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**List of Friends correct
at time of going to press
(May 1997)**

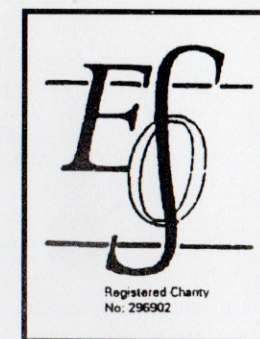
**All enquiries
concerning the
Orchestra or Friends
should be made to
the Secretary:-**

**Mrs M Lines
7 Farlaine Road
Eastbourne
East Sussex
BN21 1XQ
Tel: 01323 726351**

Registered Charity No 296902

**Eastbourne
Symphony
Orchestra**

Leader: Lisa Wigmore



**YOUNG MUSICIAN
AWARD WINNER &
SUMMER CONCERT**

Saturday 31st May 1997 at 8 pm

**CONGRESS THEATRE
EASTBOURNE**

CONDUCTOR: Graham Jones

SOLOIST: Marie Macleod - 'Cello

EASTBOURNE SYMPHONY ORCHESTRA

PATRONS

His Grace the Duke of Devonshire and Professor John York

The Eastbourne Symphony Orchestra extends a very warm welcome to all for this Summer Concert. The Orchestra was founded in 1979 and, with its quality players from Eastbourne and the surrounding area, it performs four concerts a year, including a Choral Concert. During recent years works like Brahms, Verdi, Mozart and Durufle Requiems and Elgar's Dream of Gerontius have been performed. The ESO also organises the prestigious annual Young Musician Award Competition. This year's winner is **Marie Macleod** and the ESO are delighted to welcome her as their soloist in this concert.

Musical Director, **Graham Jones**, was brought up in Norfolk and educated at Gresham's School, Holt. A graduate of Durham University where he was an Organ Scholar, he first conducted an orchestra at the age of 16 and went on to gain much conducting experience at University, including studying in conducting workshops with Sir David Willcocks and Roger Norrington.

He came to Eastbourne in 1976 to join the Music Department at Eastbourne College and, in 1991, was appointed its Director of Music. He is an experienced adjudicator and choral conductor and directed the Eastbourne Tudor Singers from 1978 - 1988. During the past 17 years he has been privileged to work with some of the country's leading soloists.

The Orchestra, registered as a charity in 1987, receives an annual grant from Eastbourne Borough Council in recognition of its contribution to the life of the community. Thanks are also extended to VEHVAC, Vehicle Air-Conditioning, for a most generous sponsorship of this concert.



MARIE MACLEOD - 'Cello

Marie Macleod is 16 years of age and lives in Suffolk. She has been playing the 'cello since she was eight and entered the Yehudi Menuhin School when she was 11. At present she studies the 'cello with Louise Hopkins, but she has also had lessons with Alexander Boyarsky, Clive Greensmith, Moray Welsh, Melissa Phelps, Leonid Gorokhov and David Waterman.

In 1994 Marie won several classes in the Suffolk Music Festival and in 1995 she was a Regional Finalist in the Audi Junior Musician Competition. She has taken part in Masterclasses at the School given by William Pleeth, Daniil Shafran and Ralph Kirshbaum. In May 1996 she took part in a Masterclass with Heinrich Schiff at the Manchester 'Cello Festival and in September 1996 with Frans Helmerson in Kronberg, Germany.

Marie has played in many concerts organised by the Yehudi Menuhin School as a soloist, chamber and orchestral player and in March this year won a Jellinek Award to play as soloist with the Guildford Symphony Orchestra. Marie also plays the piano and has composed several pieces for performance.

E.S.O. Young Musician of the Year Competition 1997

This competition began in 1988 and owes its origins to the Duke of Devonshire for his generous financial support. The standard of the 1997 competition has been higher yet again than previous years with competitors from England and Wales as well as other European Countries.

