



The annual choral concert
is supported by
Eastbourne College

Eastbourne Symphony Orchestra

Conductor Graham Jones
Leader Lisa Wigmore
Soloists Patricia Rozario OBE (soprano)
Mark Le Brocq (tenor)

Eastbourne Symphony Orchestra Chorus
Eastbourne College Choral Society
Junior King's School Canterbury Choir
Cavendish School Chamber Choir

Britten *National Anthem*
Wagner *Meistersinger Overture*
Finzi *Salutation from Dies Natalis*
Ledger *Requiem (A Thanksgiving for Life)*

First performance of this orchestral version with
chorus, and soprano and tenor soloists

Delius *Walk to the Paradise Garden*
Poulenc *Gloria*
Bizet *Flower Song (Carmen)*
Mascagni *Easter Hymn*
(Cavalleria Rusticana)

Chichester
Cathedral



with the kind permission of the Dean and Chapter

Saturday 3 May 2008

7.30pm

Sponsored by Sumfield & Day Eastbourne

DATES FOR YOUR DIARY

Eastbourne Symphony Orchestra

More information on ESO events www.eso.org.uk
for tickets bought in advance
concertmanager@eso.org.uk 01323 452314

Twenty-eighth season continued

Summer Concert

Supported by Eastbourne College and BPE Net Limited

Sunday 15 June 2008 6.30pm St Saviour's Church

Beethoven *Fidelio Overture*

Sibelius *Violin Concerto*

Soloist Michal Cwizewicz

Winner of the ESO Young Soloist Competition 2008

Britten *Soirées Musicales* (in memory of Jenny Shepherd)

Bizet *Symphony in C*

£14 on the door

£12 bought in advance from

01323 452314 or concertmanager@eso.org.uk or Harpers Bookshop

Music from the Movies Concert with Film Clips

Supported by Curzon Cinema, Eastbourne Borough Council, Eastbourne College and
BPE Net Limited

Sunday 5 October 2008 7.30pm Congress Theatre

Programme to include music, dance and film clips from

Babe, Carnival of the Animals

Indiana Jones, Schindler's List

South Pacific, I'm Gonna Wash that Man right outa my Hair

The Magnificent Seven

The Music Lovers, Tchaikowsky Piano Concerto No 1

Soloist John York

Conductor Graham Jones

Leader Lisa Wigmore

£12, £10 half price for children and students

Eastbourne Theatres Box Office 01323 412000 Credit Card Hotline 01323 411555

Further information 01323 452314 or concertmanager@eso.org.uk

Twenty-ninth season

Young Soloist Competition

Saturday and Sunday 10 and 11 January 2009 Eastbourne College Music School Round One

Sunday 1 February 2pm College Theatre Final Round (£6 on the door)

Choral Concert

Saturday 2 May 2009 7.30pm Chichester Cathedral

Summer Concert

Sunday 14 June 2009 6.30pm St Saviour's Church

Autumn Concert

Sunday 11 October 2009 6.30pm St Saviour's Church

EASTBOURNE SYMPHONY ORCHESTRA

www.eso.org.uk

The Eastbourne Symphony Orchestra, this year celebrating its twenty-eighth season, extends a very warm welcome to all at its tenth choral concert in Chichester Cathedral. This is the ESO's 108th concert (details of all concerts are on the website).

The ESO was founded in 1979 and, with quality players from Eastbourne and the surrounding areas, performs a number of concerts a year, including a music from the movies concert (with film clips), an ESO young soloist competition winner's concert, and a choral concert. We are grateful again to the Dean and Chapter for their permission to hold our concert in the Cathedral and we are delighted this year to be joined by singers from Junior King's School Canterbury and former members of Cavendish School, Eastbourne.

The Orchestra, financially self-supporting, registered as a charity in 1987. We are indebted to Eastbourne College for the use of rehearsal rooms and, for this and other concerts, to Sumfield & Day Ltd (Eastbourne Printers) for their very generous sponsorship.

We anticipate that the 15-minute interval (which begins after Ledger's *Requiem*) will start at about 8.20pm and that the concert will finish at about 9.20pm. Toilet facilities are available through St Richard's door or the west door.

The ESO is very grateful to Nigel Hollowell, Paul Legrave, Rick Richards, and Liz Walker and their assistants for their invaluable help in staging this performance.

In the event of an emergency, it may be necessary to evacuate the Cathedral. Members of the audience should follow the instructions of the vergers and stewards, and leave the building by the nearest available exit, making their way to the assembly points as directed.

No camera, tape recorder, other type of recording apparatus, or food and drink may be brought into the Cathedral. However, please be advised that, with permission from the Cathedral authorities and the concert promoter, there will be some discreet filming and taking of photographs during the performance for private use. Otherwise, it is illegal to record this performance.

EASTBOURNE SYMPHONY ORCHESTRA

www.eso.org.uk

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Lisa Wigmore (Leader)

LISA WIGMORE (Leader)



Lisa Wigmore is the Leader of the ESO and is also a member of the adjudication panel for our annual competition. She started to play the violin when she was seven and at 13 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.

EASTBOURNE SYMPHONY ORCHESTRA

Violin 1

Lisa Wigmore (leader)
Brian Knights
Roger Burrell
Lindsey Cooke
Petra James
Anna Rogers
Ian van Breda
Kate Waterworth
Pam White
Jan White
Rachel Williams

Violin 2

Rachel Parry
Katie Allcorn
Jenny Chambers
Heather Edwards
Lynn Leppard
Erick Parker
Elsie Reeves
Valerie Rice-Pyle
Walter Tillyard
Eileen Ward
Sarah Yffer

Viola

Liz Cotton
Alan Barr
Kate Goodchild
Jean Greenlees
Herbert Jones
Chris Luck

Cello

John Eady
Anthony Ellis
Georgina Firth
Kristina Sekyere
Jack Shepherd
Karen Sinstadt
Muriel Woolman

Double Bass

Andrew Laing
David Force
Leslie Morrison

Flutes

Jan Barger
Helen Bartosinski
Sam Davies

Oboes

Lorna John
Tim Willson
Suzie Shrubbs

Clarinets

Tom Clarke
Angela Groom
Nigel Salmon

Bassoons

Hilary Ougham
Marion Thomas
Chris Dickenson

Horns

Simon Growcott
Tim Anderson
Sam Pearce
Richard Stroud

Trumpets

Marcus Plant
Steve Hollamby
Poppy Jamieson

Trombones

Paula Kitch
David Macari
Steve Winter

Tuba

Andy Noble

Timpani/Percussion

Dennis Chanter
Alvin Au
Luke Williams

Harp

Ruth Potter

Organ

David Force

Concert Manager

John Thornley

Librarian

Elizabeth Cotton

Orchestral Manager

Kristina Sekyere

All enquiries about the Orchestra should be made to the Secretary

Myrtle Lines
7 Farlaine Road
Eastbourne
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		Professor and Mrs J York

March 2008

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. 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.

