

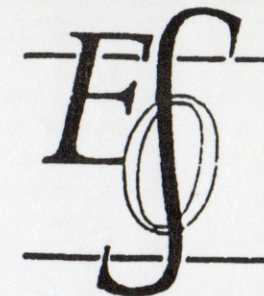
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Eastbourne Symphony Orchestra

Leader: Lisa Wigmore



Registered Chantry
No: 296902

Saturday, 11th October, 1997
7.30pm

DE LA WARR PAVILION
Bexhill-on-Sea

CONDUCTOR: Graham Jones
SOLOIST: John York

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EASTBOURNE SYMPHONY ORCHESTRA

The Eastbourne Symphony Orchestra extends a very warm welcome to all at this Concert, which is our second concert in Bexhill. We are particularly delighted that John York is our soloist; John has been a patron of the orchestra from its earliest days.

The ESO was founded about eighteen years ago and, with quality players from Eastbourne and the surrounding areas, we perform four concerts a year including a choral concert. We also organise the prestigious annual Young Musician Award competition.

Tonight's conductor is Graham Jones, the ESO's Musical Director and one of the orchestra's co-founders. He was educated at Gresham's School in Norfolk and won an organ scholarship to Durham University from where he graduated in music and gained much conducting experience. Graham is also Director of Music at Eastbourne College. The ESO's Leader, Lisa Wigmore, started playing the violin when she was seven years old. She was awarded a Junior Exhibition to the Royal College of Music at the age of thirteen and continued her studies there, gaining her ARCM and GRSM. She is now a well-known violin teacher in Sussex and many of her pupils have been successful in gaining entry to the major music colleges.

Thanks are extended to National Westminster Bank plc for a most generous sponsorship of this concert.

To keep costs low, this programme has
been produced at minimal expense.

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The NatWest logo, featuring a stylized 'N' made of three curved lines to the left of the word 'NatWest' in a bold, sans-serif font.

JOHN YORK – Pianist

John York – winner at age 24 of the International Debussy Prize in Paris – made his solo London debut at Wigmore Hall in 1974. On that occasion the press praised his 'uninhibited zest, scrupulous accuracy, lively imagination, splendid technical address and glittering tone' (Daily Telegraph).

For more than twenty years he has enjoyed a very busy and varied career at home and world-wide. He has been a soloist with such orchestras as the London Philharmonic and London Mozart Players, as chamber partner (primarily with cellist Raphael Wallfisch, clarinettist James Campbell, and the Allegri Quartet, among others), and in the York 2 Piano Duo and York Trio.

He has played on five continents, from Rio de Janeiro, throughout the USA and Canada, Bermuda, most European countries from Spain to Turkey, in Singapore and Malaysia and at the major centres and festivals in Australia.

Recordings include many albums on Crystal Records of Los Angeles, on the Meridian and Marco Polo labels with the York Trio, on Cala Records collection of the complete works for piano and wind by Saint-Saens, Poulenc, Ravel and Debussy, with York 2 on London, Hall, and, with Raphael Wallfisch, he has recorded for Naxos. Most importantly, on EMI Eminence, he has recorded the complete Beethoven cycle, hailed as 'Editor's Choice' (Gramophone Magazine, Feb 97).

Head of Piano at St Paul's Girls' School, London and Professor at Guildhall School of Music and Drama, London, for over twenty years, John York is also a published composer (Boosey and Hawkes), editor and arranger for Recordings and Faber Music, writer and reviewer for 'Classical Piano' magazine, composer and consultant for the Guildhall School's grade examinations, and he is in great demand as an entertaining and informative adjudicator.

PROGRAMME

Overture: THE HEBRIDES - MENDELSSOHN *("Fingal's Cave"), Op.26*

Mendelssohn found his inspiration for the Hebrides Overture during a holiday in Scotland in 1829. After spending some time in Edinburgh, where he began the composition of his Scottish Symphony (No.3), he went on a walking tour, going up to Fort William and then across to the lonely Hebridean islands of Iona and Staffa. There he watched the relentless Atlantic waves pounding into the shoreline and could appreciate the grandeur of Fingal's Cave on the island of Staffa. In August 1829 he wrote, "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there", and he quoted the opening theme of the overture.

The short, restless figure with which it opens runs through the entire composition and evokes the ceaseless pounding of the waves upon the seashore. The noble grandeur of the scene is found in the rich second subject, heard first in the cellos and bassoons, but the pounding waves always return to haunt the listener.