Previous winners were:-

- 1996 Jae Hong Yim (Violin) from Korea
- 1995 Narimichi Kawabata (Violin) from Japan
- 1994 Nicola Baxter (Cello)
- 1993 Donald Gillan (Cello) & Joanna Marsh (Flute) (joint winners)
- 1992 Marianne Thorsen (Violin) who went on to be a prizewinner in the Carl Flesch International Violin Competition
- 1991 Fredrick Kempf (Piano) who has been a winner of the BBC Young Musician of the Year Competition
- 1990 Sophie Till (Violin)
- 1989 Julian Saphir (Piano)
- 1988 Ann Martin-Davis (Piano)

Programme

Academic Festival Overture, Op. 80 – BRAHMS

On March 11th 1879, the University of Breslau offered Brahms the Honorary Degree of Doctor of Philosophy, naming him as the current leader in Germany of “music of the more severe order”. This compliment did not mean that much to Brahms, who had a distrust of academics, and had refused such a degree offered by Cambridge three years previously, but this time he accepted.

The Overture, written for the occasion, received its first performance at Breslau University and somewhat scandalised the audience. Instead of composing a piece which reflected the seriousness of such an occasion, Brahms had chosen to write what turned out to be his most exuberant work directed more at the students than the academics and which quotes some of the popular student songs of the time. The work is richly scored, with prominence given to brass and percussion.

The work opens with the main theme, described by Brahms as “a tune intimately associated with beer mugs”. After a burst of excitement the first song, “Wir hatten gebaut ein stattliches Haus” (we have built a stately house) is introduced followed by a transformed version of the main theme and the second song, “Der Landesvater” (The Father of our Land). The development section is replaced by the third and most ribald song “Was Kommt dort von der Hohe” (What comes from afar), a song ridiculing the freshmen. The song “Gaudeamus igitur” (Therefore let us rejoice) follows a shortened recapitulation, shouted by the whole orchestra and with which the work ends.

Concerto for 'cello and orchestra, Op. 85 – ELGAR

Adagio - Moderato Allegro molto

Adagio Allegro ma non troppo

Edward Elgar was the first great English composer to emerge for two centuries, that is since Henry Purcell. He was a Worcestershire man, born at Broadheath, in a house which is now an Elgar museum. The family soon moved to Worcester where Edward's father, an organist, violinist and piano tuner, kept a music shop. Edward's musical instincts were stimulated by the scores and instruments in the shop. The violin became his main instrument; he also played the piano, organ and bassoon and as a young musician played in local orchestras. He was soon composing, but his request to study in Leipzig had to be refused; his father could not afford it. Thus Elgar, the emerging composer, was self-taught.

The concerto starts with its motto theme, both noble and full of feeling, played by the 'cello, almost unaccompanied. We hear it again, briefly, before the second movement and again close to the end of the work. The first movement is plaintive and lyrical. The motto theme gives way to a simple, swaying melody from unaccompanied violas. Later, clarinets and bassoons introduce a second gently swaying theme. A single mood of quiet sorrow is maintained throughout.

In the Scherzo, launched by the soloist after considerable hesitation, a breathless, ghostly moto perpetuo skims away into thin air. It is arrested from time to time by a broad worldly second subject but the scurrying theme returns and ‘vanishes with the detonation of a burst bubble’, to quote Tovey. The brief elegiac Adagio is concerned with painful, private sorrows expressed through one of Elgar's most beautiful lyrical tunes. The movement ends on the dominant and hangs there inconclusively as if asking a question to which there is no answer.

The bluff Englishman in Elgar appears only in the last movement. After a meditation the 'cello launches into a confident theme. The movement is a free rondo expansively developed with a cheeky second subject. However, Elgar's world collapses again into chromatic despair in the most poignant episode of all. No release seems possible. The Adagio is recalled but Elgar then seems to say “This is no way for an Englishman to behave!” The bluntness returns as if dispersing the gloom forever!

