

SPRING *Concert*

Programme



Introduction

Welcome to the Spring concert of our 74th season. We are excited to bring you tonight's programme with a lively overture, effervescent guitar concerto and a wonderful, albeit less well known, Symphony. I am very pleased to welcome Louis Moisan, a Royal Academy of Music post graduate, and a Sussex local, to perform the Rodrigo concerto with us.

We begin tonight's concert with the overture to Mozart's final opera 'Die Zauberflöte' (The Magic Flute). The solemn opening chords portray the power and mysticism of the masonic themes within the opera, quickly followed by an energetic fugal passage. This juxtaposition reflects the mixture of seriousness and playfulness that Mozart wanted to capture with his opera. The Masonic community in Vienna were less keen on the portrayal, and various conspiracy theories point to this powerful group kicking Mozart out of the order as an explanation for his mysterious and sudden death only months after the premiere.

Born in Valencia in 1901 as the youngest of 10 children, Joaquín Rodrigo lost his sight at the age of 3 following a Diphtheria outbreak.

At 7 he began studying piano at the College for the Blind in Valencia and from his mid-teens dedicated himself to serious musical study, later moving to Paris to study under Paul Dukas. Due to his lack of sight, Rodrigo wrote all of his music in Braille and then had to dictate it to a copyist, a slow and laborious process.

Rodrigo wrote the Concierto de Aranjuez, his first and most famous guitar concerto, in 1939 in Paris, before his return to Spain following the end of the Civil War. He said the concerto "is meant to sound like the hidden breeze that stirs the tree tops in the parks of the Royal palace of Aranjuez; it should be only as strong as a butterfly, and as dainty as a veronica flower." Some say he wrote it in fond memory of his honeymoon to Aranjuez, and others state the Adagio was written to reflect the wealth of emotion suffered following a miscarriage. Both of these theories are disputed and most likely inaccurate but the beauty and the emotion are very much real and the concerto itself remains an immortal statement of the great traditions of Spanish romanticism, of which Rodrigo was undoubtedly an expert.

Of his six numbered symphonies, Tchaikovsky's Third in D major is the least well known. It is unique as the only one of his symphonies in a major key, with a generally sunny, optimistic and triumphal sound which is very different to the twisting darkness, struggle and retrospection found in his later symphonies. It also has an unusual five-movement structure which mixes symphonic and dance suite form. The central movements in particular follow dance-like patterns, and you can hear and feel the imaginative world of Swan Lake – his next major work – already coming into being.

Due to this dance-suite structure, this work is quite unusual for a symphony at the end of the romantic period, where most of the focus was on the Germanic Symphonic model of Beethoven and Brahms. Like most Russian composers Tchaikovsky found the 'German Symphony' to be irksome, and whilst he admired Beethoven he couldn't stand Brahms, whom he described as 'Talented'.

Whilst initially the symphony received praise from audiences, critics and composers alike, in particular for the richness and versatility of the form, this popularity didn't last. Later critics found weaknesses in that same form, in the repetition and use of fugal passages. A lot of the criticism, particularly from within Russian musical circles, stemmed from the growing awareness of Tchaikovsky's homosexuality and later critics have somewhat redeemed this under-performed work.

All but the opening movement were used as the music for the final movement of George Balanchine's 1967 Ballet Jewels. The Symphony, in particular the dance-like inner movements, was chosen to realise Balanchine's artistic vision to capture the spirit of the Imperial Russian Ballet under influential dancer and choreographer, Marius Petipa, who worked closely with Tchaikovsky on the Nutcracker and Sleeping Beauty Ballets.

At the end of this concert we say a very fond farewell to Patricia Golds, our Timpanist. Patricia has been with the Orchestra for 15 years and we thank her, not only for her fabulous timpani playing, but for her commitment to the orchestra and her energy and enthusiasm which comes across in all rehearsals and performances. The final movement of the Symphony features some epic timpani playing which I think makes for a fitting finale.

Simon Polton-Gower
Conductor & Musical Director

Louis Moisan



Louis Moisan is a guitarist, lutenist, and theorbo player based in London, widely regarded as one of the most versatile and exciting musicians of his generation. He is active as a soloist, chamber musician, and continuo player, having performed across Europe, both sides of the Atlantic, and in some of the UK's finest concert halls. As a soloist, Louis has been praised for his ability to captivate audiences with his uniquely intimate playing style, as well as his high-energy approach and "virtuosity beyond his years". He is dedicated to performing works from all corners of the musical canon, creating diverse and exciting programmes.

Louis is passionate about pushing the guitar repertoire into the future. He has premiered and recorded numerous new works by international composers. These range from solo pieces, such as Elliott Park's *Optick* for guitar and electronics, composed for the bicentenary of the Royal Academy of Music, to chamber works of all shapes and sizes. He also collaborates frequently with the Singaporean composer Elliott Teo, with a current project that includes a new guitar concerto set to premiere in July. His engagement with the contemporary music scene has brought him opportunities to work with some of the industry's finest conductors, including Vimbayi Kaziboni and Barbara Hannigan, with whom he performed her iconic show piece *Ligeti's Mysteries of the Macabre*.

