

The
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SUNDAY 15th MAY 1988

Eastbourne
Sinfonia



Leader: Lisa Wigmore
CONDUCTOR: GRAHAM JONES

WITH
THE

BARBICAN TRIO

RHAPSODY IN BLUE

GERSHWIN

TRIPLE CONCERTO

BEETHOVEN

SYMPHONY No. 4

TCHAIKOVSKY

Eastbourne Sinfonia



The Eastbourne Sinfonia was founded in 1979 and is a full symphony orchestra. It aims to encourage musicians both from Eastbourne and the surrounding area, particularly young musicians. The Sinfonia registered as a charity last year with the express purpose of advancing musical education through live performance.

The current season saw the introduction of the Sinfonia Duke of Devonshire Award for a Young Musician, and we are delighted to be able to hear the winner, Ann Martin Davis, play at this concert, and also to welcome the Duke of Devonshire to present the award.

We very much hope you will enjoy her performance and also that of the Barbican Piano Trio, for whose appearance we thank South East Arts.

The Sinfonia gratefully acknowledges the financial support for this season of National Westminster Bank PLC, Eastbourne Gazette and Herald, Rorer Health Care Ltd., PPP and Sussex Tubes Fittings and Valves.

For this particular concert we are indebted to Eastbourne Mutual Building Society for their very generous assistance.

Registered Charity No. 296902



EMBS
EASTBOURNE
MUTUAL BUILDING SOCIETY

ANN MARTIN DAVIS

**Winner of the Sinfonia Duke of Devonshire Award for a
Young Musician 1988**

Born in Guildford in 1968, Ann started playing the piano at the age of four. She was awarded an Exhibition to the Junior Department of the Royal College of Music in 1980, having won several prizes in Music Festivals and Competitions. In 1984 she entered Charterhouse, where she gave several successful performances with the Symphony Orchestra, including "Rhapsody in Blue" at Southwark Cathedral.

Ann won the Teresa Carreño Memorial Prize in May 1976. At present she is studying full time at the Royal College of Music with Phyllis Sellick, and has recently been awarded a Senior Exhibition.

In November of last year she was awarded Second Prize in the Oxford Recital Competition.

THE BARBICAN PIANO TRIO

Sophie Barber — Violin

Rebecca Holt — Piano

Robert Max — Cello

The Barbican Piano Trio was recently formed at the Guildhall School of Music and Drama and made its debut, representing British Music Colleges, in the thirteenth European Conservatories Convention in Graz, Austria where they received great critical acclaim. They have since appeared in and around the City of London.

Engagements have included a recital in the Purcell Room as winners of the Worshipful Company of Musicians Masie Lewis Young Artists' Recital Scheme, and a performance of Beethoven's Triple Concerto in the 1987 Schools' Prom at the Royal Albert Hall.

In March of this year they won the Overseas League Competition..



THIS EVENING'S CONCERT

The National Anthem

Rhapsody in Blue

Gershwin

Soloist: Ann Martin Davis

Clarinet: Bill Haley

In 1924 the career of George Gershwin took an unexpected turn, when, somewhat surprisingly, Gershwin found himself yielding to pressure from Paul Whiteman to write a Jazz Concerto. Since 1916 he had enjoyed considerable success as a songwriter in Tin Pan Alley; "Swanee", forever immortalised by Al Jolson, was written in 1918 when Gershwin was 20. "Rhapsody in Blue" was completed in less than six weeks and rapidly orchestrated from a two piano score by Ferde Grofe, Whiteman's arranger. Though the critics were divided, the work received a tremendous reception from the audience at Whiteman's concert in the Aeolian Hall, New York.

Combining the free melody and rhythm of Jazz with a formal Classicism, "Rhapsody in Blue" has enjoyed more success than many academically worthy compositions. It has an evocative appeal that is instant, perhaps best summed up in Gershwin's own words: "I heard it as a sort of musical kaleidoscope of America — of our vast melting-pot of our incomparable national pep, our metropolitan madness."

G.J.

FOLLOWED BY

**Presentation of the
1988 Sinfonia Duke of Devonshire Award
and
Runner Up Prize
by
HIS GRACE,
THE DUKE OF DEVONSHIRE**

Triple Concerto for Piano, Violin and Cello **Op. 56** *Beethoven*

Barbican Piano Trio
Allegro – Largo – Rondo alla Polacca

The Triple Concerto was written in 1803/4 during an intensely productive time of Beethoven's life, which includes the Third Symphony and the opera *Fidelio*. Although Concertante works were popular during the late eighteenth century, Beethoven wrote to his publishers that he had written something of a novelty, as by the turn of the century solo concertos had become the norm.

