Eastbourne Symphony Orchestra

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Summer Concert

7pm Sunday 26 June 2022



Weber
Der Freischütz
Overture



Bizet
Symphony in C



Sibelius
Violin Concerto

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



Conductor **Graham Jones**
Leader **Lisa Wigmore**
Soloist **Jena Horvat**
(winner of the ESO Young Soloist Competion 2022

Eastbourne Symphony Orchestra
Dates for your Diary

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

2022 Forty-second Season

Autumn Concert

7pm Sunday
23 October 2022

St Saviour's Church
South Street
Eastbourne

BN21 4UT

Programme to include piano soloist winner of the Norah Sande Award 2022

Torino String Quartet

Leader: Lisa Wigmore

Music for weddings, parties or any other special events

torinostringquartet@gmail.com
or contact Katie:

07814 002942

Spring Concert
Sunday 7 May 2023

Summer Concert
Sunday 25 June 2023

Autumn Concert
Sunday 22 October 2023

Norah Sande Award 2022

(www.sande-award.co.uk)

The Norah Sande Award is a piano competition for young adult pianists aged 18 to 25.

Piano recitals for the 2022 competition will be held at the Birley Centre BN21 4EF

Semi-final: Saturday 9 July from 9.30am to 5.30pm (free entry)

Final: Sunday 10 July at 2.30pm (£10)

Now in its 16th year, the internationally renowned Norah Sande Award is a chance to hear exciting young pianists on the brink of their professional careers. On Saturday, the semi-finalists perform 20-minute programmes. Entry is free and the audience is welcome to join and leave between performances. On Sunday, three finalists each play a classical, romantic and contemporary programme not played in the semi-finals. Results are announced at about 5.00pm. The winner is presented with a cheque for £2000 and a recital opportunity. Tickets for Sunday's final can be booked during the semi-final on Saturday or supporters just turn up on the day.

2023 Forty-third Season
ESO 35th Young Soloist Competition

Birley Centre BN21 4EF

Round One: Saturday (from about 2pm) and Sunday (*from about 12noon) 28 and 29 January 2023

Final: Sunday 19 February 2023 2.00-6.00pm

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; £5 donation on the day; come and go as you wish between competitors) and the final (£12 entry on the door; tea is provided while the judges decide).

Eastbourne Symphony Orchestra

www.eso.org.uk

The Eastbourne Symphony Orchestra, founded in 1979, is celebrating its 42nd season. We extend a very warm welcome to you all and thank you for your support. This is our 145th concert (details of all concerts are on www.eso.org.uk 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 more than 30 years, the competition has created increasing interest throughout the country and abroad, and attracts very high standard musicians. See Dates for your Diary for more details.

The Eastbourne Symphony Orchestra is delighted to offer this concert to the winner of this year's ESO Young Soloist Competition, Jelena Horvat.

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 go to the PCC of St Saviour's Church who have allowed us to hire this venue.

We anticipate that the 15-minute interval will start at about 7.50pm, and that the concert will finish at about 8.45pm.

If you are thinking of going on holiday, please consider booking through Riviera Travel to help the ESO finances. The ESO receives ten per cent for each holiday booked through Riviera Travel. Please mention the ESO when you book (the dedicated code is ESO) though this link automatically registers your connection with the ESO: www.esoriviera.co.uk (their phone number is 01283 523493).

Graham Jones (ESO Musical Director, Conductor)



Graham attended 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, gaining further experience at university in workshops with Sir David Willcocks and Roger Norrington. Having been appointed assistant director of music at Eastbourne College in 1976, he became director of music in 1991 and retired from the College in 2012. 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.

As musical director of the ESO from its inception and first concert in January 1980, Graham has conducted the majority of the orchestra's concerts. He has also been responsible for many of the orchestra's initiatives including the now nationally recognised annual young soloist competition (the 35th competition takes place in January and February 2023). 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. Graham is always keen to find opportunities which encourage appreciation of music within the community and 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 also featured percussionist Alisdair Molloy.

In his spare time, Graham is a steam-train enthusiast, an aficionado of English churches, and enjoys cooking and gardening.

Lisa Wigmore (Leader)



Lisa Wigmore has been leader of the ESO since the mid-1980s; she is also a member of the adjudicating panel for the annual competition. Born and educated in Eastbourne, 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. She also took part in a masterclass with Yfrah Neaman on behalf of the European String Teachers Association (ESTA). Lisa is involved with many local music-making groups.

In her spare time, Lisa enjoys being with her family and walking her retriever in the Sussex countryside.

Jelena Horvat (Violin Soloist)



Jelena Horvat is the winner of Eastbourne Symphony Orchestra Young Soloist Competition 2022.

