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Eastbourne Symphony Orchestra



**Leader Lisa Wigmore
Conductor Graham Jones**

www.eso.org.uk

**Land of the Mountain and the Flood, MacCunn
Piano Concerto in A Minor, Schumann
Soloist Hiroaki Takenouchi, ESO Young Soloist Winner 2001
Symphony No 6, Dvorak**

**Sunday 10 June 2001 7.30pm
De La Warr Pavilion Bexhill**

Reg Charity No 296902, Musical Director Graham Jones

EASTBOURNE SYMPHONY ORCHESTRA

www.eso.org.uk

Patrons: His Grace the Duke of Devonshire and Professor John York

The ESO was founded in 1979 and, with quality players from Eastbourne and the surrounding areas, performs a number of concerts a year, including a Music from the Movies Concert (with film clips), a Children's Concert, an ESO Young Soloist Competition Winner's Concert, and a Choral Concert.

The Orchestra registered as a charity in 1987. From Eastbourne Borough Council we have received community development grants for specific purposes (for 2001 the grant is in order to reduce prices for the November Children's Concert).

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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 thirteen 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. She is a well known violin teacher in Sussex and many of her pupils have been successful in gaining entry to the National Children's Orchestra and some of the major music colleges.

* * *

In order to keep costs low, this programme has been produced at minimal expense.

GRAHAM JONES, ESO MUSICAL DIRECTOR, EASTBOURNE COLLEGE DIRECTOR OF MUSIC



Brought up in Holt, Norfolk, Graham Jones 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. In 1976 he joined the Music Department at Eastbourne College and was appointed Director of Music in 1991, during which time he was also responsible for the Eastbourne Tudor Singers (1978–1988) and co-founded the Eastbourne Sinfonia (1979), now the Eastbourne Symphony Orchestra. As Musical Director of the ESO from its inception he has been responsible for many of the Orchestra's initiatives including the now nationally recognised annual Young Soloist Competition for which he is chairman of the adjudicating panel. Over the past 22 years he has conducted most of the ESO's concerts which, though his own particular interest lies in the romantic field, have included the standard orchestral repertoire as well as some works commissioned especially for the ESO. He has worked with many of the country's leading soloists including Sarah Connolly, Simon Deller, Neil Jenkins, Anthony Marwood, Keith Puddy, Martin Roscoe and John York, one of the Orchestra's patrons, as well as, for example, the Barbican Piano Trio.

He is particularly keen on local people making music of a high standard which is at the same time accessible to the whole community, and it is for this reason that the ESO has a wide variety of concerts. The biennial Music from the Movies concert (with film clips) has enabled him to work with a variety of musicians and compères including Anna Wing (EastEnders), Brian Murphy, Adam Faith, Hubert Gregg and Robin Gregory. Johnny Morris narrated one of the Orchestra's first Children's Concerts and, more recently, Denis Quilley was the narrator in the Mari Markus Gomori series of concerts for children, which have also featured percussionist Alisdair Molloy. Such concerts for a younger audience reflect his desire also to encourage the young to make music. He enjoys listening to musicians at all levels, especially when adjudicating competitions.

ESO YOUNG SOLOIST COMPETITION

The competition was established in 1988 as the Sinfonia Duke of Devonshire Prizes to reflect the Duke's financial generosity towards the Orchestra. It has been part of the ESO's annual programme for 13 years. Now a feature of the national musical calendar, it attracts the finest young musicians, from both the UK and abroad, who are pupils at a variety of music colleges.

In 2000 Polish born Dominika Rosiek played the first movement of Mozart's Violin Concerto in A and the first movement of the Tchaikovsky Violin Concerto. The previous year Marie Macleod played Elgar's Cello Concerto. Other winners have included violinists Jae Hong Yim from Korea, Naramichi Kawabata from Japan, Marianne Thorsen, Sophie Till and Natasha Elvin and cellists Nicola Baxter and Donald Gillan. Joanna Marsh (flute) came joint first in 1993. The first winner, in 1988, was pianist Ann Martin-Davis; other pianists who have won have been Julian Saphir (1989), Frederick Kempf (1991) and Jill Morton (1999). We are delighted that Ann Martin-Davis is joining us on 7 October as our soloist for the Gershwin Piano Concerto.

The competition is open to competitors under the age of 24 and carries a first prize of £450, with a runner-up prize of £200. The best performance given by a competitor under the age of 18 wins the Duke of Devonshire Award and a prize of £100.

The winner of the ESO Young Soloist Competition 2001 is 22-year-old Japanese-born Hiroaki Takenouchi who tonight plays Schumann's Piano Concerto in A minor.

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Please contact Dr Arnold Goldman, **ESO External Relations Manager**
01323 832311 (phone and fax); a.goldman@cowbeech.f9.co.uk

Hiroaki Takenouchi, Piano

Hiroaki Takenouchi was born in 1978 in Kagoshima, Japan and began studying the piano at the age of nine. While studying with Professors Shigenobu Okamura, Saori Makino and Takako Ichiki, he was a finalist in several regional and national competitions.