The technical demands of the Violin, and particularly, those of the Cello parts, are greater than those of the piano (which was written for the Archduke Rudolph to play). However, all three instruments are perfectly blended and share equally in the musical development.

There are three movements. The first is an expansive Allegro in Sonata form where except for the opening orchestral tutti, the musical interest is mainly concentrated on the solo sections. The serene slow movement – a Largo in 3/8 time – is over all too soon, and is in effect an introduction to the Finale, to which it is linked by an accompanied cadenza-like passage. This last movement is marked Rondo alla Polacca, and is the only example of a Polonaise finale in the whole of Beethoven's compositions. D.N.

INTERVAL

Symphony No. 4 in F Minor **Op. 36** *Tchaikovsky*

Andante sostenuto – Moderato con anima – Scherzo Allegro
Allegro con fuoco

Tchaikovsky, in writing about his fourth symphony to Madam von Meck, points out:

"The introduction is the germ of the whole symphony, unquestionably its central idea. This is FATE, that fated force that prevents our search for happiness from succeeding..."

The symphony is in four movements. A slow introduction *Andante sostenuto* introduces the Fate motif. This is followed by a brooding dramatic *Moderato con anima* in which the Fate motif reappears several times. The *Andantino in modo di canzona* is, to quote Tchaikovsky again – "that melancholy feeling one has when sitting at home alone in the evenings,

exhausted by work; the book one has taken up to read has slipped from the hands, multitudes of reminiscences put in appearance". The third movement, Scherzo Allegro is a brilliantly original piece of orchestral writing which is virtually a guide to the orchestra. First the strings play pizzicato, then the woodwind chirp away, while the brass follow with a lively march. Gradually all the orchestral families merge before the movement ends with a whisper. The Finale Allegro con fuoco includes an authentic folk tune "In the field there stands a birch tree", which is contrasted with energetic scale cascades. The movement is full of hope, but as the music reaches its climax the Fate motif interrupts. However, after the shadow has passed, there is a joyful rush to the end.

"Simple but strong joys exist. Take happiness from the joys of others. Life is tolerable after all."

D.N.



JAN VAN HAECKEN

Details from "THE MUSIC PARTY"

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Friends list correct at time of going to press.

Enquiries about becoming a Friend and all general enquiries concerning
the orchestra should be made to the Secretary:

Mrs Myrtle Lines, 7 Farlaine Road
Eastbourne. Telephone: (0323) 26351.

THE ORCHESTRA

First Violins

LISA WIGMORE (Leader)
Richard Lakin (Ass. Leader)
Robert Bowley
Bridget Andrew
Florence Dunnill
Ian Van Breda
Brian Knights
Audrey Napier-Smith
Roger Burrell
Elaine Savins
Jeremy Dugdale
Nick Levy
Debra Petit
Debra Paprocka

Second Violins

GERALD HINE
Lindsey Cooke
Sandra Goodsell
Esther Hardman
Emma-Jane Hardwick
Reg Harmer
Joan Hutchings
Elaine Laxton
Edith Martin
Walter Tillyard
Aubrey Woolman

Violas

DENNIS NORTHEY
Ken Weaver
Joanna Russell
Ann Easter
Michael Edwards
Ken Jeffrey
Suzannah Lake
Tony Hendley

Cellos

PETER ALLINGTON
Abigail Bayliss
Anthony Ellis
James Hillman
Sally Hillman
Emma Macdonald
Susan Oldroyd
Julia Watson
Muriel Woolman

Double Basses

DEREK COGGAN
Aidan Gardner
Leslie Morrison
John Burns
Jane Eastwood

Flutes

JACKIE SUMMERS
Christina Lynn

Piccolo

CHRISTINA LYNN

Oboes

HARRIET CAPALDI
Ruth Elias

Clarinets

BILL HALEY
Mandy Crawford

Bassoons

ANN HUBBARD
Euan Curtis

Horns

STUART KORTH
Nicholas Korth
Alan Gardner
Graham Hills

Trumpets

STEPHEN MORRIS
Mark Bates

Trombones

SIMON MERRITT
Francis Minchm

Bass Trombone

JOHN FURSDON

Tuba

COLIN LEA

Tympani

JOHN DAVIS

Percussion

PAUL GRANT
Leslie Grant
John Thornley

Players' list correct at time of going to press.

SUNDAY JUNE 19th 8pm

AT THIS THEATRE

EASTBOURNE SINFONIA

CHORAL CONCERT

Overture: Ruslan and Lyudmila
Polovtsian Dances
Carmina Burana

Glinka
Borodin
Orff

Singers from East Sussex Choirs
Helen Charnock: Soprano
Richard Sweden: Tenor
Tim Woolford: Bass

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