Born to a family of professional musicians, Jelena began to play the violin at the age of six, studying with Dragutin Mladenovic at the School for Musically Gifted Children in Cuprija, Serbia. From the first year of playing the violin, she started winning national and international prizes in competitions, including first prize at the EMCY International Competition 'Petar Konjovic' in Serbia, second prize at the 'Kocian' International Violin Competition in the Czech Republic, and second prize at the International Violin Competition 'Andrea Postacchini' in Italy. At the age of 12, she took part in Sistema Europe Youth Orchestra and performed in 'Teatro alla Scala' in Milan.

In 2015, Jelena successfully auditioned at the Yehudi Menuhin School in England and began her studies there with Natasha Boyarsky, with generous help from the Drake Calleja Trust. Jelena is now studying with Lutsia Ibragimova, and regularly performs as a soloist, chamber and orchestra musician in the Menuhin Hall, and around the UK. She has also performed across Serbia, Austria, Belgium, Switzerland, Italy, Romania, France, Hungary, the Czech Republic, Monaco, and Spain.

In 2019, Jelena played in the Gstaad Menuhin Festival in Switzerland, and has taken part in summer courses such as the International Sardinia Summer Music Festival in Italy, International Summer Academy of the mdw in Austria, and has worked with musicians including Roman Simovic, Alexander Sitkovetsky, Alina Ibragimova, and Robert Levin.

In the winter of 2019, Jelena was invited to perform Bach's Double Violin Concerto with ESYO on a tour as a homage to Yehudi Menuhin in Italy, and played in 'Teatro Verdi' in Fiorenzuola, 'Teatro Sociale' in Camogli, and 'Teatro Alighieri' in Ravenna.

In the summers of 2020 and 2021, Jelena took part in the Colluvio Chamber Music Academy in Austria, as well as Festival Les Musiques Vagabondes in France.

Jelena is an award winner of the Hattori Foundation.



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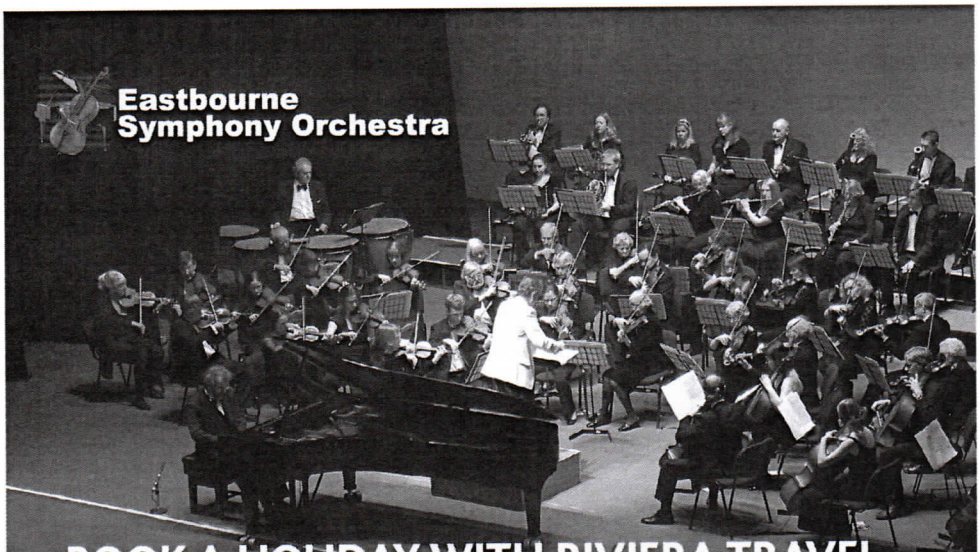
List updated 13 June 2022



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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 and our sponsors for whose generosity we are very grateful.

For Friends, a subscription of £20 per person is taken on joining and then on 1 January each year. To sponsor the Orchestra for a year, a donation of £250 will give you two complimentary tickets to the three annual concerts and to the final of the Young Soloist Competition, and space in concert programmes for an advert.

If you would like to become an ESO Friend or sponsor the Orchestra, then please contact our treasurer for more details.

ESO Treasurer: Richard McDonough,
4 Cobbold Avenue, Eastbourne BN21 1XA
01323 732668 treasurer@eso.org.uk

The lists below were updated on 18 April 2022.

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List updated 18 April 2022

Carl Maria von Weber (1786 – 1826)

Der Freischütz Overture

Weber's talent as a musician was recognised at a young age, and, in the hope of producing another Mozart, his father sent him to study with a number of illustrious figures, including Michael and Franz Joseph Haydn. While his father's ambition was not realised, Weber was a successful performer as a teenager, and was appointed Kapellmeister of the theatre at Breslau when he was only seventeen. A series of similar positions led to his final appointment in 1817 as Kapellmeister at the Dresden Opera, soon after which he began work on his seventh opera, Der Freischütz (The Huntsman).

