



Conductor Graham Jones • **Leader** Lisa Wigmore

Soloist Roberto Ruisi (winner of the 2014 ESO Young Soloist Competition)



Roberto Ruisi

- | | |
|-----------------|-----------------------------|
| Mozart | Magic Flute Overture |
| Bizet | Carmen Suite No 1 |
| Delius | Walk to the Paradise Garden |
| Sibelius | Finlandia |
| Brahms | Violin Concerto in D |

Dates for your Diary

Eastbourne Symphony Orchestra

Thirty-fourth season continued

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

ESO Autumn Concert 2014

Saturday 18 October 7pm St Saviour's Church South Street BN21 4UT
Programme to include Saint-Saëns Organ Symphony Soloist David Force
Tickets £15 (on the door) or £13 (in advance) (£13 and £11 for ESO Friends)
REID+DEAN, 43-45 Cornfield Road, Eastbourne, BN21 4QG
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ESO Young Soloist Competition 2015

ESO Young Soloist Competition 1st round, pm, Birley Centre
Saturday 10 January and Sunday 11 January 2015
ESO Young Soloist Competition Final, 2pm, Birley Centre
Sunday 1 February 2015

ESO AGM followed by hot buffet supper

Friday 20 March 7pm SSCR Eastbourne College

ESO Choral Concert 2015

Sunday 19 April 7.30pm St Saviour's Church BN21 4UT

ESO Summer Concert 2015

Sunday 21 June 7pm St Saviour's Church South Street BN21 4UT (provisional)

ESO Autumn Concert 2015

Sunday 11 October 7pm St Saviour's Church South Street BN21 4UT

Another musical date for your diary

Norah Sande Award 2014

Saturday 5 July 2014 (semi-final) 9.30am-5.30pm (free entry);
Sunday 6 July (final) 2-5.30pm Birley Centre Carlisle Road BN21 4EF
Tickets (£10) from Congress Theatre Box Office 01323 412000 www.eastbournetheatres.co.uk

Eastbourne Symphony Orchestra

www.eso.org.uk

The Eastbourne Symphony Orchestra, founded in 1979, is celebrating its 34th season. We extend a very warm welcome to you all and thank you for your support. This is our 127th concert (details of all concerts are on the website). 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. Over the past quarter of a century, the competition has created increasing interest throughout the country and abroad, and attracts very high standard musicians. The winner of this year's competition, Roberto Ruisi, is our soloist this evening.

An audience is welcome at both rounds of the competition which takes place in the Birley Centre. In 2015, the first round takes place on Saturday 10 and Sunday 11 January and you are welcome to come and go in between competitors. The final round, where usually five finalists compete, takes place on Sunday 1 February at 2pm (please note this new date). The results are announced at about 6pm. 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 Father Jeffery Gunn and the PCC of St Saviour's Church.

We anticipate that the 10-minute interval will start at about 7.45pm and that the concert will finish at about 8.40pm.



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Graham Jones (ESO Musical Director, Conductor)

Graham Jones succeeded John Walker as Director of Music at Eastbourne College in 1991, having been appointed Assistant Director of Music in 1976. Brought up in Holt, Norfolk, he was educated at Gresham's School and Durham University where he was an organ scholar. He was still at school when he first conducted an orchestra and gained further experience at university in workshops with Sir David Willcocks and Roger Norrington. During his time in Eastbourne he has been responsible for the Eastbourne Tudor Singers (1978-1988) and co-founded the Eastbourne Sinfonia (1979), now the Eastbourne Symphony Orchestra. He retired from the College in 2012.

