

eastbourne symphony orchestra

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Conductor Graham Jones	Leader Lisa Wigmore
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Summer Concert 15 June 2008

Fidelio Overture **Beethoven**

Violin Concerto **Sibelius**

Soloist: Michal Cwizewicz

Winner of the ESO Young Soloist Competition 2008

Matinées Musicales—**Britten**

In memoriam Jenny Shepherd

Symphony in C **Bizet**

Registered Charity No 296902

Musical Director: Graham Jones

This concert is supported by Eastbourne College

Programme (interval at about 7.15pm; concert finishes at approximately 8.25pm)

Fidelio Overture

Beethoven

Beethoven wrote only one opera, and it was perhaps the work that caused him more agony than any other. Over the course of a decade, he wrote and rewrote *Fidelio* at least three times. It was this struggle, however, which led the work to be the one the composer most valued. It is reported that he said of *Fidelio*, "Of all my children, this is the one that cost me the worst birth pangs, the one that brought me the most sorrow; and for that reason it is the most dear to me." Beethoven's numerous rewritings of the opera resulted in four overtures. The first three are known as the *Leonore* overtures, the name of the main female protagonist and the title by which the opera was originally known. The final overture, as heard tonight, has become the most widely accepted to begin the opera. Contrary to the general trend of operatic overtures at the time, the *Fidelio* overture contains no thematic material from the opera itself. Rather, it is a powerful symphonic work which conveys several of the opera's overarching themes: majesty, heroism, and hope.

Violin Concerto

Sibelius

Allegro moderato Adagio di molto Allegro, ma non tanto

By the time Sibelius composed his Violin Concerto in 1903 he had written two symphonies and several of the smaller scale works that established his reputation as a composer of vividly descriptive music reflecting the wild scenery of Scandinavia and the rich mythological heritage of the region. The Concerto is regarded as the work that culminates this first period of his output. It is truly symphonic in concept, thoroughly Romantic in spirit, and rhapsodic in nature if not in design. The characteristic orchestration conjures up a typically dark Sibelian atmosphere of (in the words of Olin Downes, one of Sibelius's earliest and most energetic champions) "bardic songs heard against a background of torches or pagan fires in some wild Northern night". The piece offers considerable technical challenges to the performer (Sibelius was himself a virtuoso violinist in his youth), not least in the blistering last movement, described by the composer as a *danse macabre* and, famously, by the analyst Donald Tovey as "a Polonaise for polar bears".

Interval 20 minutes Contributions to the ESO please: £2 wine, 50p orange juice. Many thanks.

Matinées Musicales

Britten

March Nocturne Waltz Pantomime Moto Perpetuo

In 1935 Britten was working for the British General Post Office Film Unit, for which he wrote a score to the documentary *The Tocher*, an animated film intended to promote the Post Office Savings Bank. Dedicated to his colleague Alberto Cavalcanti, a Brazilian film director, the work consisted of a series of arrangements of works by Rossini drawn from his *Soirées Musicales*, a collection of solo arias and duets published exactly a century earlier which had become an instant triumph as popular salon entertainment. Britten later wrote a companion suite, *Matinées Musicales*, and together the two suites provided the music for the ballet *Divertimento*, commissioned by the New York based American Ballet Company in 1941.

Symphony in C

Bizet

Allegro vivo Adagio Allegro vivace; Trio Allegro vivace

Bizet was a child prodigy who entered the Paris Conservatoire at the age of nine. The Symphony in C was written over a period of four weeks in the autumn of 1855 at the age of seventeen. As a youthful work it is remarkably mature, drawing its structural elements from the typical late Classical symphonic form but showing in its orchestration something of the colour and innovation that was to characterise the composer's later works. Although, at first hearing, the stylistic debt appears to be owed to late Mozart or early Beethoven, the most significant influence was Gounod's Symphony in D which Bizet, whilst at the Paris Conservatoire, had helped the older composer to transcribe for piano. The symphony was never performed during Bizet's lifetime, and as his widow dispersed the composer's manuscripts widely as souvenirs after his death it could easily have been lost for good. Fortunately, during the 1920s, the Paris Conservatoire made a vigorous effort to retrieve the material from disparate sources and the premiere was finally given in Basel in 1935.

Michał Cwizewicz

Born in London in 1984, Michał was first taught violin by Lisette Meguerditchian at the Alexandria Conservatoire in Egypt, then by Krzysztof Śmietana as a music scholar at Alwyn's School, and since 2005 has been studying with Itzhak Rashkovsky as Ash Music Scholar at the Royal College of Music. In 2007 Michał graduated with Masters in Aeronautical Engineering from Imperial College concluding with a research project into the aerodynamics of insect flight. Recently the winner of first prize at the Eastbourne Young Soloist Competition 2008, Michał has also won the Imperial College Concerto Competition for two consecutive years, and whilst in the first year of his Aeronautics degree, was string-finalist in the BBC Young Musician Competition 2004, appearing on BBC4 Television. Michał has also performed as soloist at various venues including St John's Smith Square, St-Martin-in-the-fields, La Madeleine in Paris and most recently the Sibelius Concerto at London's Cadogan Hall. Michał has performed frequently abroad, most recently in recitals in France at the festival Année Musicale en Vaux d'Yonne, in Zakopane - Poland; at the Princess Daisy International Chamber Arts Festival in Poland, together with pianist Paul Gulda, and in concerto appearances in Spain and France. Michał also enjoys playing Carpathian and Balkan folk music and plays second violin in the Polish highland band 'Giewont' with whom he has been performing regularly since 1993. In 1997 he also won first prize at the folk fiddlers' competition in Bukowina Tatrzńska in Poland. Michał's further studies are supported by the Joan Weller Award, Philharmonia's John E. Mortimer and Sidney Perry Awards and the Countess of Munster Trust. He is particularly indebted to the Bartholomew Wilkins Charitable Trust who have made it possible for him to play the 1705 Mathias Albanus violin.



Jenny Shepherd

Members of the ESO were saddened by the untimely death recently of Jenny Shepherd. For much of her professional life she played in the Covent Garden Orchestra and the ESO were very fortunate to have her among us for about ten years. Graham Jones remembers her as a 'true professional. A warm, kind and encouraging person with a deep human understanding.' Lisa Wigmore adds: 'We will always remember Jenny not only as a wonderful musician but as someone with an outstanding commitment and loyalty to the orchestra over many years. She will be greatly missed both for her breadth of experience and expertise as well as for the warmth of her friendship to so many in the orchestra.' Our thoughts are with her husband Adrian. The performance of the Britten tonight is dedicated to Jenny in affectionate remembrance.

Dates for your Diary

5 October 2008

Sunday

7:30pm

Music from the Movies

Film clips and scores and a performance of Tchaikovsky's Piano Concerto No 1 by John York. Compered by Tim Marriott, Director of Drama, Eastbourne College.

Congress Theatre

1 February 2009

Sunday

2:00pm

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 10-11 January at Eastbourne College Music School. All welcome.

College Theatre, Eastbourne College (for more information 01323 452314)

2 May 2009

Saturday

7:30pm

Choral Concert

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

Chichester Cathedral (for more information 01323 452314)

Patrons	Sir John Chatfield CBE DL and 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. An important part of the orchestra's commitment to the community includes free tickets to school children at some concerts. 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 to-night'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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