As Musical Director of the ESO 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 (which has just celebrated its 21st 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 and John York, one of the Orchestra's patrons, as well as, for example, the Barbican Piano Trio. His College work with younger musicians and his 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 is particularly delighted to be working with singers from Junior King's School Canterbury and enjoys listening to musicians at all levels, especially when adjudicating competitions. This will be the Orchestra's 108th concert, and this concert will be the 95th that Graham has conducted. There have been over 25 choral concerts, and programmes have featured a wide variety of music including Beethoven's *Symphony No 9*, Berlioz's *Te Deum*, Dvořák's *Mass in D*, Elgar's *Gerontius*, Haydn's *Creation*, Orff's *Carmina Burana*, Puccini's *Messa di Gloria*, Requiems by Brahms, Duruflé, Mozart and Verdi, and Rutter's *Magnificat* and *Mass of the Children*. Come Sing events for charity have included *Messiah* and *Creation*. More details are on www.eso.org.uk

PATRICIA ROZARIO OBE (Soprano)



Sheila Rock

Born in Bombay, Patricia Rozario studied at London's Guildhall School of Music, winning the Gold Medal and the Maggie Teyte Prize. Since then her career has developed in opera, concert work, recording and broadcasting. Her unique voice and artistry has inspired several of the world's leading composers to write for her, most notably Arvo Pärt and Sir John Tavener, who alone has now written over 30 works for her, making the collaboration unique in the contemporary field. She has sung with Solti, Ashkenazy, Jurowski, Belohlavek, Gardiner, Pinnock and Andrew Davis, sung opera at Aix-en-Provence, Amsterdam, Lyon, Lille, Bremen,

Antwerp, Wexford, ENO, Glyndebourne and Opera North and concerts in USA, Canada, Russia, Hong Kong, Thailand, Australia, Spain, France, Holland, Denmark, Finland, Switzerland, Sweden, Austria, Germany, Italy, Cyprus, Greece, Estonia, Czech Republic and at all the major UK venues.

Her wide concert and opera repertoire ranges from baroque to contemporary music. She has given the première performances of many pieces written especially for her, including Arvo Pärt's *Como Anhela la Cierva*; *Beastly Tales* by Roxanna Panufnik; and *Life Eternal, Ikon of Eros* (Minneapolis SO), *Veil of the Temple* in London's Temple Church repeated at the Lincoln Center in New York, *Lament for Jerusalem* in Australia and *Schuon Lieder* at the Ravinia Festival in Chicago, all by Sir John Tavener. Most recently she has premièred John Casken's *Farness* with the Northern Sinfonia, and Jonathan Dove's settings of *Vikram Seth, Minterne*, with Steven Isserlis and Phillippe Honoré. Other notable concert appearances include Vaughan Williams' *Pastoral Symphony* (BBC SO/Andrew Davis); Britten's *Les Illuminations* (Daniel Harding); Gorecki's *Third Symphony* in Athens; and Arvo Pärt's *Como Anhela la Cierva* with Vladimir Jurowski in Paris, Moscow and Gothenburg. She has so far appeared seven times at the BBC Proms.

On the opera stage she has created the roles of Belisa in Simon Holt's *The Nightingale's to Blame* for Opera North; a one-woman opera *Matins for the Virgin of Guadalupe* by Stephen McNeff, Errolyn Wallen's opera *Another America: Earth* at the Linbury Theatre Royal Opera House. Other operatic appearances include Ilia Idomeneo for Glyndebourne, Zerlina Don Giovanni at Aix-en-Provence, Servilia La Clemenza di Tito in Lyon, Pamina the Magic Flute for Kent Opera, and Vivaldi's *Catone* in Utica with Jean-Claude Malgoire in France.

Her extensive discography includes *Songs of the Auvergne* with Pritchard, Haydn's *Stabat Mater* under Pinnock, Britten's *The Rape of Lucretia* with Hickox, Casken's *Golem* (a Gramophone award-winner), recordings with Graham Johnson for the Hyperion Schubert Series, and several major works of John Tavener, including *Mary of Egypt*, the *Akhmatova Songs* with Steven Isserlis, *Eternity's Sunrise* (nominated for the Classical Brit Awards 2000) and *Schuon Lieder*. She has recently recorded a CD of Strauss songs with pianist Charles Owen, as well as Pärt's *L'Abbé Agathon* for ECM records.

Performances during 2007 and 2008 include Tavener's *Cantus Mysticus* with the London Sinfonietta at the BBC Proms, Pärt's *L'Abbé Agathon* (Danish National Symphony Orchestra), Mahler's *Symphony No 4* (Northern Sinfonia), the US première of Tavener's *Solemnitas in Conceptione Immaculata Mariae Virginis* in New York, and Errolyn Wallen's *Faultline* with the Shobana Jeyasingh Dance Company. Patricia will also perform in concerts in Canada, Estonia, Italy and India, and give recitals at the Salisbury, City of London and West Cork Chamber Music Festivals. Composer Andrew Gant is writing a one-woman opera for Patricia Rozario, to be premièred this year.

Patricia Rozario was awarded the OBE in the New Year Honours List, 2001 and the Asian Women's Award for Achievement in the Arts, 2002.

The ESO warmly welcomes Patricia's first appearance with us and is very much looking forward to working with her.

