



facebook.com/eastbournesyphonyorchestra
instagram.com/@eastbournesyphony
x.com/@EastbourneSymph



Eastbourne Symphony Orchestra

Autumn Concert

Elgar Cockaigne Overture

Creighton Areopagus

Handel Organ Concerto in F
(The Cuckoo and the Nightingale)

Soloist David Force

Vaughan Williams

English Folk Song Suite

Elgar Sea Pictures

Soloist Rebecca Hughes

Conductor Graham Jones

Leader Lisa Wigmore



David Force
Organ



Rebecca Hughes
Mezzo soprano

Sunday 7pm 11 October 2026

St Saviour's Church BN21 4UT

www.eso.org.uk

Eastbourne Symphony Orchestra

Dates for Your Diary

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

ESO 2027 Forty-seventh Season

ESO 39th Young Soloist Competition

Birley Centre BN21 4EF

Round One Saturday 23 January and Sunday 24 January 2027

Final Sunday 2pm 21 February 2027

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.

Competitors from music colleges and schools around the UK and abroad will present a 15-minute performance of a contrasting programme of their own choice, judged by four adjudicators. An audience is welcome to come and go as they wish between competitors. There is no need to reserve seats (£5 entry).

The final round (£15 entry on the door only, includes refreshments), has four or five competitors who present a 20-minute performance of two contrasting concerto movements.

All finalists receive a prize, and the winner is awarded £1,250 and plays a concerto with the ESO.

Spring Concert

Sunday 11 April 2027, 7pm St Saviour's Church

Programme to include Beethoven Piano Concerto No 5 (Emperor)

Soloist: Jacky Zhang, winner of the 2026 Norah Sande Award

Summer Concert

Sunday 20 June 2027, 7pm St Saviour's Church

Autumn Concert

Sunday 17 October* 2027, 7pm St Saviour's Church

ESO 2028 Forty-eighth Season

ESO 40th Young Soloist Competition

Birley Centre BN21 4EF

Round One Saturday 29 January and Sunday 30 January 2028

Final Sunday 2pm 20 February 2028

Spring Choral Concert

with the ESO, the ES Chorus and Hailsham Choral Society

Saturday 1 April 2028, 7.30pm St Saviour's Church

Summer Concert

Sunday 18 or 25 June 2028, 7pm St Saviour's Church

Autumn Concert

Sunday 15 or 22 Oct 2028, 7pm St Saviour's Church

Eastbourne Symphony Orchestra

www.eso.org.uk

The Eastbourne Symphony Orchestra was founded in 1979 and we are celebrating our 46th season. Graham Jones is the musical director and one of the founding members, and Lisa Wigmore celebrates her 42nd year as leader. We welcome you to our 162nd concert. Archived photographs, programmes, reviews and so on of all concerts are on www.eso.org.uk.

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 choral concerts with singers from local choral societies and further afield.

Graham Jones says: 'It's always a pleasure to build programmes in discussion with others and we have always sought variety and quality which will attract the continued support of both players and audience who have followed us through the years. I hope this programme reflects that. Innovation and opportunities for younger musicians are also something we have embraced and our annual Young Soloist Competition and our collaboration with the local Norah Sande Piano Competition enable us to give a platform to top-quality soloists at the beginning of their musical journey. We are also delighted to be performing a second newly composed piece by David Creighton, a local young musician, and it has been a pleasure to meet with him and help put some finishing touches to the score.'

As you will know, orchestras always need to keep an eye on income and expenditure and ensure that they remain as financially buoyant as possible. Thank you for continuing to support us. Please do consider joining us as an ESO Friend or becoming a sponsor. You will find more details later in this programme.

As well as our Friends, we are indebted to our sponsors and donors. 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 7.45pm, and that the concert will finish about 8.30pm.



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 (www.rivieratravel.co.uk or 01283 523493). Please mention the ESO when you book. The dedicated code is ESO.

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 (this concert is Graham's 138th). He has also been responsible for many of the Orchestra's initiatives including the now nationally recognised annual Young Soloist Competition (the 39th competition takes place in January and February 2027). 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.

Rebecca Hughes (Mezzo Soprano)



Rebecca Hughes achieved a degree and postgraduate diploma in vocal performance and opera at Birmingham Conservatoire and Licentiate of Trinity College London. While at the Conservatoire she won a Kathleen Ferrier Trust Award and a Music Sound Fund Award.