As Musical Director of the ESO (then called the Eastbourne Sinfonia) from its inception and first concert in January 1980 he has been responsible for many of the orchestra's initiatives including the now nationally recognised annual young soloist competition (now in its 27th year) for which he is chairman of the adjudicating panel. Though his own particular interest lies in the romantic field, ESO programmes have included the standard orchestral repertoire as well as some works commissioned especially for the Orchestra. He has worked with some of the country's leading soloists including Sarah Connolly, Simon Deller, Simon Hewitt Jones, Neil Jenkins, Freddie Kempf, Mark Le Brocq, Anthony Marwood, Martin Roscoe, Patricia Rozario and John York, one of the Orchestra's patrons, as well as, for example, the Barbican Piano Trio. His previous College work with younger musicians and his current work with the ESO where he is always keen to find opportunities for young people to make and learn to appreciate music are part of his wish to encourage music in the community and make it accessible. This has led to initiatives like the biennial music-from-the-movies concert (with film clips) (working with Adam Faith, Hubert Gregg, Robin Gregory and Brian Murphy). Johnny Morris narrated one of the Orchestra's first children's concerts and Denis Quilley was the narrator in the Mari Markus Gomori series of concerts for children, which have also featured percussionist Alisdair Molloy. He enjoys listening to musicians at all levels, especially when adjudicating competitions.



Photo by Mark Dimmock

Lisa Wigmore (Leader)

Lisa Wigmore is the Leader of the ESO and is also a member of the adjudication panel for our annual competition. She started to play the violin when she was seven and at 13 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.



Roberto Ruisi (soloist)

Roberto Ruisi is a British violinist from Birmingham, and has been playing the violin from the age of three. Roberto made his concerto debut at the age of 12, playing Bruch Violin Concerto, and has performed many concertos since, including Sibelius, Shostakovich No 1 and Britten with various orchestras in the UK.

Roberto has led the National Youth Orchestra of Great Britain for an unprecedented three years, and, through this opportunity, he has played twice in front of Her Majesty the Queen, firstly with the London Symphony Orchestra and then with the National Youth Orchestra in Buckingham Palace itself. As a soloist, Roberto has won numerous competitions, including the Chandos Young Musician, and was a BBC Young Musician String Finalist earlier this year.

Roberto plays an Andreas Guarneri, kindly on loan from Eleanor St George, and is looking forward to attending the Royal College of Music next year on a scholarship.





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Violin 1

Lisa Wigmore
 Jonathan Acton
 Roger Burrell
 Jenny Chambers
 Lindsey Cooke
 Ros Hall
 Brian Knights
 Luis Octavio
 Heather Sutton
 Eileen Ward
 Kate Waterworth
 Rachel Williams

Violin 2

Fiona Andrews
 Katie Allcorn
 Yvonne Cane-Hardy
 John Caroe
 Valmai Crane
 Lynn Leppard
 Elsie Reeves
 Valerie Rice-Pyle
 Ian Van Breda

Viola

Frances Jones
 Duncan Commin
 Liz Cotton
 Herbert Jones
 Cecy Kemp
 Alexandra Lehmann

Cello

John Eady
 Anthony Ellis
 Rachael Knights
 Kristina Sekyere
 Karen Sinstadt
 Muriel Woolman

Double Bass

Alison Gibb
 Andrew Laing
 Leslie Morrison

Flute

Jasmine Selby
 Christina Lynn

Oboe

Tim Willson
 Lea Khalil

Clarinet

Margaret Phillips
 Katy Pyper

Bassoon

Hilary Ougham
 Heather Lawrence

Horn

Trevor Denyer
 David Horwich
 Zoe Hurlock
 Jade Wing-yi-Cheung

Trumpet

Steve Hollamby
 Marcus Plant

Trombone

Philippa Cady
 Nick Hutton
 Francis Minchin

Tuba

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Harp

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List updated 9 June 2014

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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.

The Friends of the ESO have the opportunity to meet together at events planned during the year by our Friends' Co-ordinator, and they support also by helping to publicise ESO events.

The annual subscription, payable on 1 January, is £15 for one person and £25 for two. The rate is halved if you join after June in the first year.