MARK LE BROCQ (Tenor)



Mark Le Brocq was at Ascham and St Andrew's prep schools in Eastbourne and won a music scholarship to Eastbourne College. After graduating in English from St Catharine's College, Cambridge (where he was a choral scholar), he trained at the RAM and the NOS (supported by the Friends of ENO). As an ENO company principal his roles included Paris (*King Priam*), Tamino (*Magic Flute*), Count Almaviva (*Barber of Seville*), Don Ottavio (*Don Giovanni*), Cassio (*Otello*), Narraboth (*Salome*) and Siward in the world première of *A Better Place*. Elsewhere, his roles have included Pinkerton (Royal Albert Hall), the title role in *Idomeneo* (Belfast),

Belmonte (*Die Entführung*) (Garsington), Jonathan (*Saul*) (Covent Garden Festival), Boggart (*Fairy Queen*) (Liceu) and Giovanni (*La Resurrezione*) (Chicago).

Mark has performed as a recital and oratorio soloist in the USA, France, Germany, Spain and the Middle East, as well as in all the major London venues. He has appeared with The Gabrieli Consort/Paul McCreech at festivals throughout Europe having sung *Fairy Queen* at the BBC Proms, *Saul*, *Solomon*, *Alcina*, Bach's *St Matthew Passion* and *La Resurrezione* with the ensemble.

His concert engagements have included *Tristan and Isolde* conducted by Donald Runnicles and Goldschmidt's *Mediterranean Songs* with the BBC Symphony Orchestra; *B Minor Mass* with the Israel Camerata; *Messiah* at the Halle Handel Festival; Berlioz's *Grande Messe des Morts* at St Paul's Cathedral with the Highgate Choral Society; *C Minor Mass* with Sir Charles Mackerras and the SCO; *St Matthew Passion* with the English Chamber Orchestra; Mozart's *Requiem* with the English Concert/Trevor Pinnock in Salzburg and for the BBC Proms.

He has recorded *Young Sailor Tristan and Isolde* with BBC SO/Runnicles, *Ruiz Il Trovatore*, *Remendado Carmen* and *Pang Turandot* for Chandos, *Messiah*, *Saul*, *Belshazzar*, *Samson* and *Judas Maccabaeus* at the Maulbronn Festival, Purcell's *Hail Bright Cecilia* with the Gabrieli Consort for Deutsche Grammophon and Handel's *Utrecht Te Deum* and Boyce's *I Was Glad* with the Choir of St Paul's Cathedral/John Scott for Hyperion. He appears in the videos of *Ariodante*, *The Fairy Queen* and *The Silver Tassie*. Recent appearances include Oebalus Apollo and Hyacinthus for Buxton and Les Azuriales Festivals; *Il Re Pastore* at the Barbican's Mostly Mozart Festival, and an Offenbach recording for Opera Rara.

Further engagements have included Verdi's *Requiem* with the Jersey Symphony Orchestra, performances of *Tristan and Isolde* conducted by Donald Runnicles and Goldschmidt's *Mediterranean Songs* with the BBC Symphony Orchestra, Handel's *Dixit Dominus* at the BBC Proms, Bach's *B Minor Mass* with the Israel Camerata, Elgar's *The Dream of Gerontius* at Dunblane Cathedral, Berlioz's *Grande Messe de Morts* in St Paul's Cathedral, Bach's *St Matthew Passion* with the English Chamber Orchestra, Mozart's *C Minor Mass* with the Scottish Chamber Orchestra conducted by Sir Charles Mackerras, Handel's *La Resurrezione* with Chicago Opera Theatre conducted by Jane Glover, Orff's *Carmina Burana* with the Royal Liverpool Philharmonic Orchestra, Handel's *Saul* and the première performance of Kate Pearson's *The Pied Piper* for Opera North and *Messiah* in Lucerne and with Collegium Instrumentale Brugense and Bach's *St Matthew Passion* in Lahti.

Engagements in 2007–8 include *Messiah* in Königslutter, *Eliates* in the new production of *Croesus* for Opera North, *Christmas Oratorio* at Cadogan Hall, *Carmina Burana* for the Ulster Orchestra and *St Matthew Passion* at Symphony Hall, Birmingham, for the English Chamber Orchestra.

The ESO always enjoys welcoming Mark to sing and is grateful for his continued support.

Eastbourne College



Eastbourne College is delighted
to be in partnership with the ESO
for this Choral Concert

FMC Independent School - Boarding and day - Boys and girls 13 to 18
Old Wish Road, Eastbourne, East Sussex BN21 4JX. Telephone 01323 452323 www.eastbourne-college.co.uk

THE CHORUS

comprises singers from

Eastbourne College Choral Society

Eastbourne Symphony Chorus

ex-Cavendish School Junior King's School, Canterbury

Chorus Master: Graham Jones Rehearsal Accompanist: Jane Mansergh

Sopranos/Trebles

Victoria Archer
Amelia Baker
Saskia Barnard
Hannah Beck
Anthea Birch
Sarah Blackmore
Eliza Brett
Trish Brown
Siobhan Casha
Fenella Chesterfield
Jemima Chesterfield
Alison Cheung
Molly Cooper
Amy Corfield
Catherine Corfield
Jane Cornford
Joan Crook
Lara Cross
Charlotte Davidson
Pascale Davies
Susannah Elliott
Elizabeth Farrant
Helen Ferrett
Benedict Flett
Liz Foster
Lulu Freemont
Elizabeth Furlong
Nikita Ganin
Hilary Hartley
Emma-Grace Hill
Rebecca Hreben
Imogen Hudson
Caroline Hunt
Emily Hyne
Christopher Irwin
Sandra Isted
Milly Johnson

Rhiannon Jones
Evie Kanagasooriam
John Lavelle
Felix Li
Mary Littlechild
Freya Logan Green
Louise Macfadyen
Anne Marshall
Joanne Martyr
Dominique Masters
Janet McGowan
Ella Moffatt
Molly Moffatt
Nicky Moray
Annabel Pattinson
William Phillips
Natalie Pollard
Hannah Presdee
Lucy-Ann Prideaux
Fay Privett
Eleanor Puttock
Katherine Rogers
Helen Sammut
Priya Shanmuganathan
Rebecca Shaw
Charlie Sinclair
Toby Sinclair
Edward Thomas
Janine Tooker
Hannah Wenham
Annabel Whitehead
Penny Whitling
Kim Wiggans
Brenda Williams
Nicola Williams
Shirley Williams
Val Winslade
Stephanie Wooldridge