Demonstrating his versatility, Louis is equally comfortable on the electric guitar. His repertoire includes works by composers such as Laura Snowden, Louis Andriessen, Bryce Dessner, and Steve Reich. He also worked closely with acclaimed Icelandic composer Bára Gísladóttir on her virtuosic work for electric guitar, electronics, and contemporary ensemble, *Animals of Your Pasture*, which he performed with the Manson Ensemble.

Louis is deeply committed to expanding the repertoire of historical instruments, such as the lute and theorbo. He has performed works by Benjamin Oliver and Nico Muhly and is currently working on various projects with composers to expand the song repertoire for theorbo and voice.

As a continuo player on the theorbo and baroque guitar, Louis is highly sought after in the historical performance scene. He has collaborated with some of the world's finest performers including Lawrence Power, Nicky Spence, Laurence Cummings, Bjarte Eike, Margaret Faultless, and Nicholas Mulroy. In Europe, he has worked with groups such as *Gli Incogniti* under the direction of Amandine Beyer, and he regularly performs as the theorbo and guitar player for *Musica d'Outroa*. He is invited to Oxford and Cambridge regularly to work and perform on historical repertoire, as well as working closely with The English Concert, directed by Harry Bicket, as a Young Artist Fellow. He can be heard on recordings with *Musica d'Outroa*, including their debut album *Still Life* and a reimagining of Robert De Visée's solo theorbo works for theorbo duo, performed with Japanese lutenist Asako Ueda.

Louis is currently completing his master's degree at the Royal Academy of Music, where he studies on a scholarship under Michael Lewin, Fabio Zanon, Stephen Goss, and Elizabeth Kenny. He has had the privilege of learning from and performing for many of the finest guitarists and lutenists, including Fabio Zanon, Nigel North, David Russell, and Jonathan Leathwood. He completed his undergraduate studies there with first-class honors and was awarded the Blyth Watson Guitar Prize twice for exceptional recitals, and the Regency Award for outstanding studentship, contribution and achievement.

Programme

MOZART

Die Zauberflöte – Overture

RODRIGO

Concierto de Aranjuez

Soloist: Louis Moisan

I. Allegro con spirito

II. Adagio

III. Allegro gentile

- INTERVAL -

TCHAIKOVSKY

Symphony No. 3 in D major 'Polish'

I. Introduzione e Allegro

II. Alla tedesca

III. Andante elegiaco

IV. Scherzo

V. Finale (Tempo di polacca)

Upcoming Events

Summer Concert

A Summer of Romance

Tuesday 1st July 2025

Eastbourne Town Hall

**Haydn Nelson Mass
with the Phoenix Choir**

Saturday 18th October 2025

All Saints Church

Mozart & Haydn

Christmas Concert

Tuesday 2nd December 2025

All Saints Church

Spring Concert

Tuesday 24th March 2026

Eastbourne Town Hall

The Orchestra

FIRST VIOLIN

Simon Smith
Nigel Bland
Hazel Brewer
Liz Bux
Lindsey Cook
Roz Hall
Yuliia Lypova
Alicia Newell
Jessica Spiteri
Jill Vaughan
Tessa Younger

FLUTE

Christina Clay
Sarah Thomson

CLARINET

David Bottom
Stephanie Bond
Sally Donegani

FRENCH HORN

Chris Willard
Aussie Pepper
Andrew Cochlin
Mike Sarna
Bob Turner

SECOND VIOLIN

Will Oastler
Sheila Bellamy
Lucy Blyth
Paula Burr
Julia Carlton-Lowe
John Caroe
Lynn Leppard
Niamh Pearce
Yvonne Spear

OBOE & COR ANGLAIS

Gail Taylor
Sian Russell

BASSOON

Charlotte Willis
Kate Denny
Theresa Keysell
Jan Townsend

TRUMPET

Andy Trowhill
Stuart Welford

VIOLA

Sophie Bayman
Marie-Pierre Bijlani
Elizabeth Cotton
Valmai Crane
Rebecca Kirkby

CELLO

Jonathan Bruce
Kathryn Anderson
Ruth Bosworth
Miranda Buser
Karen Sinstadt
Roger Wintle

DOUBLE BASS

Julian Baker
Kaye Colier

TIMPANI

Patricia Golds

TROMBONE

Will Roberts
Andy Simpson
Chris Thompson

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Mike Goss

Sue Goss

Jill Haughan

Maggie Haynes

Jeanne Hayward

Barbara Leggett

Bert Leggett

Zoe Luck

Yvonne McDonald

Jacqueline Osborn

Patricia Snowden

Jane Stevens

Mike Townsend

David Van Leer

Brian Waters Esq MBE

David Wood

Names correct at time of print.

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