Rebecca has performed with Grange Park Opera and New Sussex Opera among other touring opera companies, playing roles such as Romeo in *I Capuleti e I Montecchi* (Bellini), Mad Margaret in *Ruddigore* (Gilbert and Sullivan), Fiquette in *Belle Laurette* (Offenbach). As a soloist, she has performed many major works (Handel's *Messiah*, Bach's *St John's Passion*, Mozart's *Requiem*, Haydn's *Nelson Mass*, Mendelssohn's *Elijah*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*) with a number of choral

societies including Derby Cathedral Choir, Hailsham, Norwich, The Royal Free Singers, The Royal College of Organists, Seaford, Shrewsbury and St John's College Choir. Other engagements have included Mercedes in *Carmen* with South East Opera, Seibel in *Faust* with New Sussex Opera and Guilford Opera, the Fairy Queen with Eastbourne Gilbert and Sullivan Society, and Eboli in Verdi's *Don Carlo* with Midsummer Opera.

Rebecca spends most of her time singing and teaching and is also the musical director of Ovingdean Choral Society. She first sang with the Eastbourne Symphony Orchestra in Verdi's *Requiem* in 2024 and later in Elgar's *The Dream of Gerontius* in 2026.

David Force (Organist)

David Force read music as an organ scholar at the University of Durham and subsequently gained a master's degree with distinction in musicology and a doctorate for his historiographical research in English 17th-century keyboard music. After a career teaching music in independent schools, he now focuses on research into Jacobean and Stuart domestic, keyboard and liturgical music as a visiting fellow at the Open University. He has written for many musicological journals in which his work has been praised by peer reviewers for its 'excellent and innovative content', 'tremendously exciting material' and 'impressive interdisciplinary approach'. His book on the 17th-century consort organ is published by Routledge this autumn. David edits musicological books and early music editions for several publishers in Belgium and Italy, is editor of the *Journal of the British Institute of Organ Studies*, plays in the early music ensemble Faronel, and directs the Mayfield Consort Chamber Choir.



David Creighton (Composer)



Music has always been a fascination in David's life beginning as a young singer in a schoolboy choir then picking up the guitar as a teenager and playing in concerts in his home area of Chelmsford, Essex. After leaving school at the age of 16 and working as a building-site labourer, dreams of composing music drove him to completing Grade 8 classical guitar and music theory with the ABRSM. This gave him a place at Kingston University to study music followed by completing a master's at the London College of Music (University of West London) in composition for film and television.

Inspired by the great composers of cinema and concert music, David composes music that encapsulates the far reaches of imagination. The desire to share these musical works with audiences has brought him to the Eastbourne Symphony Orchestra where he helps as concert assistant. Supporting the ESO in their delivery of some of the most spectacular pieces of music is considered by David to be both a pleasure and a privilege.

David also presents Symphonies and Soundtracks on Radio DGH Eastbourne every Monday evening from 8.00pm. The programme celebrates the very best of orchestral concert music alongside unforgettable film scores, exploring the stories, composers, and music behind both the concert hall and the silver screen. Tune in live at www.radiodgheastbourne.com

Symphonies
AND
Soundtracks

With host David Creighton

Every Monday 8pm on Radio DGH Eastbourne

 www.radiodgheastbourne.com

 ASK FOR RADIO DGH ON YOUR SMART SPEAKER

 RADIO BOX & RADIO GARDEN APP



Eastbourne Symphony Orchestra

Patrons

Mayor of Eastbourne
Professor John York

President

Merton Cox

Trustees

Merton Cox (President)
Frances Jones (Orchestra Manager)
Brian Knights (Young Soloist Competition Coordinator)
Richard McDonough (Treasurer)
John Thornley (Concert Manager)

Music Working Group

Merton Cox (President, Trustee)
David Creighton (Concert Assistant)
Frances Jones (Librarian, Orchestra Manager, Trustee)
Graham Jones (Musical Director)
Brian Knights (Safeguarding Officer, Trustee, Young Soloist Competition Coordinator)
Richard McDonough (Treasurer, Trustee)
John Thornley (Concert Manager, Publicity, Safeguarding Officer, Secretary, Trustee, Website)
Veronica Townsend (Orchestra Assistant)
Lisa Wigmore (Leader)

