

Eastbourne Symphony Orchestra

Autumn Concert

www.eso.org.uk



Soloist Ben Goldscheider

Winner of brass category final in 2016 BBC Young Musician
Finalist in 2016 ESO Young Soloist Competition

'A musical Bear Grylls' (Huffington Post)

Sunday
30 October 2016
7pm

St Saviour's Church, South Street,
Eastbourne, BN21 4UT



Conductor Graham Jones
Leader Lisa Wigmore

Brahms Academic Festival Overture

Mozart Sinfonia Concertante for Four Winds
Barbara Ashby, Margaret Phillips, Hilary Ougham, Zoe Hurlock

Glière Horn Concerto

Eastbourne Symphony Orchestra

Dates for your Diary

More information from
www.eso.org.uk concertmanager@eso.org.uk or 07780 993801

Thirty-seventh season

ESO 30th Young Soloist Competition

Birley Centre

Round One

Saturday (*from 2pm) and Sunday (*from 12noon) 7 and 8 January
*exact timings to be decided

Final

Sunday 29 January 2–6pm

Established in 1988 as a result of the 11th Duke of Devonshire's generosity, this competition gives the winner the opportunity of performing a concerto with the ESO. In the first round, competitors present a 15-minute performance of a contrasting programme of their own choice. In the final, competitors present a 20-minute performance of two contrasting concerto movements.

An audience is welcome at both the first round (no advanced booking; £4 donation on the day; come and go as you wish between competitors) and the final (£8 entry on the door; tea is provided while the judges decide).

More details from www.eso.org.uk

ESO Choral Concert 2017

Sunday 19 March 7.30pm St Saviour's Church
Eastbournian Society Chorus
Eastbourne Symphony Orchestra and Chorus
www.eso.org.uk

Brahms' Requiem

Graham Jones conductor
Lisa Wigmore leader
Máire Flavin soprano
Matthew Sprange bass

For some, Brahms' Requiem ranks as his greatest compositional achievement. Its gentle profundity affects all who hear it, and it is one of the most beloved of the great choral masterpieces.

The ESO is joined by singers from the ESO Chorus and the Eastbournian Society.
(New singers welcome: www.eso.org.uk)

ESO Summer Concert 2017

Sunday 18 June 7pm St Saviour's Church

ESO Autumn Concert 2017

Sunday 22 October 7pm St Saviour's Church (date provisional)

Eastbourne Symphony Orchestra

www.eso.org.uk

The Eastbourne Symphony Orchestra, founded in 1979, is celebrating its 36th season. We extend a very warm welcome to you all and thank you for your support. This is our 134th concert (details of all concerts are on the website where we are also archiving photographs, programmes, reviews and so on).

Financially self-supporting, the ESO registered as a charity in 1987 and, with quality players from Eastbourne and the surrounding areas, performs a number of concerts a year. These have included biennial music-from-the-movies concerts (with film clips), concerts for children, an ESO annual young soloist competition winner's concert, and an annual choral concert.

A much appreciated annual event is the ESO Young Soloist Competition which was established in 1988 as a result of the 11th Duke of Devonshire's financial generosity, and offers young soloists the opportunity to perform with an orchestra. For 30 years, the competition has created increasing interest throughout the country and abroad, and attracts very high standard musicians. Ben Goldscheider was a finalist in this year's competition and won the Cox Memorial Prize. He is our soloist this evening.

An audience is welcome at both rounds of the competition which takes place in the Birley Centre. In 2017, the first round takes place on Saturday 7 and Sunday 8 January and you are welcome to come and go in between competitors. The final round, where usually five finalists compete, takes place on Sunday 29 January starting at 2pm. The results are announced at about 6pm. Details of times and competitors will be available nearer the time on www.eso.org.uk or 07780 993801.

We are indebted to our increasing number of sponsors and donors, as well as to the ever-growing group of Friends of the ESO.

If you are interested in becoming a donor, a sponsor, an ESO Friend, a singer or a player, or would like to help the Music Working Group, then please contact concertmanager@eso.org.uk or 07780 993801.

The ESO records with great sadness the passing of Margaret Whitehead who, in recent times, was the ESO secretary and a hugely enthusiastic supporter.

Our thanks in particular this evening go to the PCC of St Saviour's Church.

We anticipate that the ten-minute interval will start at about 7.45pm.

The concert will finish at about 8.30pm.

If you are organising a holiday, then please consider booking through Riviera Travel

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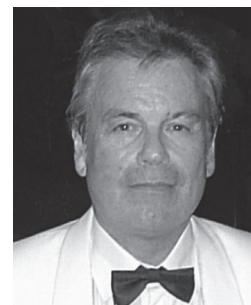
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Graham Jones (ESO Musical Director, Conductor)



Graham Jones succeeded John Walker as Director of Music at Eastbourne College in 1991, having been appointed Assistant Director of Music in 1976. Brought up in Holt, Norfolk, he was educated at Gresham's School and Durham University where he was an organ scholar of Hatfield College, with responsibility for the Chapel Choir and College musical events. 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. During his time in Eastbourne he has been responsible for the Eastbourne Tudor Singers (1978–1988) and co-founded the Eastbourne Sinfonia (1979), now the Eastbourne Symphony Orchestra. He retired from the College in 2012.