Altos

Charlotte Breitzmann
Elizabeth Casselden
Clodagh Coleman
Mary Cooper
Monica Cornish
Patricia Culley
Wendy Dash
Cassie Day
Carole Deschamps
Isabella Eckert
Ruth Force
Louise Gaffney
Rhiannon Gossedge
Jane Goudge
Heather Holland
Jane Humberstone
Hilary Jones
Myrtle Lines
Chris Loman
Ann McAlister
Charlotte Mercer
Alice Murdock
Mary Stratton
Ann Treasure
Jennifer Waldron
Jane Wilders
Verity Williams
Di Writer

Tenors

David Baker
Chris Beeching
Ian Clegg
John Crawshaw
Richard Crook
Peter Fitcher
James Hazelden
David Jeffries
Richard Macklin
Andrew Manning-
Jones
Keith Myerson
Sion Parry
Roger Pickthorne
Charles Sharp
William Stentiford
Daniel Yu

Basses

Paul Barton Hodges
Charlie Bostock
Alex Chan
Anthony Crook
Richard Doorbar
Matthew Foster
David George
Hugh Graham
James Harmer
William Koops
Matthew Kuchta
Pierrot Lee
Paul Lucas
John Marshall
Robin Moray
John Thornley
James Wicks

EASTBOURNE COLLEGE and the MUSICAL TRADITION

It was on 20 August 1867 that Eastbourne College opened in Spencer Road and later moved to its present site on land made available by the 7th Duke of Devonshire. From that time the history of the College has been one of quiet expansion and is now a community of over 600 boys and girls and 200 staff.

In the early years, music at the College, with its Church of England ethos, was interlinked with that at St Saviour's Church in South Street. Henry Wells Hardy, who was an organist of St Saviour's, was the first music master, mentioned in 1869. The foundations of a musical tradition were laid down in 1884 when the first choral scholarships were awarded. Notable early music masters were Dr W H Sangster DMus FCO and E R Newton MA MusB and a real flowering of music activity was brought about throughout the 27 years' service of Frank Gillett (music master 1887–1914).

The dark years of the First World War were lightened by the presence of Elsie Reed, who devoted nearly 50 years to the College and its prep school Ascham. It was she, along with William Read, who managed to foster one of the College's future great musicians, Ralph Nicholson. The first two directors of music (J S Lowe BA ARCO and C H Barlow BA MusB Choral Scholar, King's College, Cambridge) managed to bring musical standards to a second peak as the Second World War approached. Dr John Alden, MA, DMus, FRCO, ARCM, New College, Oxford, and J B Phillipson LRAM ARCM were both appointed to be in charge of College music at a time when most of the College was evacuated to Radley. Post-war reconstruction was begun by Peter Temple who, in his short tenure, seems to have had some sense of vision, and the efforts of Jack Phillipson (who worked tirelessly for 17 years) were rewarded when, in 1955, it was decided that a new music school should be built.

In more recent years, John Walker MA Choral Scholar, King's College, Cambridge (Director of Music 1965–91) lifted College music to a new plane, particularly in the choral sphere. He enabled many musicians to find their niche and develop their skills, and the fact that many speak very warmly of him to this day is testament to this. The choral patterns he established form the basis for what has been developed over recent years.

Over the past 17 years, under the directorship of Graham Jones BA Organ Scholar, Hatfield College, Durham, numbers of instrumental music pupils and those studying music academically have risen, more music scholarships have been made available and this has been complemented by more teachers who are able to teach beyond grade eight. In 1994 the Robert Storrs String Centre was opened, including a departmental library, and recent innovations have seen updated computer technology, a new recording studio and the introduction of music technology into the curriculum. Instrumental music is strongly promoted through the College orchestras, chamber music coaching and individual teaching. There is a professional music series of concerts which bring top-class performers into the College. The Chapel and Chamber Choirs have made several CDs and broadcast live on national radio. Eastbournians have won choral scholarships and places to study music at various universities and colleges of music.

There is also a close liaison with the Eastbourne Symphony Orchestra and a number of College instrumentalists over more than a quarter of a century have gained valuable orchestral experience by playing alongside professional players. In the early days there were Iain Carnegie, percussion, Jeremy Moore, horn, Andrew Wicks, trumpet, and, more recently, violinists Dan Diesinger and Emma Simmons and, tonight, current pupils Tom Clarke, first clarinet, Poppy Jamieson, trumpet, Anne Rogers, violin, and cellist Jack Shepherd. John Capaldi, a pupil at the College from 1974 to 1979, played first oboe, and has also been a guest conductor of the ESO for three of its concerts.

Eastbourne College now recognises the need for a large purpose-built music school fit for the 21st century. The Birley Centre, named after College Headmaster Michael Birley (1956–70) and his wife Ann, will be a flagship building for music and the arts and a major facility for the College and the town. Planning permission for this building is currently being sought.

Extracts from *A History of Music at Eastbourne College* (available on the College website, www.eastbourne-college.co.uk).

WHY NOT BECOME A FRIEND OF THE ESO?

In order to maintain its varied musical programme and the high quality of its performances, the Orchestra needs continuing financial support. An essential source of income is provided by the Friends of the ESO. If you have enjoyed tonight's performance, why not play your part in keeping music alive by becoming a Friend of the ESO?

As a Friend, you will be welcome at our informal receptions after some of the concerts where you will meet members of the Orchestra and any visiting soloists. Before each concert, you will be sent a few handbills for display.

The annual subscription, payable on 1 January each year, is £15 for one person and £25 for a couple. The rate for the current year is halved if you join after June.

If you are interested in becoming a Friend, please contact the Treasurer:

Dr Leslie Morrison

28 Pevensey Park Road, Westham, Pevensey, East Sussex, BN24 5HW

01323 764586, Lmorr49062@aol.com

A LOOK BACK AT COLLEGE CHORAL CONCERTS SINCE 1876

This is a brief look at the history of the College's Choral Society and the College's links with the town orchestra.

The current College Choral Society comprises all singers in the College Choir (currently about 40) augmented by other College pupils and staff. The choir for the annual choral concert (which usually numbers about 140) is made up of the College Choral Society and the ESO Symphony Chorus (which comprises current and former College parents and other College and ESO friends). This group has been joined at various times by choirs from St Andrew's prep school, Eastbourne, Cavendish School, Eastbourne, Prebendal School, Chichester, Chichester University Choir and, tonight, singers from Junior King's School Canterbury.

