

Eastbourne Symphony Orchestra

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Spring Concert



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

7pm Sunday 18 March 2018

Humperdinck	Hansel and Gretel Prelude
Mozart	Piano Concerto No 21 in C major K467
Tchaikovsky	Symphony No 5 in E minor Op 64

Kenneth Roberts conductor and soloist • Lisa Wigmore leader



Eastbourne Symphony Orchestra

Dates for your Diary

More information from www.eso.org.uk
<mailto:concertmanager@eso.org.uk>
concertmanager@eso.org.uk
or 07780 993801

Thirty-eighth season

(Please note that the Summer Concert is now on Saturday.
Please also note the times.)

ESO Summer Concert 2018

Saturday 16 June 7pm
St Saviour's Church

ESO Autumn Concert 2018

Sunday 21 October 7pm
St Saviour's Church

Thirty-ninth season

ESO 32nd Young Soloist Competition

Birley Centre

Round One

Saturday (*from 2pm) and Sunday (*from 12noon) 5 and 6 January

*exact timings to be decided

Final

Sunday 27 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 (£10 entry on the door; tea is provided while the judges decide).

ESO Spring Concert 2019 (tbc)

Sunday 17 March 2019 7.30pm
St Saviour's Church

Summer Concert 2019

Saturday 15 June 2019 7pm
St Saviour's Church

Autumn Concert 2019

Sunday 20 October 2019 7pm
St Saviour's Church

Eastbourne Symphony Orchestra

www.eso.org.uk

The Eastbourne Symphony Orchestra, founded in 1979, is celebrating its 37th season. We extend a very warm welcome to you all and thank you for your support. This is our 138th 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 some 30 years, the competition has created increasing interest throughout the country and abroad, and attracts very high standard musicians.

An audience is welcome at both rounds of the competition which takes place in the Birley Centre. In 2019, the first round takes place on Saturday 5 and Sunday 6 January and you are welcome to come and go in between competitors. The final round, where usually five finalists compete, takes place on Sunday 27 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.

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 7.40pm. The concert will finish at about 8.45pm.

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

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Kenneth Roberts (Conductor and Soloist)



Kenneth Roberts was born in Hastings and educated at York University where he gained BA and MA degrees in music. He works as conductor/musical director for numerous companies at home and abroad and has conducted over 250 opera, ballet and other theatrical productions. He has played and conducted at many prestigious venues including the Royal Albert Hall, the Festival Hall, the Britten Theatre, Kensington Palace and Hampton Court.

His second opera, *Mister Butterfly*, which he wrote in 1994, was premiered in Hong Kong and subsequently performed at the Edinburgh Festival, and also featured in a documentary

shown by BBC television and BBC World Service Satellite.

Between 2001 and 2011 he worked at the University of New Hampshire, USA, where he directed a new African musical that he was commissioned to write, and also composed music for an award-winning international children's piece. He was also musical director and conductor for Plymouth State University's Educational Theatre Collaborative.

In 2002 he fulfilled a commission from the Purcell School in association with the Vaughan Williams Trust as part of their centenary celebrations to mark the birth of Sir William Walton and, in 2007, he completed a commission to write a ballet based on the novel *The Trumpet Major* by Thomas Hardy. In 2010 he also contributed music for the recently published musical version of *Pollyanna* and also became an adjudicator for the British and International Federation of Festivals.

His highly acclaimed reduced orchestral arrangements of operatic scores by Mozart, Puccini, Rossini, Verdi and others are currently being played all over the world and are available from www.smallscores.com

He has also enjoyed giving his series of lecture recitals around the country at music clubs and on cruise liners on subjects ranging from Mozart to Jelly Roll Morton. He has just released a CD of piano music entitled 'Around the World in 80 Minutes'.

Lisa Wigmore (Leader)



Lisa Wigmore is the leader of the ESO and is also a member of the adjudication panel for the 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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List updated 5 June 2017

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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.

Annual subscription, payable on 1 January, is £15.

This is reduced by half for the first year if you join after June.

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Eastbourne Symphony Orchestra

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	Clarinet Margaret Phillips Katy Pyper	Timpani and Percussion Dennis Chanter Darryl Chanter Avril Vegh
	Bassoon Hilary Ougham Alanna Macfarlane	

List updated 12 March 2018

Englebert Humperdinck (1854-1921) Overture to Hansel and Gretel (1890/91)

Humperdinck's opera, based on the fairy tale by the Brothers Grimm, had its origins in a short Singspiel written for his nephews and nieces in 1890 which he subsequently expanded into a full-scale opera in the Wagnerian tradition.