Violin 1 Lisa Wigmore Sarah Boothroyd Lindsey Cooke Eleanor Ferguson Brian Knights Alicia Newell Jan White Pam White Violin 2 Yvonne Cane-Hardy Katie Allcorn Diane Callender Hazel James Lynn Leppard Yuliia Lypova Natasha Smith Karen Wintle Viola Frances Jones Austin Boothroyd Cecy Kemp Jane Richards Veronica Townsend	Cello Katy Bielecki Debbie Clarke Miriam Cox Ollie Mansfield Jane Pendry Kristina Sekyere Double Bass Kaye Colyer Tomas Siroky Flute Karen Rash Jasmine Tomsett Oboe Barbara Ashby Gail Taylor Clarinet Clare Moisan Sally Donegani Bassoon Gill Bartholomew Peta Andrews	Horn Molly Bielecki Alison Mowbray Andrew Lees Natasha Witts Trumpet Marcus Plant Steve Hollamby Trombone Francis Minchin Nick Hutton Brendan Harris Tuba Phillipa Caddy Timpani Giles Bradfield Percussion Pete Beament Avril Vegh Harp Heather Brooks Organ David Force List updated 18 September 2026
--	---	---

Friends and Sponsors of the Eastbourne Symphony Orchestra

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 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
07956 379478; treasurer@eso.org.uk

Sponsors of the Eastbourne Symphony Orchestra

The Chatfield Estate	The Paul Lucas Estate
Elizabeth Cotton	Christina Lynn
Merton Cox	Riviera Travel
Patricia Culley	Simpsons Wealth Management
His Grace the 11th Duke of Devonshire	Bernadette Waterson
Dr David Lewis	

Friends of the Eastbourne Symphony Orchestra

Mr RHC Ascott	Mr TP Harvey	Dr LV and Mrs SA Morrison
Dr and Mrs Guy Baker	Victoria Henley	Mrs DE Munson
Cynthia Baron	Miss AR Hewerdine	Mrs Pamela Overington
Brian and Janet Braby	Miss CV Hewerdine	Mrs Joan Pallister
Dr DJ Cooke	Paul Honney	Mr Carlos Pena Martin
Arnold and Pam Cornish	Valerie Honney	Keith and Rosemary Ross
Elizabeth Cotton (and Sponsor)	Mrs Jane Howell	Mark Smith (and Sponsor)
Mr EM Cox (and Sponsor)	Robert Howell	Simon and Julia Thomas
Mrs PE Culley (and Sponsor)	Graham Jones	John Thornley
Miss S Davies	Kevin Jones	Miss DJ Tigg
Sylvia Edwards	Gordon Lambourn	Mrs MD Tyler
Mrs EM Farrant	Dr David Lewis (and Sponsor)	Dr I and Mrs M Van Breda
Jane Ferguson	Mrs Mary Littlechild	John Vernon
Carry Field	Mrs Priscilla Lucas	Mr AD Warrender
Mrs Barbara Fisher	Mrs Jenny Lush	Bernadette Waterson (and Sponsor)
Elizabeth Foster	Christina Lynn (and Sponsor)	Mrs Paula Welch
Mrs Susan Foster	Jane Mansergh	Mrs Nicola Williams
Marie Fraser	Mr and Mrs RJ McDonough	Ms Nicola Yates
Mrs Jane Goudge		Prof John and Fiona York
Peter and Patricia Hammond	Mrs A Merritt	

Lists updated 21 July 2026

There is a list of all our concerts since our first in January 1980. All concerts are also archived including photos, programmes and videoclips where available. Visit the 'Past Concerts' tab on www.eso.org.uk or use the QR code opposite.



Edward Elgar (1857-1934)

Cockaigne Overture

The Cockaigne Overture was written at the request of the Philharmonic Society between 1900 and 1901 under the shadow of the failure of the first performance of Elgar's *Dream of Gerontius*. However, there is no evidence of Elgar's consequent depression as the predominant mood is one of good spirits.

The name Cockaigne became associated with London in the 19th century. As Elgar explained to Richter, the famous Austro-Hungarian conductor who championed and premiered many of his major orchestral and choral masterpieces: 'Here is nothing deep or melancholy.

It is intended to be honest, healthy, humorous and strong but not vulgar.'