The early years of music at the College were very interlinked with St Saviour's Church. It was in 1871 (four years after the College was founded) that the College singing class performed at prize day and, by 1876, the tradition of an annual concert with choral items was established. In 1877, this April concert attracted a large audience comprising many distinguished local figures and the choir 'acquitted themselves capitally' (*Eastbournian*). In 1882, the school orchestra, comprising 12 players (boys and adults), accompanied the choral work *Christ and His Soldiers* by John Farmer. In December 1885 the Choral Society, called such for the first time, performed *Richard Coeur de Lion* by Franz Abt and the *Eastbournian* states: 'So far this is the greatest effort of the [College] Choral Society and we must congratulate them on their success'.

In 1889 the annual College choral concert (now in December) moved to the Town Hall and became the main annual music event. By 1895 the College Choral Society numbered 68 and was accompanied by the 12-strong orchestra and conducted by music master Frank Gillett. The Devonshire Park Theatre was the venue for the December 1898 concert and by 1899, back in the Town Hall, there were over 80 singers and 20 orchestra players. These December concerts, attended by all the school and local dignitaries, continued and were usually reviewed by the local paper. From about 1912 (when the singers numbered about 40) they appear to have taken place in Big School. The choral repertoire for these annual events included Stanford's *Revenge* and *The Last Post*, Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast* and *Hiawatha's Departure*, Romberg's cantata *The Lay of the Bell*, and Frank Bridge's *The Inchcape Rock*. By 1914 College violin teacher William Read was leader of the municipal orchestra which was called the Duke of Devonshire's Orchestra, a forerunner of the Eastbourne Symphony Orchestra. Though there were College concerts (Stainer's *Crucifixion*), the Choral Society had to be resurrected in 1919 and the following years saw renditions of glees and a repeat of Stainer's *Crucifixion*.

Gordon Carey (who had been a boy chorister at King's College, Cambridge) arrived as Headmaster in 1929 and by 1931 had again resurrected the College Choral Society (of about 70, with the aim of having 150). Speech Day in April 1932 saw the Choral Society performing in the Dell. One of the congregational practices had the school singing a congregational part of the *Hallelujah Chorus* in combination with the Choral Society which was a rehearsal for what was to be performed as the culmination of the December concert in Big School, the first part of

which saw the orchestra and Choral Society combining to sing Part One of Handel's *Messiah*. In 1936 Director of Music Christopher Barlow was involved in conducting the municipal orchestra. In 1939 the College Choral Society of 50 boys (some trebles but mainly tenors and basses) was joined by about 50 singers from local girls school Moira House and accompanied by a string ensemble of about 20 players, a mixture of college and local musicians.

During the College's evacuation to Radley (1940–5) a small choral society existed which sang especially composed pieces; this was conducted by Dr John Alden, Eastbourne's Director of Music. By 1948, and back in Eastbourne, the Choral Society numbered 100 boys and performed Dyson's *In Honour of the City*. Jack Phillipson (Director of Music 1948–65) was in charge of the Eastbourne Operatic Society. In Big School, the Eastbourne Philharmonic Orchestra, under its conductor Ronald Harding, accompanied the College Choral Society consisting of 90 boys (a third of the school) along with girls from Moira House; the programme included Act 2 of Gluck's *Orpheus* and Brahms's *Song of Destiny*. The Chapel Choir numbered 60 boys who were also in the Choral Society. In 1950 the College Choral Society, accompanied by several local string players, and joined by Ravenscroft School, performed *Messiah* Part Two. This year also saw a number of performances by the College Choral Society of Gilbert and Sullivan, accompanied by the Eastbourne Orchestral Society.

March 1955 saw a performance (described as possibly the biggest musical event since the war) of Mozart's *Requiem* in All Saints' Church with four professional soloists, the College Choral Society and Eastbourne's Bach Choir, accompanied by a string orchestra and the organ played by Dr Henry Coleman. The year 1956 was the turn of Bach's *B Minor Mass* and the *Eastbournian* states: 'I hope that Mr Phillipson will strengthen this union of town and gown with performances of other works'.

Michael Birley arrived as Headmaster in September 1956 and both he and his wife sang in the December concert (*Messiah*) as members of the Choral Society. December 1957 had 150 voices (Eastbourne's Bach Choir, Moira House and the College Choral Society) singing Haydn's *Creation* in All Saints' Church; this combination of singers became a pattern. The year 1960 had a performance, now with singers from Roedean, of Fauré's *Requiem*. St Saviour's Church re-enters the records as a venue for a performance of Bach's *Christmas Oratorio* with the College choral society and Moira House.

John Walker was appointed Director of Music in September 1965 and, perhaps establishing a new pattern, March 1966 saw the College Choral Society with the Eastbourne Tudor Singers (formed in 1964 by Assistant Director of Music Michael Foad) and 20 boys from St Mary's School, accompanied by an adult orchestra assembled for the day, singing Orff's *Carmina Burana* with professional soloists; this seems to have been the first College production in the Congress Theatre. In May 1969, the Congress Theatre was the venue for the *Dream of Gerontius* with the City of Birmingham Symphony Orchestra, the first time a fully professional national orchestra had been used. The choral societies of the College, Ascham and Moira House augmented by the Tudor Singers made up the chorus, and the soloists were Kenneth Bowen (tenor), Pamela Bowden (mezzo) and Roger Stalman (bass) and in the audience was Philip Ledger, later Director of Music at King's College, Cambridge. May 1970, again with the CBSO, conducted by John Walker, saw a performance of Verdi's *Requiem* in

the Congress Theatre and composer and sometime parent Ronald Binge wrote a review for the *Eastbournian*. Subsequent choral concerts where the singers were composed from similar groups and under John Walker's baton were: 1971 *St John Passion* with the Jacques Orchestra, soloists Martyn Hill and Michael Rippon; 1973 *Carmina Burana* with the English National Orchestra (St Bede's prep school were now included, along with the College Choral Society, Moira House and Ascham); 1974 *Messiah* with the English National Orchestra; 1975 *Belshazzar's Feast* with the ENO with Beresford House included; 1976 a fundraiser coming-and-play-*Messiah* in the Winter Garden; 1977 Verdi's *Requiem* with the ENO and which now included singers from St Andrew's prep school; 1978 Brahms's *Requiem* with the Guildford Philharmonic; 1980 *The Dream of Gerontius* with Richard Lewis singing Gerontius and with the Guildford Philharmonic; 1982 Beethoven's *Symphony No 9* with the Guildford Philharmonic.