Piano Concerto in A Minor, Op. 16 - GRIEG **SOLOIST - JOHN YORK**

Edvard Grieg, 1843 - 1907, composed the solo part of his piano concerto whilst in Copenhagen and the work was completed the following winter, after he had returned to Oslo. At that time, the Norwegian audience for serious music was limited, and Grieg often had difficulties finding acceptance for his compositions. In Copenhagen, by contrast, audiences were enthusiastic about music in general, and Scandinavian music in particular. It is unsurprising then, that Grieg arranged to have the first performance take place outside his own native land.

The concerto first performed in 1869 was a resounding success. Grieg was unable to attend due to his commitments with the Oslo orchestra, but the soloist, Edmund Neupert, wrote that "the three dangerous critics...applauded with all their might" and Grieg's friend Benjamin Feddersen informed him that there were "thunderous chorus(es) of applause" at numerous instances throughout the work.

Perhaps surprisingly, the work was also well received in Oslo a few months later. It has since become a favourite with audiences worldwide, and with good reason, for from the unforgettably dramatic opening cadenza to the sweepingly grand final chords, the concerto is filled with invention, originality, and sparkle that cannot help but please the ear.

INTERVAL

Symphony No. 2 in D Major, Op. 73 - BRAHMS

It is well known that Brahms revered Beethoven to such a degree that he hesitated for many years to produce a symphony. Following the pattern of Beethoven's 5th and 6th symphonies, Brahms followed his turbulent 1st with the gentle Symphony No. 2, first performed in 1877. Moreover, Brahms' 2nd possesses its own pastoral quality. He wrote the work in the quiet scenic village of Portschach on the Worthersee in Austria.

Symphony No. 2 clearly reveals the generally conservative aesthetic of its composer. By the 1870's the first bloom of Romanticism had all but faded, and Brahms was one of several composers who reflected a mood of retrenchment.

Brahms thus returned to the "classical" symphony and its traditional format: a four-movement design featuring fast outer movements, a slow second movement, and a scherzo pattern for the third.

The first two themes of the first movement show that Brahms' conservative aesthetic did not preclude Romantic emotionalism of structural subtlety. The opening theme is anything but a simple tune laid out in a repetitive, neatly balanced pattern. Despite moments of tenderness, the second movement is mainly serious and melancholic. Like the first movement, it uses sonata form, which consists of an exposition of several themes, an intense development of some of these themes and a recapitulation, which restates themes from the exposition in a much varied manner.

The third movement features two sections: Allegretto grazioso, lyrical and serene, and the boisterous, Presto ma non assai. The symphony concludes with a vigorous sonata, again with its themes knitted together by shared motifs. In contrast to the sonatas of the first and second movements, here it is the central development that grows quiet; the beginning and concluding sections are joyous, especially for Brahms.

DATES FOR YOUR DIARY

CHILDREN'S CONCERT

Presented by Mari Markus Gomori

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

CHORAL CONCERT

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

HAYDN'S CREATION

Conductor: GRAHAM JONES
EASTBOURNE SYMPHONY CHORUS
EASTBOURNE COLLEGE CHORAL SOCIETY

YOUNG MUSICIAN AWARD WINNER'S CONCERT

Saturday, 30th May, 1998 at 8pm
CONGRESS THEATRE, Eastbourne

MUSIC FROM THE MOVIES

Sunday, 18th October, 1998 at 8pm
CONGRESS THEATRE, Eastbourne

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

2ND VIOLINS

Jenny Moore
Walter Tillyard
Reginald Harmer
Helen Parker
Marian Watson
Elaine Laxton
Elsie Reeves
Margaret Gilfillan
Fenella Reed

VIOLAS

William Northey
Ken Weaver
Ken Jeffrey
Ann Easter
Mary Simpkins
Elizabeth Cotton

CELLOS

Jean Rankin
Dorina Latawska
Julia Jones
Muriel Woolman
Anthony Ellis
Emily Goss

DOUBLE BASSES

David Stevens
David Force
Julian Baker

FLUTES

Janina Byrne
Lindsay Martin

OBOES

Barbara Ashby
Lucy Williams

CLARINETS

Duncan Purvey
Susan Fursdon

BASSOONS

Warwick Potter
Helen Beckingham

HORNS

Pam Ronayne
Christine Norsworthy
Duncan Fuller
Kieran Walsh

TRUMPETS

Dave Mitchell
Stephen Morris

TROMBONES

Simon Merritt
David Paget

BASS TROMBONE

Paul Homewood

TUBA

Ann Adams

TIMPANI

Dennis Chanter

ORCHESTRA MANAGER

Brian Knights

CONCERT MANAGER

John Thornley

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