Written to a libretto by Kind after a German legend, the opera tells the tale of a hunter who, seeking the hand of a maiden in a shooting competition, bargains with the devil to acquire a supply of bullets that can be magically guided to their target by the marksman's will. Although the libretto is poetically weak, the music of the opera is continuously inventive and engaging, and the work was an immediate success throughout Germany.

The Overture was unusual in its time for introducing themes from the opera in a clear, undiluted way, rather than alluding to them obliquely as had been the custom hitherto. Weber highlights the differences between the natural and supernatural worlds through contrasts of tempo, key and instrumentation. He described it as possessing 'two principal elements... hunting life and the rule of demonic powers...' Thus, towards the opening, the quartet of horns representing the natural world is superseded by supernatural sounds from the low registers of the strings, clarinets and bassoons, and later the molto vivace theme which is associated in the opera with fear of the devil gives way to a jubilant idea portraying the triumph of love which represents the outcome of the drama.

Georges Bizet (1838 – 1875)

Symphony in C

Allegro vivo Adagio Allegro vivace Allegro vivace

Bizet never acknowledged his early symphony in C, although the musical public and musicians have come to regard it as a masterpiece. Possibly, he thought it owed too much to Gounod's Symphony No 1 which, incidentally, has now completely disappeared from the repertoire. It was written in 1855, when the composer was

only 17, but did not receive a performance until 1935.

The work is delightfully fresh and spontaneous. The clear-cut rhythmic opening of the first movement contrasts with the lovely and smoothly flowing second theme. The slow movement is pastoral in character and features beautiful solos for the oboe as well as a soaring middle section for the strings. The third movement is a somewhat Beethovenian Scherzo with a rustic trio (complete with bagpipe-like 'drone 5ths'); but possibly the most memorable tune of this movement is the lovely, soaring Schubertian string melody in the middle of the scherzo section. The finale is a true molto perpetuo, the chattering theme of the violins providing most of the interest; and the contrasting theme has an endearing way of slipping in and out of keys, without warning. The entertaining little coda contains a last, almost cheeky remark from the wind instruments.

It is strange, but not surprising, that the symphony that Bizet regarded as his only one, (the symphony 'Roma'), has relatively few performances these days compared with the delightful C major work heard here today.

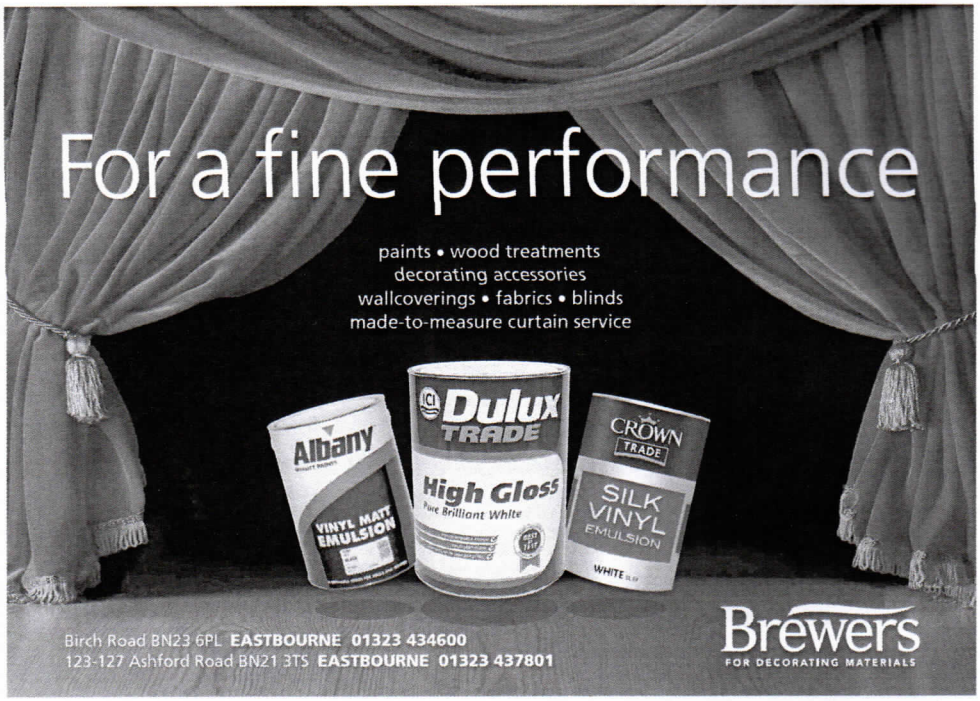
Jean Sibelius (1865–1957)

Violin Concerto in C

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'.





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