As Musical Director of the ESO (then called the Eastbourne Sinfonia) from its inception and first concert in January 1980 he has been responsible for many of the orchestra's initiatives including the now nationally recognised annual young soloist competition (now in its 30th year) for which he is chairman of the adjudicating panel. Though his own particular interest lies in the romantic field, ESO programmes have included the standard orchestral repertoire as well as some works commissioned especially for the Orchestra. He has worked with some of the country's leading soloists including Sarah Connolly, Simon Deller, Simon Hewitt Jones, Neil Jenkins, Freddie Kempf, Mark Le Brocq, Anthony Marwood, Martin Roscoe, Patricia Rozario and John York, one of the Orchestra's patrons, as well as, for example, the Barbican Piano Trio. His previous College work with younger musicians and his current work with the ESO where he is always keen to find opportunities for young people to make and learn to appreciate music are part of his wish to encourage music in the community and make it accessible. This has led to initiatives like the biennial music-from-the-movies concert (with film clips) (working with Adam Faith, Hubert Gregg, Robin Gregory and Brian Murphy). Johnny Morris narrated one of the Orchestra's first children's concerts and Denis Quilley was the narrator in the Mari Markus Gomori series of concerts for children, which have also featured percussionist Alisdair Molloy. He enjoys listening to musicians at all levels, especially when adjudicating competitions.

Lisa Wigmore (Leader)

Lisa Wigmore is the Leader of the ESO and is also a member of the adjudication panel for our annual competition. At 15 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.

Lisa is a well-known violin teacher in Sussex, teaching privately as well as working in the strings department at Eastbourne College. Many of her pupils have been successful in gaining entry to the National Children's Orchestra and some of the major music colleges. She also took part in a masterclass with Yfrah Neaman on behalf of the European String Teachers Association (ESTA).



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Ben Goldscheider

Described as a musical Bear Grylls (Huffington Post, May 2016), Ben has quickly emerged as one of the most exciting horn players of his generation. Winner of the brass category final in the 2016 BBC Young Musician Competition, Ben went on to reach the concerto finals at London's Barbican, where he performed Strauss Horn Concerto No 2 with the BBC Symphony Orchestra under Mark Wigglesworth.



This autumn, Ben takes up a sought-after place at the Barenboim-Said Academy in Berlin, where he will be the only horn student of Radek Baborák. Keen to promote the horn as a solo instrument, this summer Ben records his debut CD with Willowhayne Records, featuring works by composers including Schumann, York Bowen, Kalevi Aho and Esa-Pekka Salonen. Upcoming concerto highlights include Strauss with the Lucerne Symphony Orchestra and Mozart with the European Union Chamber Orchestra.

In 2016, Ben won the Philip Jones Memorial Prize at the Royal Overseas League Annual Music Competition for most outstanding brass player, the Cox Memorial Prize and audience prize at the Eastbourne Symphony Orchestra Young Soloist Competition and second prize at the Bromsgrove International Musicians Competition. Ben was recently invited to participate in the International Music Academy for Soloists (Bückeberg Palace, Germany) and the International Summer Academy for Wind Soloists (Payerbach, Austria).

Born into a musical family, Ben began playing the horn aged nine, and commenced studies with Susan Dent at the Royal College of Music Junior Department two years later. At the age of 13, Ben was appointed principal horn of the National Youth Chamber Orchestra and, in 2014, principal horn of the National Youth Orchestra of Great Britain where he was awarded the John Fletcher Brass Prize for his contribution to the orchestra. In 2012, he was the youngest participant in the London Symphony Orchestra Brass Academy. Ben has also played with the Philharmonia and collaborated with Dame Shirley Bassey on her 2015 Christmas Single.

Ben is grateful for support from Awards for Young Musicians, Dorothy Croft Trust for Young Musicians and EMI Music Sound Foundation. He is a June Emerson Wind Music Young Artist. As a result of his success in the BBC Young Musician Competition, Ben receives career guidance and diary management from the Young Classical Artists Trust.

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List updated 6 November 2016

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In order to maintain our varied musical programme and the high quality of our performances, the Orchestra needs continuing financial support. An essential source of income is provided by the ESO Friends, our donors and our sponsors, for whose generosity we are very grateful.

The Friends of the ESO have the opportunity to meet together at events planned during the year by our Friends' Co-ordinator, and they support also by helping to publicise ESO events.

Annual subscription, payable on 1 January, is £15. This is reduced by half for the first year if you join after June..

