

eastbourne symphony orchestra

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Conductor Graham Jones	Leader Lisa Wignmore
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Summer Concert 11 June 2006

Ruslan and Ludmila Overture **Glinka**

Violin Concerto Op61 **Beethoven**

Symphony No 3 (Rhenish) **Schumann**

Soloist Sara Deborah Struntz

Royal College of Music

Winner of the 2006 ESO Young Soloist Competition

Programme

Ruslan and Ludmila Overture

Glinka

The opera *Ruslan and Ludmila* is based on a poem of 1820 by Pushkin. The plot centres around the kidnapping of Ludmila by a monster on the eve of her wedding to Ruslan. Her father promises her hand in marriage to whomever can rescue her, and Ruslan and a number of rivals duly set off to undertake various fearful tasks to this end. After much deceit, treachery and infidelity on the part of the rivals, Ruslan eventually succeeds and is reunited with his bride amid much celebration. It is the music of this celebration that provides much of the material for the overture, an orchestral *tour de force* that immediately gained great popularity in the west. There is a lyrical interlude based on one of Ruslan's arias and a fleeting appearance of a motif associated with the evil dwarf Chernomor which employs a whole-tone scale, the first recorded occurrence of a type of tonality more readily associated with the French Impressionists some sixty years later. Indeed, there are many forward-looking elements to Glinka's writing, and his innovative use of harmony and instrumental textures coupled with the strong influence of folk music produced a new and exciting orchestral sound that popularly earned him the title "The Father of Russian Music".

Violin Concerto in D Op61

Beethoven

Allegro ma non troppo; Larghetto; Rondo (Allegro)

Beethoven's Violin Concerto was written for Franz Clement, a leading virtuoso and friend of the composer, for a Viennese benefit concert held on his behalf in December 1806. It is said that Beethoven finished the work at such a late stage that Clement had to sight-read much of the solo part in the performance, and that he interrupted the work in between the first and second movements with a solo piece of his own which he played on one string with the violin held upside-down. The performance, perhaps unsurprisingly, was not a success and the work suffered neglect until it was revived by Mendelssohn and the violinist Joachim in the 1840s.

The concerto was sketched at the same time as the famous fifth symphony, and there is much of the drama and grandeur of that work apparent here. It is however in the quieter moments that the real genius of the work is revealed, such as in the unaccompanied drumbeats that open the first movement and the unobtrusive way in which the solo violin is first introduced into the orchestral texture. The slow movement is based on a set of variations, and the violin is given music of great calm and contemplation over a gentle accompaniment of very limited dynamic range. It leads straight into the rondo, which is heralded by a simple pastoral theme in the solo violin. This material is interspersed with interludes in a variety of moods before the final flourish ends the work in a blaze of D major.

Interval (10 mins) at about 7:20pm

Symphony No 3 in Eb Op97 (Rhenish)

Schumann

Lebhaft; Scherzo; Nicht Schnell; Feierlich; Lebhaft

Composed in 1850, the "Rhenish" symphony was in fact the last of Schumann's four symphonies to be written (the second was withheld from publication for some years and subsequently became no 4). It dates from the year of Schumann's appointment as Düsseldorf's Municipal Music Director, a post which placed great demands on his time as a conductor, but the rich cultural life of the Rhineland city re-awakened his enthusiasm for composition and several of his finest works date from this period. Despite the title of the symphony, the composer himself played down the programmatic nature of the work, saying that it "perhaps mirrors here and there certain aspects of Rhenish life", but it is known that he had certain scenes in mind when composing each of the five movements. The Rhine has

always figured strongly in German art, literature and music, and Schumann himself wrote a large number of songs in the genre popularly termed *Rheinlieder*. The first movement is considered to be a general evocation of the vitality of the Rhineland dwellers, the second conjures up images of a rustic peasant dance, and the third is an intermezzo depicting a flowered landscape. The fourth movement is entitled "ceremonial" and was inspired by a service Schumann witnessed in Cologne Cathedral in which Archbishop von Geissel was elevated to the rank of cardinal. The grandeur of the building and the occasion are depicted by the addition of three trombones at this point, and some of the thematic material of this movement is carried over into the finale where it is combined with elements from the first movement to round the work off in a vigorous style. Sadly, the Rhine was soon to figure less happily in Schumann's life. Overwhelmed by his municipal musical responsibilities, the composer was removed from his post in 1852. His subsequent depression caused him to throw himself into the icy waters of the river, precipitating his committal to the asylum in which he later died.