PRESENTATION TO YOUNG MUSICIAN AWARD WINNER BY MICHAEL FINNISSY. Michael Finnissey was one of the Judges for the Final of this year's Competition and is also a composer, conductor and teacher of composition.

INTERVAL

SYMPHONY No. 7 in D minor – DVORAK

Allegro Maestoso Poco Adagio

Scherzo: Vivace Finale: Allegro

The Seventh Symphony was commissioned by the Royal Philharmonic Society shortly after Dvorak's successful visit to London in 1884. Written under the influence of Brahms' recently completed Third Symphony, it is rightly the most acclaimed of all the symphonies in that it combines that lyrical song-like quality which is the hallmark of so many of Dvorak's works, with the cohesion, argument and growth that is the essence of Sonata form.

The opening idea of the first movement contains all the necessary potential for sonata form, contrasting well with the sunnier second subject, dominating, yet changing in mood through to the very final haunting bars of the movement.

Dvorak's lyrical gift is at its most natural in the second movement. After the initial clarinet melody, the strings enter with a poignant idea that is later to have dramatic potential. The melody that follows is full of a warmth and worldly knowledge that is as profound as anything in Brahms' music.

The Scherzo has all the momentum and rhythm of a Czech dance. However, even here the influence of Brahms can be found in the very prominent use of cross rhythms. The Finale – although its phrases and rhythms are somewhat more predictable – is again full of strong ideas, leading to a weighty tragic conclusion.

DATES FOR YOUR DIARY

AUTUMN CONCERT

Saturday, 11th October, 1997 at 7.30 p.m.
DE LA WARR PAVILION, Bexhill

BRAHMS – Symphony No. 2 in D Major
GRIEG - Piano Concerto
SOLOIST: JOHN YORK
Conductor: GRAHAM JONES

MARI MARKUS GOMORI A CONCERT FOR CHILDREN

Sunday, 1st February, 1998 at 3 pm
CONGRESS THEATRE, EASTBOURNE

Conductor: GRAHAM JONES

CHORAL CONCERT

Sunday, 8th March, 1998 at 8 pm
CONGRESS THEATRE, Eastbourne

HAYDN'S CREATION

Conductor: GRAHAM JONES
EASTBOURNE SYMPHONY CHORUS
EASTBOURNE COLLEGE CHORAL SOCIETY

EASTBOURNE SYMPHONY ORCHESTRA

1ST VIOLINS Lisa Wigmore (Leader) Brian Knights Sandor Vegh Linsey Cooke Veronica Kay Roger Burrell Yvonne Cane-Hardy Julie Trentham Helen Clissold Kate Waterworth Wendy Adams Peter Smith	CELLOS Jean Rankin Dorina Latawska Julia Jones Muriel Woolman Jonathan Bruce Anthony Ellis Emily Goss Colin Walters	HORNS Pam Ronayne Helmut Cartwright Michael Needham Kieran Walsh
2ND VIOLINS Jenny Moore Walter Tillyard Reginald Harmer Helen Parker Marian Watson Elaine Laxton Aubrey Woolman Jo Frith Iden Percy Judith Langham	DOUBLE BASSES David Stevens David Force Julian Baker Gordon Bailey	TRUMPETS Stephen Morris Neil Bland
VIOLAS William Northey Ken Weaver Ken Jeffery Ann Easther Mary Simpkins Elizabeth Cotton	FLUTES Janina Byrne Christina Lynn Lindsay Martin	TROMBONES Simon Merritt Ann Loveland Francis Minchin
	BASS TROMBONE John Fursdon	
	OBOES Barbara Ashby Novide Refahi	TIMPANI Dennis Chanter
	CLARINETS Laura MacAndrew Susan Fursdon	PERCUSSION Daniel Goodger
	BASSOONS Warwick Potter Simon Ballard	ORCHESTRA MANAGER Brian Knights
		CONCERT MANAGER John Thornley
		LIBRARIAN Euan Curtis