The Overture opens with the melody of the famous children's prayer from Act Two, and then explores the dramatic music which depicts their fright at the appearance of the witch. It progresses through several passages drawn from various arias and the children's triumphant dance after the death of the witch before the prayer theme returns at the end.

Wolfgang Amadeus Mozart (1756-1791) Piano Concerto No 21 in C major K457 (1785)

1 Allegro maestoso

2 Andante

3 Allegro vivace assai

Mozart's 27 piano concertos (23 really, as the first four were student exercises in arranging the music of other composers) comprise one of the great wonders of western music. They stand alongside the piano sonatas of Beethoven, the 48 preludes and fugues of Bach, and the string quartets of Haydn (the reader can probably offer one or two more suggestions) as one of the most ground-breaking canons of work showing what could be achieved in a new format. It is easy to forget that, when Mozart started this series, the whole concept of the piano concerto was, at most, embryonic. It led, in due course, to the concertos of Beethoven, Brahms, Rachmaninov, Tchaikovsky, et al, and cannot be under-estimated.

Mozart's Piano Concerto No 21 comes pretty much midway in the series of really great works which Mozart produced during his 'freelance' life in Vienna in the 1780s.

It is a substantial work, symphonic in its first movement, humorous and joyful in the final rondo, and ethereal in its sublime slow movement which, for some, will ever be a reminder of the 1967 film *Envira Madigan* which charted the tragic life of the Swedish tight-rope walker and dancer, Hedwig Jensen, whose stage name was Elvira Madigan.

Mozart's music here seems to explore the poise and symmetry required for such a precarious activity.

(Ten minute interval)

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No 5 in E minor Op 64 (1888)

- 1 Andante - Allegro con anima
- 2 Andante cantabile
- 3 Valse: Allegro moderato
- 4 Finale: Andante maestoso - Allegro vivace - Moderato assai - Presto

Tchaikovsky composed his fifth symphony between May and August 1888, and it was first performed in St Petersburg on 6 November of that year with Tchaikovsky himself conducting. In an entry made in his note book shortly before beginning the composition, Tchaikovsky wrote that the subject of the symphony was 'providence'. More specifically, it is a journey from darkness and despair into light and triumph, accomplished partly by the musical character of the individual movements, and partly through a motto theme which is a theme which recurs, sometimes transformed, throughout the course of a composition. (Here it appears in a different guise in each movement.)

The symphony opens with the motto theme played quietly and mysteriously by the low woodwinds. The composer described this introduction as 'a complete resignation before the inscrutable predestination of fate'. After this slow introduction, the first movement continues with a questing allegro based on thematic material strongly related to the motto theme. It expresses uncertainty and struggle through its shifting harmonies and cross rhythms. There is some respite with a calmer lyrical contrasting section, but it is short lived. The mood of uncertainty dominates to the end where the music fades away, finishing with the eerie, sinister sound of the bassoon playing its bottom note.

The second movement, in contrast, is highly introspective, and filled with nostalgia and longing. The first theme is played at the outset by a solo horn in a moment of expressive beauty. A second lyrical theme is introduced by the oboe and developed into a huge lush orchestral climax whose lyrical flow is suddenly threateningly interrupted by the motto theme. The calm lyrical mood returns and develops again in a similar soulful manner but again the motto theme returns on the trombones to dispel the mood of nostalgia, and the movement, like the first, fades into nothing.

The third movement seems to breathe a new life into the work. It is in ternary form with a delightful waltz forming the first and last section, and a busy semi-quaver passage forming the middle section. In many ways the movement is strongly reminiscent of Tchaikovsky's ballet scores, filled with lively rhythmic ideas and beautiful orchestral touches. The motto theme returns right at the end, this time like a fleeting memory.

The final movement brings the symphony to its triumphal conclusion. It starts with a long slow introduction, based on the motto theme, but in the major mode rather than the minor, and taking on a new character, tentative at first but slowly gaining in strength and grandeur. A very fast and dramatic middle section follows, full of drive and energy with a character very similar to the battle scene in the Nutcracker. This gives way to the triumphal march which ends the work with the motto theme played boldly and loudly by the brass instruments.

The symphony was not an immediate success. A reviewer for the Boston Evening Transcript wrote:

'The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and, above all, noise worse confounded!'

True or not, orchestral musicians, conductors and audiences absolutely love it!

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