Concert due to finish at about 8:15pm	Programme notes: David Force
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Dates for your Diary

25 June 2006	Sunday	7pm
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Midsummer Choral Concert, Eastbourne College Chapel, Blackwater Road

Presented by the Chapel and Chamber Choirs of Eastbourne College in aid of Save the Children.
More information 01323 452339 (no need to reserve tickets)

15 October 2006	Sunday	7.30pm
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Music from the Movies Concert, Congress Theatre

Programme to include Grieg Piano Concert, soloist Dominic John
More information 01323 452314; jt@eastbourne-college.co.uk

13-14 January 2007	Saturday - Sunday	All day
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ESO Young Soloist Competition first round, Eastbourne College Music School

Candidates will offer a balanced programme of two contrasting pieces of their choice. At the end of the two days, the adjudicators will choose who will go through to the final round. You are very welcome to attend all or part of this first round. Please come and go as you wish. Bring some lunch and enjoy the music. Entry is free. More information from 01323 452314; jt@eastbourne-college.co.uk

11 February 2007	Sunday	2:30pm
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Final of ESO Young Soloist Competition, Eastbourne College Theatre, Old Wish Road

The finalists will each play two contrasting concerto movements. All are welcome and tea is available. The adjudicating panel hope to announce the winners at about 5.30pm. Tickets £5 on the door (concessions for groups and students). More information 01323 452314; jt@eastbourne-college.co.uk

5 May 2007	Saturday	7:30pm
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Choral Concert, Chichester Cathedral

The Orchestra presents its annual choral concert celebrating the 140th anniversary of Eastbourne College in conjunction with the Eastbourne Symphony Orchestra Chorus, Eastbourne College Choral Society, Cavendish School Chamber Choir, and soloists.
More information 01323 452314; jt@eastbourne-college.co.uk

Lisa Wigmore	Leader	ESO Leader
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Having started to play the violin at 13, Lisa was awarded a Junior Exhibition at the RCM where she gained her ARCM and GRSM. She is a well-known violin teacher in Sussex and many of her pupils move on to study at major music colleges.

Sara Deborah Struntz	Soloist	Winner of ESO Competition
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German-born violinist Sara Deborah Struntz, 22, is enjoying a wide-ranging performing career as a recitalist, soloist and chamber musician. She graduated from the Guildhall School of Music and Drama in 2004 with first class honours and currently studies as a scholar of the Royal College of Music with Natalia Boyarsky and Adrian Butterfield (baroque). She has appeared as a soloist with the RCM Baroque Orchestra, Vogtland Philharmonie, Corinthian Chamber Orchestra and Peter-Cornelius-Sinfonieorchester Mainz, and has given recitals throughout Europe. Festivals include the London Handel Festival, Bach UK, Quartetfest Manchester, Lunatica, Eckelshausen Kammernusikstage. She has also taken part in summer schools such as IMS Prussia Cove, IMAI/USA, Accademia Perosi, Keshet Eilon, Carl Flesch Academy and Yehudi Menuhin Academy where she was coached by masters such as Yehudi Menuhin, Ida Haendel, Yfrah Neaman, Ana Chumachenko, Andras Keller, Gabor Takacz-Nagy and Catherine Mackintosh. She has performed in hospitals, care homes and prisons with organizations *live music now!* and *Crescendo* and was involved in the Wigmore Hall education series and LSO St Luke's discovery series. She has broadcast on Bayerischer Rundfunk and has recorded a CD with works by Mozart, Brahms and Bloch with pianist Stephen Gutman. She also performs with her string quartet *Chiaroscuro*. Recently she won a place on the OAE/Jerwood scheme for young artists and has had lessons with artists like Roger Norrington and Robert Levin. Aware that every given talent is linked to responsibility, Sara Deborah strives to bring music to life and to convey its message and beauty to the listener.

Patron	Professor John York	
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The Eastbourne Symphony Orchestra's first concert was on 27 January 1980 and we conclude our twenty-sixth season with tonight's concert, our 101st. With high quality players from Eastbourne and the surrounding areas, the Orchestra performs a variety of concerts each year. The profile of both the Orchestra and the arts in general in Eastbourne has been raised by the ESO Young Soloist Competition which attracts international entries from many of the top conservatoires. The Orchestra registered as a charity in 1987.

Friends		
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In order to maintain its varied programme and the high quality of its performances the Orchestra needs continuing financial support. An essential source of income is provided by the Friends of the ESO. If you have enjoyed tonight's performance, why not consider playing your part in keeping music live by becoming a Friend? As a Friend, you will qualify for a 15% discount on your ticket for any concert promoted by the Orchestra in Eastbourne, and you will be welcome at any informal receptions after concerts. You will receive a regular letter outlining the Orchestra's activities, and handbills for each concert. 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 subscribe after June. Please contact Dr Leslie Morrison, 28 Pevensy Park Road, Westham, BN24 5HW 01323 764586 lmorr49062@aol.com

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