Currently in his fourth year at the Royal College of Music, Hiroaki studies with Yonti Solomon and has also been taught by Michael Gough Matthews and Koichi Yasui.

During his musical studies at the Royal College of Music, Hiroaki has performed in the Conway Hall in London as a part of the Planet Tree Contemporary Music Festival and given recitals in the St Lawrence Jewry Church in the City. He also gives performances every year in Japan. In 1999 he was awarded a Martin Musical scholarship to assist with his tuition fees. He also gave a performance of Skryabin's Prometheus Op 60 with RCM Symphony Orchestra under Edwin Roxburgh in 2000.

He attended several master classes with teachers such as Hans Leygraf (Darmstadt), Pierre-Laurent Aimard, Bernard Roberts and Peter O'Hagan.

Hiroaki is an experienced fortepiano and chamber-music player with a wide repertoire of music and is also keen on contemporary music.

PROGRAMME

Hamish MacCunn (1868-1916)

Overture, Land of the Mountain and the Flood, Op 3

It has been said to me that this overture has been overplayed over the last few years, and that it is not of sufficient quality to withstand repeated hearings. Many would certainly disagree with the latter criticism—the work having been discovered many years before the television series ‘Sutherland’s Law’ brought one of its themes to an audience far wider than its composer could ever have anticipated, as its signature tune. It is as good an example of a nineteenth century Concert Overture as it is possible to find. Besides, there is not such a wealth of good orchestral music by Scottish composers that we can afford to be so self-deprecating.

Its composer, Hamish MacCunn, was born the son of a Greenock ship-owner. One of the first students of Parry at the newly-opened Royal College of Music, he produced the overture at the age of nineteen. It was a great success, and his opera Jeanie Deans played all over Britain in the nineties. He also had success with the cantatas Kilmeny and Lord Ullin’s Daughter, but devoted the latter part of his life to conducting opera. The first performance of Tristan in English was directed by him and he collaborated on some productions with Sir Thomas Beecham.

The overture is easy to follow, having two distinct themes; the first, with a Scotch Snap rhythm, given out by violas and cellos, the second, more familiar one given three times with fuller scoring each time. Phrases of both themes are developed at length, the composer exhibiting great skill in giving solos to several instruments, particularly the first horn. There is a rousing section for brass, followed by some clever woodwind writing, before the recapitulation. A rousing coda ends the work in great high spirits.

The title, incidentally, is taken from Canto VI of Sir Walter Scott’s epic poem The Lay of the Last Minstrel.

‘O Caledonia! stern and wild
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood,
Land of my sires! what mortal hand
Can e’er untie the filial band
That knits me to thy rugged strand.’

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Robert Schumann (1810-1856)

Piano Concerto in A minor

Allegro affetuoso

Intermezzo Andantino grazioso

Allegro vivace

Until his marriage to Clara Wieck, Schumann had written almost exclusively for the piano and had done little more than experiment with orchestral scores. In 1841, however, his new wife’s growing fame as a concert pianist encouraged him anew to tackle the technical demands of writing for an orchestra. He produced two symphonies and a Fantasie for Piano and Orchestra in A Minor. The latter was never heard in public. However, in 1845 Schumann composed two further movements for the Fantasie to form the concerto as we now know it. Clara Schumann was soloist at its first performance in Dresden (when Mendelssohn was conductor) and at all the subsequent early performances.

Schumann wrote of his clear intention that the orchestra’s role would be far more than that of a ‘mere spectator’ in this concerto. Although the soloist has many opportunities to shine, the orchestra is cleverly balanced and interwoven with the soloist. Instead of a full-scale orchestral introduction the piano begins with a brief flourish before the woodwind and horns present a wistful theme, which is to become the basis of the whole first movement. Instead of a traditional second subject, the opening theme is transformed by a change of key to the relative major and the piano accompanies the clarinet and oboe. The cadenza is the composer’s own—Schumann was wary of soloists spoiling the concerto with an empty show or virtuosity.

The Intermezzo is in ternary form and exemplifies the gentle and romantic side of Schumann’s writing. A beautiful and mellow theme from the cellos in the middle section is flanked either side by a dainty F major theme with orchestra and soloist in playful exchange. The first movement’s theme is recalled before the sudden launch into the Allegro vivace of the last movement. This is in sonata form with a delightfully lively character heard in the syncopated rhythm of the second subject, the fugal treatment of the development section and the fresh thematic ideas presented by the oboe and piano. The original first movement theme returns, continuing to prove its versatility.

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INTERVAL (15 minutes)

Anton Dvorák (1841-1904)
Symphony No 6 in D, Op 60

Allegro non tanto

Adagio

Scherzo (Furiant)

Finale, Allegro con spirito

Older dictionaries and scores will describe this symphony, written in autumn 1880, as No 1 because it was the first of Dvorák's to be published, but its opus number shows that it is by no means immature. The publisher, in 1882, was Brahms': Simrock, who had, on Brahms' hearty recommendation, brought himself profit and Dvorák fame by his printing of the Moravian Duets and some of the Slavonic Dances a few years before. The fact of recognition, and the knowledge of being 'discovered', went hand-in-hand with discovering himself as a fully-armed composer and this made for a joy which shines through this symphony. Dvorák dedicated it to Hans Richter, conductor of the Vienna Philharmonic, who was already championing him—but the dedication did not extend to the orchestra, who ran true to form in declining to play it when it was new.