Written in a sonata rondo form, the first theme with repeated notes (cheeky cockneys) gives way to one of Elgar's many memorable tunes now termed 'nobilmente'. He later remarked that the idea for this theme came to him on one dark day in London's Guildhall while looking at the memorials of the city's great past and knowing well the history of its unending charity. 'I seemed to hear far away in the dim roof a theme, an echo of some noble melody...'

The work is, in effect, a succession of evocative tone-pictures of turn-of-the-century London: lovers in the park, military bands (perhaps with a memory of the Diamond Jubilee procession of 1897), the quiet of City churches. The ideas culminate in a blaze of orchestral sound including full organ. The whole work, which has a wide dedication to 'my many friends, the members of British orchestras', is handled with consummate orchestration and exuberance.

Graham Jones

ESO performed this in 1989, 2001, 2006, 2012

David Creighton (b 1992)

Areopagus

Rising above the heart of Athens, the Areopagus offers one of the city's most remarkable viewpoints. From this ancient rocky hill, the layers of Greek history unfold in every direction. Dominating the skyline stands the Acropolis, its temples a lasting symbol of Classical Greece and the ideals that shaped the birthplace of democracy. Below lies the Ancient Agora while, nearby, the Roman Agora and the Library of Hadrian bear witness to the city's Roman chapter.

Beyond these monuments are traces of later Byzantine and Ottoman influences reminding us that Athens has long stood at the meeting point of East and West. Yet Athens is more than its history. It is a vibrant, welcoming city whose warmth and hospitality are as memorable as its monuments. This composition seeks to capture both the grandeur of its past and the energy of its present.

Musically, the work draws upon modal writing, reflecting principles that have their origins in the musical traditions of Ancient Greece. These ancient colours are woven into a contemporary orchestral language while subtle eastern influences acknowledge the cultural threads left by centuries of Byzantine and Ottoman presence.

The structure of the piece mirrors the experience of standing upon the Areopagus itself. Broad, expansive musical gestures evoke the sweeping panorama across the city before gradually narrowing in focus, allowing individual melodies, textures and contrapuntal lines to emerge like architectural details revealed one by one. In doing so, the music offers a journey through the many layers of Athens, its landscapes, its history and its enduring cultural identity.

George Frideric Handel (1685-1759)

Organ Concerto in F (The Cuckoo and the Nightingale)

London's theatres in the 18th century were the venues for the performance of a wide variety of music: operas and oratorios by leading composers rubbed shoulders with productions of lesser ambition but equal popularity, serving a clientele that encompassed a surprisingly wide spectrum of society.

Although orchestral accompaniments were the norm for most of these, an important role was played by an organ, not just in providing a continuo accompaniment but in adding depth and breadth of tone colour to support the orchestra, and also playing solo works as preludes, interludes and postludes during performances. As such, these organs were not the small box-style organs we often use today but quite substantial instruments, not unlike medium-sized church organs of the period. It was for such an instrument in the King's Theatre that Handel wrote his 14 organ concertos, all of them intended to be performed as interludes in oratorios.

As well as being renowned as a composer, Handel was, in his day, celebrated as a keyboard virtuoso, and the attraction of seeing him perform was as

much a draw for the crowds as hearing his latest choral work. The Concerto in F was composed in early April 1739 for use in conjunction with the oratorio *Israel in Egypt*. Its four movements draw heavily on a trio sonata composed the previous year, probably due to the pressure of completing not just the concerto but also the oratorio literally within hours of the first performance. It seems likely that the solo organ part of the ornithologically imitative second movement was originally improvised by the composer on the spot.

David Force

ESO performed this in 2002, 2015

INTERVAL (10 minutes)

Ralph Vaughan Williams (1872-1958) **English Folk Song Suite**

March (Seventeen come Sunday); Intermezzo (My bonny boy); March (Folk songs from Somerset)

This suite was originally written in 1923 for military band at the request of the Royal Military School of Music at Kneller Hall. It was later transcribed for orchestra by Vaughan Williams's pupil Gordon Jacob the following year. Although Vaughan Williams spent considerable time collecting folk songs himself, it seems the versions used were from musician and composer Cecil Sharp who became the single most important figure in the 20th-century revival of traditional English folk song and dance.