Graham Jones had arrived as Assistant Director of Music in 1976 and was appointed Director of Music in 1991 on the retirement of John Walker. The Eastbourne Symphony Orchestra had been founded (as the Eastbourne Sinfonia) in 1979 by, among others, the College's then Deputy Head John Evans (Concert Manager, to be replaced in 1982 by John Thornley), Alan Gardner (housemaster of Wargrave), and Graham Jones (its Musical Director and principal conductor) and continued the tradition, set by College music master Frank Gillett in the early 1900s, of the College playing a part in the musical life of the town. June 1983 saw the first choral concert with the ESO and local (non-College) singers (including the Tudor Singers and the Southbourne Singers) and this was the annual pattern until the College choral society (comprising the College Choir and other College singers) was re-established and joined the other singers for a performance of Verdi's *Requiem* in the Congress Theatre (which was to be the venue for the next few years) on 17 May 1987 accompanied, as was usual, by the ESO under the baton of Graham Jones. June 1988 saw Orff's *Carmina Burana* and June 1989 was the turn for Vaughan Williams's *Sea Symphony*. The end of the Lent term (March) 1990 to 1998 had performances of Beethoven's *Symphony No 9*, Haydn's *Creation*, Brahms's *Requiem*, Verdi's *Requiem*, Elgar's *Gerontius*, Mozart's *Requiem* (conductor David Force, Assistant Director of Music), Duruflé's *Requiem*, Mozart's *Coronation Mass* (conductor David Force), and Haydn's *Creation*. Thus the choral concert had become an annual event with the College Choral Society joining other local singers (including current and former parents and other friends of the College) as well as other schools (for example, St Andrew's prep school and Cavendish School), accompanied by the Eastbourne Symphony Orchestra. Professional soloists have included Neil Jenkins as well as former college pupils Mark Le Brocq and Andrew Wicks.

It is worth considering at this point how much change there has been in how the chorus is made up. Over the years, higher and higher standards have been sought and diverse works (often not so frequently performed on the local circuit), sometimes of a more complex nature, sometimes more contemporary (for example *Belshazzar's Feast* 1975, *Gerontius* 1969, 1980, 1994, 1999, Berlioz's *Te Deum* 2005, Rutter's *Mass of the Children* 2006, Ledger's *A Thanksgiving for Life* 2008), have been programmed. These considerations, along with the need to justify the greater financial support required and ensure that books balance, have led to a recognition among those who sing that some solid musical ability is a *sine qua non*. [Link](#)

this, from the senior school perspective, to a slow-down in the tradition of choral singing before age 13, to the lack of treble voices at age 13 and to the subsequent dearth of school tenors and basses, and it is clear why there are fewer singers, usually male, of school age than there used to be. The chorus for the annual choral concert is still made up of large numbers of dedicated and talented singers from across the generations, though the balance has shifted.

Times change and expectations are greater and so it was that, in 1999, the choral concert moved to the Saturday of the first bank holiday weekend in May and from the Congress Theatre to Chichester Cathedral, thus extending the College's and the town's musical presence into the further reaches of the diocese. This move enabled two further and important developments in the choral concert story: the use of a more suitable building for the works being performed (sometime requiring organ) and a more organised way of accommodating some 140 singers and 70 players.

Conducted by Graham Jones, Chichester concerts from 1999 to the present day have been Elgar's *Gerontius*, Verdi's *Requiem*, Mozart's *Requiem*, Duruflé's *Requiem*, Puccini's *Messa di Gloria*, Rutter's *Magnificat*, Berlioz's *Te Deum*, Rutter's *Mass of the Children*, Dvorak's *Mass in D* and, in 2008, Poulenc's *Gloria* and Ledger's *Requiem (A Thanksgiving for Life)*.

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A NOTE FROM THE CONDUCTOR ABOUT TONIGHT'S PROGRAMME

It is always a delicate balancing act when choosing the music for the choral concert. I prefer, if possible, to give audience, orchestra and singers the opportunity to expand their repertoire by choosing some works which are not so frequently performed on the local circuit as well as, clearly, avoiding anything currently programmed by various groups. We have also to consider making a programme attractive to as wide an audience as possible, as well as to players, choir and soloists. We have to ensure that the full orchestra is given an opportunity to play and also that everyone is involved as much as possible. Add to this the need for a balanced programme of the right length which finishes with everyone feeling a sense of satisfaction, then you can begin to see the challenge. A programme of one work is always in our mind and we may well return to this in coming years. It is interesting to note that over these last ten choral concerts in Chichester Cathedral we have repeated only two supporting works. We hope that the music chosen will provide the right balance and make the concert as enjoyable as possible for everyone.

After Britten's arrangement of the *National Anthem*, the programme continues with Wagner's well-known *Meistersinger Overture*. This dignified opening utilises the large orchestral forces required for some of tonight's works. The main work of the first half is an orchestral version of a new piece by Sir Philip Ledger, a requiem, subtitled '*A Thanksgiving for Life*', which has Latin movements interspersed with settings of some wonderful poems by the mystical English poet Thomas Traherne. This provides a link to Finzi's *Dies Natalis* which is a setting of Traherne's poetry and from which Mark Le Brocq has chosen to sing *The Salutation*.

The other main work is Poulenc's *Gloria*, not performed very often mainly because it requires such a large orchestra (including triple woodwind). Composed in 1959, it still has a contemporary feel. The second half also comprises Delius's beautiful orchestral intermezzo *The Walk to the Paradise Garden* which contrasts with the Wagner in that it allows for more orchestral colour and expressiveness and is a perennial favourite with audiences.

Our last two works, both operatic greats, allow our soloists a further platform to display their talent and help bring the programme to a triumphant end.