If you are interested in becoming a Friend, a sponsor or a donor please contact
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List updated 21 March 2016

Eastbourne Symphony Orchestra

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Academic Festival Overture – Johannes Brahms (1833–1897)

The Academic Festival Overture was written in response to an honorary degree conferred on Brahms in 1879 by the University of Breslau in recognition of his status as ‘the foremost composer of serious music in Germany today.’ The resulting piece was, ironically, one of the least serious he composed, consisting of a potpourri of German student songs celebrating the less intellectual aspects of college life: wine, women, and fresher initiation ceremonies. The melodies include *Wir haben gebauet ein stattliches Haus* (We have built a stately house) prominently heard in the trumpets, and the noble *Landesvater* (Father of his country) played by the strings. The overture culminates in the oldest and most famous of German student songs: *Gaudeamus igitur* (Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us).

Sinfonia Concertante for Four Winds – Wolfgang Amadeus Mozart (1756–1791)

Allegro – Adagio – Allegro con variazioni

The mysteries surrounding this work are deep and impenetrable. There is no mystery about its charm, its melodiousness, or its wide appeal, but there is no solution to the problem of when or for whom it was written, or even whether it is truly by Mozart. Robert Levin has devoted a whole book to this last question without being able to resolve it conclusively. The last edition of the revered Köchel catalogue removed it from the list of authentic works. While most listeners’ ears will tell them that this is a genuine Mozart without a doubt, those who also enjoy sleuthing historical questions will find the puzzle intriguing. It is sufficient to know that Mozart was much taken by the special problems of composing for more than one soloist. In the 1770s, the French were particularly fond of these multiple concertos, so it was natural that Mozart would think of composing one while he was in Paris.

No composer understood wind instruments better than Mozart, so the solo lines are composed with a fine feeling for their special qualities: the oboe’s expressive, penetrating voice; the clarinet’s liquid fluency over a wide range; the horn’s elegant adventures in its upper octave; and the bassoon’s many functions as bass line, tenor line, or tune. Their interplay is balanced and lucid, and they have a neat cadenza at the end of the first movement, carefully composed, as such cadenzas have to be, not left to group improvisation. The slow movement is, unusually, in the same key, E flat major, and unusually long. In contrast, the finale is a series of variations on a brief and simply theme. One phrase from this melody is taken directly from the second main melody of the first movement. Ten variations reproduce the outline of the theme with increasingly decorative display from the soloists. Then the tenth variation dissolves into an adagio before the jolly close in hunting style.

Interval (ten minutes)

Concerto for Horn and Orchestra – Reinhold Glière (1874–1956)

Allegro – Andante – Moderato, Allegro vivace

Reinhold Glière studied theory, composition and violin at the Moscow Conservatory. A direct heir of the Russian romantic tradition, he worked mainly on a grand scale in forms such as opera, ballet and symphony. His works form a link between Tchaikovsky and the next generation of Russian composers including Prokofiev (whom Glière had taught at the age of 11 as a private pupil) and Khachaturian. His orchestral idiom is characterised by rich, colourful harmony, bright and well-balanced orchestral colours and perfect traditional forms.

The horn concerto, perhaps the best known of Glière’s works, was completed in 1951 and written for the horn player Valeri Polekh who said: ‘Glière had the idea of treating the horn as a virtuoso instrument, almost like the violin; the model is Tchaikovsky’s violin concerto.’ As this suggests, the work follows a traditional form and is written for a large orchestra, with the first movement being the most substantial including the cadenza (written by Polekh). The second movement contains warm, lyrical and expressive melodies. In the last movement the influence of the third movement of Tchaikovsky’s violin concerto is clear.

When Polekh first played through the concerto with Glière from the manuscript he records: ‘I could feel with my entire self that the concerto was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the concerto would become a horn player’s favourite.’

Graham Jones writes:

Glière is a direct heir to the Russian romantic tradition and forms a link between Tchaikovsky and the next generation of Russian/Soviet composers including Prokofiev and Khachaturian. The most important element of his music is his expressive melody. The horn concerto (1951), a major work in the horn repertoire, is written in an engaging traditional style and for a large orchestra. This and the attractive *Sinfonia Concertante* provide an opportunity to hear two rarely performed works.

Ben Goldscheider writes:

The Glière Concerto is a piece that I have always greatly admired partly due to the nature of the work. In between playing Mozart and Strauss, horn players never get to indulge in romanticism in the same way that, for example, violinists and cellists can with the works of composers such as Elgar and Tchaikovsky. In this piece, the horn is treated as a virtuosic solo instrument in and among at times what feels like a symphonic piece. The combination of dexterity and energy in the third movement, the hair-raising fortissimo lines in the first movement, and some of the most sweet and gentle melodic writing in the repertoire when it comes to the second movement, leave us with a piece that fully exploits the timbre of the horn and takes the listener on what I believe to be a fantastic musical journey.

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Sunday 4 December 2016 | 3.00pm

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Mozart Clarinet Concerto

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