Most of the melodies are based on modal scales. The first movement uses 'Seventeen come Sunday', 'Pretty Caroline' and 'Dives and Lazarus', one of Vaughan Williams's favourites. There is a brief two-bar bridge linking to the gentler second melody and changing key. At the end, the minor key is changed to major.

A minor chord introduces the slow intermezzo which uses two melodies dealing with the betrayal of love: 'My bonny boy' and 'Green bushes'. The scoring, particularly in the lower instruments as the music builds to the close, has a dark majesty. More striking still is the major chord at the finish here.

The final movement has four songs from Somerset: 'Blow away the morning dew', 'High Germany', 'The trees they do grow high' and 'John Barleycorn'. The march is spirited and cheerful, and there is a masterly handling of orchestral colour, pitch and dynamics before a repeat of the first melody.

It may be that the fertilisation of music with such melodies is all too simple, nevertheless the tunes are presented here in a forcefully dramatic, yet sensitive manner. The very essence of a now bygone England.

Graham Jones

ESO performed this in 1980, 1992

Edward Elgar (1857-1934)

Sea Pictures

Sea Slumber Song (words by Roden Noel)

In Haven (Capri) (words by Alice Elgar)

Sabbath Morning at Sea (words by Elizabeth Barratt Browning)

Where Corals Lie (words by Richard Garnett)

The Swimmer (words by Adam Lindsay Gordon)

Sea Pictures, written for the Norwich Festival in 1899 (immediately after the *Enigma Variations*), is perhaps Elgar's best-known work for solo voice and orchestra, displaying an awareness of words that is paralleled only in the oratorios. The first performance was in Norwich on 5 October 1899 with Clara Butt singing and Elgar himself conducting. It was a success with both the critics and the public.

A sense of atmosphere is evident throughout, from the first wave-like string phrase of 'Sea Slumber Song', full of tender grace, the ocean is the lullaby singing mother. The second song, which uses a reduced orchestra, illustrates a short poem by Elgar's wife, Alice, called 'Love alone will stay' which was revised for this work and given a maritime theme, telling of two lovers watching a storm, reassured by the warmth of their love. The simple rising and falling motif, here used repeatedly, is the main building block of the whole work.

A simple approach is again taken in the fourth and best-known song 'Where Corals Lie', in which Elgar shows a most imaginative use of the harp, and, to quote the review of the first performance by the *Musical Times*, 'quaintly Oriental turns of melody.' Movements one, two and four illustrate Elgar's skill as a miniaturist. A full orchestra is used in the third and fifth movements with the turbulent 'Swimmer' even using a contra-bassoon.

The hallmarks of Elgar's style can be heard throughout, but perhaps the most recognisable is the Grandioso in 'Sabbath Morning at Sea' in the words 'He shall assist me look higher.' As Barbirolli (a great champion of the work and remembered for his recording with Janet Baker) said: 'Elgar makes you see the sea lapping over the beach. You can almost feel the pull of the tide.'

Graham Jones

ESO performed this in 1986, 1990, 1993, 2007
(Where Corals Lie)



LA LOCANDA DEL DŪCA

RISTORANTE ITALIANO

26 Cornfield Terrace Eastbourne

BN21 4NS Tel: 01323 737177

www.la-locanda-del-duca.com

PLANAHEAD

ALL KINDS OF SIGNS INCLUDING:

SIGN BOARDS • FASCIAS & VEHICLE DECALS

DIGITAL PRINT & COPY SHOP • PLAN PRINTING

01323 739409

42a COMMERCIAL ROAD EASTBOURNE BN21 3XF

Email: planahead26@gmail.com

Rager and Roberts are delighted to support the Eastbourne Symphony Orchestra

'Music produces a kind of pleasure which human nature cannot do without'
(Confucius, 551 BCE to 479 BCE)

Rager & Roberts

ESTATE AGENTS

36 Cornfield Road, Eastbourne, East Sussex BN21 4QH

Telephone 01323 430133

Website: www.ragerroberts.co.uk

Email: sales@ragerroberts.co.uk

simpsons



Clear financial sense



Simpsons Wealth Management are pleased to support the Eastbourne Symphony Orchestra and wish them every success for the coming season

01323 734997 | info@simpsonswwealth.co.uk | www.simpsonswwealth.co.uk

Simpsons Wealth Management LLP is an appointed representative of Best Practice IFA Group Limited which is authorised and regulated by the Financial Conduct Authority.