It is always a pleasure to work with Mark Le Brocq and I am delighted that Patricia Rozario has been able to join us for the first time this year.

GRAHAM JONES

PROGRAMME NOTES

by DAVID FORCE

The National Anthem – arr Benjamin Britten (1913–76)



Britten's arrangement of the National Anthem was originally written for the Leeds Festival in 1961 but was revised into its present form for the opening by Her Majesty the Queen of Snape Maltings in 1967. Uniquely among the many arrangements of the anthem, Britten begins his version pianissimo, emphasising the fact that the first verse is a prayer, and providing scope for dramatic contrast with the subsequent verses.

Overture *Die Meistersinger von Nürnberg* – Richard Wagner (1813–83)



Die Meistersinger von Nürnberg was written in 1868 in the middle of Wagner's "Ring" period, and represents his only comedy. It is set in the 16th century and explores the theme of the clash between tradition and innovation among Nürnberg's guilds of mastersingers. In contrast to the preoccupation with mythological figures in the Ring Cycle, the characters in *Die Meistersinger* are real people, and the music is consequently warmer, good-humoured and with more immediate and straightforward appeal than the richly chromatic harmonic language of the Ring. The overture opens with a grand march, representing the venerable traditions of the mastersingers. A brief lyrical episode leads to the march of the guildsmen who represent the virtues of the medieval artisans. The third main element of the piece, in direct contrast to the formality of the marches, is the lyricism of the *Prize Song*. Its appearance provides a brief pastoral interlude which eventually gives way to a polyphonic climax as the themes are combined and transformed utilising the full resources of the large orchestra.

The Salutation from Dies Natalis Op 8 – Gerald Finzi (1901–56)

Mark Le Brocq – Tenor



The Great War claimed the lives of a considerable number of Finzi's close friends and family, a tragedy which was expressed in the elegiac and melancholy nature of much of his later music. *Dies Natalis* is a setting of four poems by Thomas Traherne, a 17th century poet whose recurrent theme of childlike innocence corrupted by adult experience particularly appealed to the composer. *The Salutation* is the final movement of the cycle in which richly textured and resourceful string writing supports broad sweeps of vocal melody and unites the text and the music in a remarkable synthesis characteristic of Finzi's mature style.

***Requiem (A Thanksgiving for Life)* – Philip Ledger (b 1937)**

Patricia Rozario – Soprano

Mark Le Brocq – Tenor



The conductor, organist, harpsichordist, pianist, editor and composer Philip Ledger was born in Bexhill and educated at King's College, Cambridge, and at the Royal College of Music. He has served as Master of the Music at Chelmsford Cathedral, Director of Music at the University of East Anglia and Director of Music and organist at King's College, Cambridge. In 1982 he was appointed Principal of the Royal Scottish Academy of Music and Drama in Glasgow. The *Requiem* was commissioned by the Choir of Christ Church, Greenville, Delaware, in the USA. The première of the original version was given in November of last year, and tonight sees the world première of the orchestral version. The text of the requiem mass is interspersed with settings of poems by Thomas Traherne.

INTERVAL (15 minutes)

***The Walk to the Paradise Garden* – Frederick Delius (1869–1934)**



The Walk to the Paradise Garden is an instrumental interlude between the fifth and sixth scenes of Delius's opera *A Village Romeo and Juliet*, first staged in Germany in 1907. Sali and Vreli cannot openly declare their love. One day, on being recognised together at a fair, they elope to the Paradise Garden, an inn of dubious repute. Unable to be together in life, they choose to be united in death and drift down a river in a ruinous barge as it slowly fills with water.

***Gloria* – Francis Poulenc (1899–1963)**

Patricia Rozario – Soprano

Mark Le Brocq – Tenor



Poulenc was a leading, though largely self-taught, member of the group of French composers known as 'Les Six' whose aims were to break away from the influences of both German romanticism and French impressionism. In Poulenc's case, this manifested itself in music which embodies strong contrasts between lush harmonies and strong dissonances, lyrical melodies and angular counterpoint, and dramatic climaxes and moments of intense introspection. Although the composer considered himself primarily to be a writer of religious works, he began to compose sacred music only in the second half of his life, and his major works in the genre all date from his last 13 years. The *Gloria* was commissioned by the Koussevitsky Foundation of America in 1959. The text is set to music of great freshness

and vivacity; indeed, some critics suggested it bordered on the sacrilegious. Poulenc himself observed: 'While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day'. Certainly a sense of humour and love of life shine through the music despite the gravity of the text. One of his friends said of him: 'There is in him something of the monk and the street urchin'. The *Gloria* brilliantly expresses these characteristics, with its captivating mixture of solemnity and mischievous exuberance.

***Flower Song from Carmen* – Georges Bizet (1838–75)**

Mark Le Brocq – Tenor



Bizet's tragic tale of the ill-fated love between a feisty Spanish gipsy and an inexperienced soldier was a flop at its first run in 1875, but went on to establish itself as one of the most popular operas in the repertoire. The *Flower Song* occurs in Act II. In a tavern Carmen and her friends are waiting for Don Jose to arrive. He is heard singing in the street as he approaches. Outside, a bugle call signalling the return to barracks sounds, but Don Jose disregards it. While Carmen dances for him, he pulls from his tunic a flower that Carmen threw to him in Act I. As he does so, the cor anglais quietly sounds the opera's fate motif beneath shimmering tremolando strings as a signal that Don Jose has taken a fatal step towards his eventual downfall.

***Easter Hymn from Cavalleria Rusticana* – Pietro Mascagni (1863–1945)**

Patricia Rozario – Soprano



The score of *Cavalleria Rusticana* was completed in just eight days as an entry to a competition run by the publishing house of Sonzogno in Milan in 1888: the prize for the winning one-act opera was to be a production in Rome's Teatro Constanzi. Mascagni was struggling to make a living as the composer for an itinerant opera company at this time, and heard about the competition by chance less than a fortnight before the closing date. He worked day and night to a libretto drawn from a play by Giovanni Verga which was based on a true-life cause célèbre. The plot centres on the jealous love of two men for Lola, a Sicilian beauty, and culminates in the murder of her illicit lover Turiddu by her husband Alfio in front of the church on Easter Day. *Cavalleria Rusticana* won the competition, and was subsequently staged to great critical acclaim, establishing Mascagni's reputation as an opera composer. The *Easter Hymn* is scored for Lola and two choruses representing the choir inside the church and the villagers assembling in the square outside.