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List updated 6 April 2014

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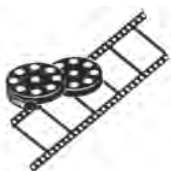
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Magic Flute Overture – Mozart (1756–1791)

Mozart's opera Die Zauberflöte was produced for the first time in Vienna in 1791, the year after the composer's death. The overture was written later than the opera itself and may be seen as a symphonic continuation of the opera's characteristically solemn mood. The trombone sounds of the three opening chords, weighted with associations of church and solemnity in general, have obvious bearings on the temple scenes, even to the extent of signifying the three Masonic knocks. The first theme is unmistakably a comedy theme, but its fugal treatment is unexpected.

Carmen Suite No 1 – Bizet (1838–1875)

Prélude–Aragonaise–Intermezzo–Les dragons d'Alcala–Les toréadors

Bizet's opera Carmen was first performed in March 1875, three months before his premature death at the age of thirty-seven. The music of the opera, however, is anything but morbid and this is reflected in this suite which contains many of the opera's most popular tunes. The opening Prélude with its low trumpet creates an atmosphere of tension, resolved when the vivacious Aragonaise bursts upon the scene. This subsides to allow the warm, uncomplicated lyricism of the Intermezzo to win through. The flute predominates among the numerous woodwind solos and duets with the gentle strains of the harp underlying the idyllic mood. Les dragons takes a light-hearted look at the military before the suite ends in grand style with Les toréadors.

The Walk to the Paradise Garden – Delius (1862–1934)

The Walk to the Paradise Garden is an instrumental interlude between the fifth and sixth scenes of Delius's opera A Village Romeo and Juliet, first staged in Germany in 1907. Sali and Vreli cannot openly declare their love. One day, on being recognised together at a fair, they elope to the Paradise Garden, an inn of dubious repute. Unable to be together in life, they choose to be united in death, and drift down the river in a ruinous barge as it slowly fills with water.

Finlandia – Sibelius (1865–1957)

Sibelius, the popular Finish composer, is often associated with wintry, bleak and remote sounds in music, and the first symphony and the wonderful fourth do much to enhance this impression. However, Sibelius was also a patriot and capable of intense and romantic deep feelings, and never more so than in the Suite Karelia, the fifth symphony, the violin concerto and Finlandia, the best-loved of his many tone poems, written in 1900.

Although the work opens fairly aggressively with the brass choir, we soon gain momentum when the fanfares begin and all this soon settles into the lovely, warm romantic melody familiar to all music lovers (also used as a hymn tune). A passionate climax is built up, culminating in the re-statement of this theme in mighty triumph. Greater proof of Sibelius's warm heart and nature is surely not needed than this orchestral masterpiece.

Interval (10 minutes)

Violin Concerto in D – Brahms (1833–1897)

Allegro non troppo–Adagio–Allegro giocoso ma non troppo

Brahms's Violin Concerto was written for his lifelong friend, the violinist Joachim. It was composed at a summer retreat at Pörschach on the Worthersee, where Brahms also wrote the mellow and lyrical second symphony.

The first movement opens with an unusually long tutti section which is eventually broken into by the flourishing entry of the solo violin. It is only after some extended passage work that the violin restates and embellishes the opening themes. Dark tones make themselves felt in the development section but, overall, the mood is one of confident tranquillity.

The slow movement begins with a long oboe solo of great beauty, reinforcing the spirit of unhurried calmness. The solo violin takes over, with an exquisitely embellished version of the oboe theme. The second subject, in F sharp minor, introduces a note of human yearning, but tranquillity is restored in the recapitulation, when the oboe theme briefly returns, accompanied this time by delicate tracery on the solo violin.

The spirit of robust exuberance pervades the final movement, which is in sonata-rondo form. A Hungarian-style main theme is stated (at the outset this time) by the solo violin in thirds. After that, two main themes are explored, one typically robust, and the other gentler in character. A short written-out cadenza precedes the final 'poco piu resto' section, where Brahms cleverly transforms the rhythm to hurry the concert to its joyous conclusion.

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