The opening subject blithely pours out with no hint of midnight oil or girding up the loins. After a slightly faster connecting passage it rings out on full orchestra, given the faster characteristic marking of grandioso. Another acceleration draws us on into the secondary subjects: in quick succession a lilting tune in the minor (first on oboe solo). This latter is heard tutti before the music quietly leads back to an exposition retreat.

The development opens very quickly and spaciouly, with discussion of the first subject gradually making itself felt. A sign that the recapitulation is imminent is the heaving stamping of the string orchestra all in whole beats. The 'stamping' is used to presage the end of the movement. It seems that the first subject, on the trumpets particularly, is to have the final say, but the dying fall is abruptly replaced by the erstwhile pastoral phase.

The wind dialogue which begins the next movement turns out to be much more than a mere introduction. The opening bar enshrines the beginning of the main theme, and it permeates much of the texture. The movement is easier, though a sort of rondo, but the episodes are not so much alternative tunes in themselves as colourful and seemingly extempore excursions. There are three returns of the main theme with delightful re-scorings each time.

Dvorák cashes in on his nationalism by sub-titling his scherzo as Furiant, a fast triple-time Bohemian dance. A feature of this particular one which is immediately hammered home is the division of six fast beats into three pairs, rather than the usual two times three. The main limb is in the minor, mainly, and is again marked grandioso at its climax. The trio is in the major, is more bucolic in style, and uses the piccolo. There is a lead-back into the scherzo proper.

The gentle, even bland, tune which opens the finale gives no hint of the large design it is to become—not that the movement will seem long, because, to use Tovey's words, 'it is admirably endowed with that quality that is rarest of all in post-classical finales, the power of movement'. A rapid run by first violins alone to the final presto and the chorale brings us home.

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EASTBOURNE SYMPHONY ORCHESTRA

1st Violin

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 Roger Burrell
 Yvonne Cane-Hardy
 Helen Clissold
 Linsey Cooke
 Veronica Kay
 Brian Knights
 Julie Milne
 Julie Trentham
 Sandor Vegh
 Kate Waterworth

2nd Violin

Jenny Moore
 Jenny Chambers
 Adrian Charlesworth
 Paul Hutcheson
 Elsie Reeves
 Valerie Ryce-Pile
 Rachel Taylor
 Walter Tillyard
 Sarah Thompson
 Aubrey Woolman

Viola

William Northey
 Tim Coby
 Elizabeth Cotton
 Ann Easter
 Mary Simpkins
 Ken Weaver

 Cello
 Sarah Stuart-Pennink
 Anthony Ellis
 Julia Jones

Jane Pendry
 Sophie Sanderson
 Stephen Trentham
 Muriel Woolman

Double Bass

Leslie Morrison
 David Stevens
 Julian Baker
 David Force

Flute

Janina Byrne
 Christina Lynn

 Oboe
 Barbara Ashby
 Amanda Blows

 Clarinet
 Laura McAndrew
 Susan Fursdon

Bassoon

Sheilia Wyver
 Cheryl Brown

Horn

Trevor Denyer
 Helmut Cartwright
 Michael Needham
 Terry Leese

Trumpet

Andrew Baxter
 Stephen Morris

Trombone

Simon Merritt
 Francis Minchin
 Nick Bryon

Timpani

Dennis Chanter

Percussion

Martyn Becker

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As a Friend, you will qualify for 15% discount on your ticket for any concert promoted by the Orchestra in any of the Eastbourne theatres, and you will be welcome at our informal receptions after each concert where you will meet members of the Orchestra and visiting soloists. Before each concert, you will be sent a few handbills for display locally.

If you are interested in becoming a Friend, please contact the Treasurer. The annual subscription, payable on 1 January each year, is £12 for one person and £22 for a couple. The rate for the current year is halved if you join after June.

To the ESO Treasurer: Dr Leslie Morrison
28 Pevensey Park Road, Westham, Pevensey BN24 5HW
01323 764586, lmorr49062@aol.com

DATES FOR YOUR DIARY

AUTUMN CONCERT

Sunday 7 October 2001 8pm
Congress Theatre, Eastbourne (Ticket Office: 01323 412000)
Cockaigne Overture, Elgar
Four Cornish Dances, Arnold
Piano Concerto in F, Gershwin (soloist: Ann Martin-Davis)

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CHILDREN'S CONCERT (Mari Gomori)

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EASTBOURNE BOROUGH COUNCIL SUMFIELD & DAY

Sunday 18 November 2001 3pm
Congress Theatre, Eastbourne (Ticket Office: 01323 412000)
Programme includes Hary Janos Suite, Kodaly

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FINAL ROUND, YOUNG SOLOIST COMPETITION

Sunday 10 February 2002 2.30pm
College Theatre, Eastbourne College (Information: 01323 724763)

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CHORAL CONCERT

Saturday 4 May 2002 7.30pm
Chichester Cathedral

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