

eastbourne symphony orchestra

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Conductor Sion Parry	Leader Lisa Wigmore
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Autumn Concert 7 October 2007 6.30pm

Consecration of the House Overture **Beethoven**

Horn Concerto No 4 **Mozart**

Soloist: Kira Doherty

Winner of the Colonel Howes Award

in the ESO Young Soloist Competition 2007

Emperor Waltz **Strauss**

Symphony No 2 **Brahms**

Programme (the interval will be at about 7.20pm; the concert will finish at about 8.30pm)

Consecration of the House Overture Op124

Beethoven

The *Consecration of the House Overture* was composed for the opening of the refurbished Theater-an-der-Wien in the Viennese suburb of Josefstadt in 1822. The opening concert consisted of a re-worked version of *The Ruins of Athens*, originally written in 1812 for the National Theatre in Budapest, but with a new overture written in a curiously old-fashioned style reminiscent of a Baroque French overture, characterised by a slow and stately opening section followed by a faster fugue. Beethoven later admitted to his biographer Schindler that the fugue was consciously modelled on the style of Handel. The orchestration, however, was quite modern, including a large brass section consisting of four horns, three trombones and two trumpets.

Horn Concerto No 4 in Eb Major K495

Mozart

Allegro Moderato Romanza (Andante) Rondo (Allegro Vivace)

Mozart's horn concertos were written for Joseph Ignaz Leutgeb, a Salzburg horn player who was noted for his particularly fine tone. By the time he became acquainted with Mozart he had largely abandoned music in favour of a Viennese cheese shop, but Mozart's arrival there in 1781 prompted him to commission four concertos between 1783 and 1786. The manuscript of the fourth concerto was written in a combination of red, blue, green and black inks, supposedly to represent different cheeses, and like the scores of the other concertos, was peppered with sarcastic comments about the soloist. The substantial opening movement leads to an expressive *Romanza*, and the work concludes with the famous and exuberant *Rondo* in which the horn's hunting origins are celebrated.

Emperor Waltz

Strauss

The simple, bucolic Viennese waltzes of Johann Strauss the elder had, by the late nineteenth century, been transformed by his son, the Waltz King, into works of some sophistication and subtlety, full of thematic variety and carefully judged orchestral colour. The *Kaiserwalzer* (Emperor Waltz) was one of a set of works written to celebrate the 40th jubilee of Emperor Franz Joseph in 1888. It displays a variety of moods ranging from the Mozartean opening march to the delicate cello solo of the first waltz and on to the grand military parade evoked by the final section.

Interval of 20 minutes. Wine and orange juice available. Contributions please: £2 per glass of wine, 50p per glass of juice.

Symphony No 2 in D major Op68

Brahms

Allegro non troppo Adagio non troppo Allegretto/Presto Allegro con spirito

Brahms's second symphony was written during the summer of 1877 and premiered by the Vienna Philharmonic Orchestra in December of that year, less than 12 months after the first performance of his darkly serious first symphony. The composer perpetrated a joke on his friends by leading them to expect an even more sombre work: "It is so melancholy," he wrote, "that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning".

In fact the symphony radiated warmth and energy in a lyrical style that delighted the Viennese audience and disarmed the critics, despite complaints from some of them that the work was "too pretty". More importantly, it marked a turning point in the composer's development after a long period of uncertainty. Brahms had often spoken of the strain imposed upon him by the endless comparisons made between him and Beethoven ("you have no idea how it feels to hear behind you the tramp of a giant"), and the epithet of "Beethoven's tenth" applied by some critics to the first symphony did nothing to reduce his discomfort. In the second symphony, however, he managed to establish with authority his mature style and distinctive musical personality, and to pave the way for the masterpieces of his later life.

The densely textured score contains a wealth of melodic material expertly drawn from a limited armoury of motifs, and a seemingly endless palette of instrumental colours derived from relatively small orchestral resources. The first three notes heard form the stimulus for a library of themes introduced throughout the symphony and, despite the almost bewildering variety of melodic permutations and the apparently effortless flow from idea to idea, a tightly argued structure underpins the formal architecture of the work.

Kira Doherty		
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After having completed a bachelor's degree at the Conservatoire de Musique à Montréal, Kira Doherty crossed over to London to complete her postgraduate level studies with honours at the Royal Academy of Music under the tuition of international soloists Michael Thompson and Richard Watkins. Kira Doherty has performed with such noted orchestras as the Philharmonia Orchestra, the BBC Symphony Orchestra, the London Sinfonietta, the Royal Philharmonic Orchestra as well as the Opera North Orchestra and the Royal Ballet Sinfonia for which she was guest principal. She has recently appeared as soloist with the RAM concert orchestra in Messiaen's *Des Canyons aux Étoiles* as well as the RAM harp ensemble, premiering a new piece for solo horn and harp sextet by Richard Bissill. A recent recipient of the Richard Merewether Horn Prize and the Christopher Horn Award, Kira Doherty is currently performing in London as a Canada Council of the Arts sponsored artist.



Sion Parry		
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Sion Parry was born in North Wales in 1977. He was a scholar at Chetham's School of Music, Manchester and continued his studies at Trinity College of Music, London. As a solo violinist and chamber musician he has performed in England, Wales, France and aboard the Queen Elizabeth II and has appeared on French and Welsh television. He has also performed with many orchestras including The National Chamber Orchestra of Wales and the Jersey Symphony Orchestra and has accompanied concerto performances by John Lill, Stephen Kovacevich and Murray McLachlan among others. He studied orchestral conducting with Peter Stark and choral conducting with David Vinden and has conducted the Fletching Singers, East Sussex Bach Choir and Eastbourne Choral Society. He is currently the Head of Performance Studies, Head of Strings and teaches curricular music at Eastbourne College where he conducts the College Symphony Orchestra and is Assistant Chorus Master of the Eastbourne College Choral Society. He is also an examiner for AS level music.

Dates for your Diary (more information from concertmanager@eso.org.uk ; 01323 452314)		
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3 February 2008	Sunday	2:00pm
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Final: ESO Young Soloist Competition

The final round of the orchestra's competition for young soloists. The finalists will each play two contrasted concerto movements. Round one takes place on 12/13 January at Eastbourne College Music School. All welcome. **College Theatre, Eastbourne College**

3 May 2008	Saturday	7:30pm
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Choral Concert

The orchestra presents its annual choral concert in conjunction with the Eastbourne Symphony Chorus, Eastbourne College Choral Society, and soloists. **Chichester Cathedral**

15 June 2008	Sunday	6.30pm
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Summer Concert

Programme to be announced
St Saviour's Church, Eastbourne

Patron	Professor John York	
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The ESO's first concert was on 27 January 1980. 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.

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 subscribe after June.

ESO Treasurer

Dr Leslie Morrison, 28 Pevensey Park Road, Westham, BN24 5HW
Tel 01323 764586 email lmorr49062@aol.com

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ESO External Relations Manager

Dr Arnold Goldman
Tel 01323 832311 email a.goldman@cowbeech.f9.co.uk

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