TEXTS AND TRANSLATIONS

The Salutation – Finzi

These Eys and Hands which here I find,
This panting Heart wherewith my Life begins;
Where have ye been? Behind
What Curtain were ye from me hid so long!
Where was, in what Abyss, my new-made
Tongue?

When silent I
So many thousand thousand Years
Beneath the Dust did in a Chaos ly,
How could I Smiles, or Tears,
Or Lips, or Hands, or Eys, or Ears perceiv?
Welcom ye Treasures which I now receiv.

I that so long
Was Nothing from Eternity,
Did little think such Joys as Ear and Tongue
To celebrat or see:
Such Sounds to hear, such Hands to feel, such
Feet,
Beneath the Skies, on such a Ground to meet.

New burnisht Joys!
Which finest Gold and Pearl excell!
Such sacred Treasures are the Limbs of Boys
In which a Soul doth dwell:
Their organized Joints and azure Veins
More Wealth include than all the World contains.

From Dust I rise
And out of Nothing now awake;
These brighter Regions which salute mine Eys
A Gift from God I take:
The Earth, the Seas, the Light, the lofty Skies,
The Sun and Stars are mine; if these I prize.

A Stranger here,
Strange things doth meet, strange Glory see,
Strange Treasures lodg'd in this fair World
appear,
Strange all and New to me:
But that they mine should be who Nothing was,
That Strangest is of all; yet brought to pass.

Requiem – Ledger

1 Birth of the Soul: Requiem aeternam

All that I saw I truly loved.
No malice, jealousy, or spite;
No fraud nor anger in me moved:
Contentment only and delight
Were in my soul. O heaven! What bliss
Did I enjoy and feel!
What powerful delight did this
Inspire! For this I daily kneel.
(Words from *Innocence* by Traherne)

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam; ad te omnis caro veniet.
[Give eternal rest to them, O Lord,
And may perpetual light shine upon them.
Praise waits for you, O God, in Sion,
And unto you shall the vow be performed in
Jerusalem.
Hear my prayer: unto you shall all flesh come.]

2 Kyrie eleison

Kyrie eleison: Christe eleison: Kyrie eleison
[Lord have mercy upon us. Christ have mercy
upon us. Lord have mercy upon us.]

3 Thanksgiving Hymn

O Lord, I wonder at Thy Love,
Which did my infancy so early move:
But more at that which did forbear
And move so long, though slighted many a year:
But most of all, at last that Thou
Thyself shouldst me convert, I scarce know how

He in our childhood with us walks,
And with our thoughts mysteriously He talks;
He often visiteth our minds,
But cold acceptance in us ever finds:
My teacher then, my guide to be,
Instructed even by the Deity.
But now, with new and open eyes,

I see beneath, as if above the skies,
And as I backward look again
See all His thoughts and mine most clear and
plain.
He did approach, He me did woo;
I wonder that my God this thing would do.
(Words from *The Third Century* (Number 4) by
Traherne)

4 Sanctus and Benedictus

Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
[Holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.]

5 Agnus Dei: Pie Jesu

Agnus Dei, qui tollis peccata mundi,
Dona eis requiem sempiternam.
Pie Jesu Domine,
Dona eis requiem sempiternam
[O Lamb of God who takes away the sins of the
world, give eternal rest to them. Holy Lord Jesu,
give eternal rest to them.]

6 Final Journey of the Soul: In Paradisum

O fly my soul, O haste away,
To God on high. Obey!
The soul's a messenger whereby
Within our inward Temple we may be
Even like the very Deity
In all the parts of His Eternity.
An inward presence here
Mysteriously like His, within me stands;
Whose knowledge is a sacred sphere
That in itself includes all lands.
(Words from An Hymn upon St Bartholomew's
Day by Traherne)

Lux aeterna luceat eis, Domine.
In paradisum deducant angeli;
et perducant te in civitatem sanctam, Jerusalem.
Habeas requiem.
[May eternal light shine upon them, O Lord.
May angels lead you into paradise
And into the holy city, Jerusalem.
May you have eternal rest.]

What e'er it is, it is a light so endless unto me
That I a world of true delight did then
And to this day did see.
A joyful sense of purity is all I can remember.
The very night to me was bright,
'Twas summer in December.
(Words from Innocence by Traherne)

INTERVAL (15 minutes)

Gloria – Poulenc

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei Patris.
Amen. [$\times 4$]

[Glory to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee for Thy great Glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
have mercy on us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father, have
mercy on us.
For Thou only art Holy. Thou only art the Lord.
Thou only, O Jesus Christ, art Most High.
With the Holy Ghost, in the glory of God the Father.
Amen.]

Flower Song – Bizet

La fleur que tu m'avais jetée
dans ma prison m'était restée,
flétrie et sèche, cette fleur
gardait toujours sa douce odeur
et pendant des heures entières,
sur mes yeux, fermant mes paupières,
de cette odeur je m'enivrais
et dans la nuit je te voyais!

Je me prenais à te maudire,
à te détester, à me dire:
pourquoi faut-il que le destin
l'ait mise là sur mon chemin?

Puis je m'accusais de blasphème,
et je ne sentais en moi-même,
Je ne sentais qu'un seul désir,
un seul désir, un seul espoir:
Te revoir, ô Carmen, oui, te revoir! ...

Car tu n'avais eu qu'à paraître,
qu'à jeter un regard sur moi,
pour t'emparer de tout mon être,
O ma Carmen! Et j'étais une chose à toi!
Carmen, je t'aime!

[Here is the flower that you threw me,
While in the jail it never left me,
Though dry and faded, yet the flower
Has kept its scent, its magic power;
In my cell for whole hours together,
I would close my eyes and remember,
Until the scent set me on fire,
And in that night I'd see you there!

Then I would curse the hour I met you,
And, trying to hate and forget you
I'd even say: oh why did fate
Ever decree we two should meet!

Then I stood accused of blasphemy,
And to myself if thought only,
I thought only of one desire,
Only one desire, only one hope.
Let me find you, Carmen, see you again!

For you had only to appear there,
Your dark eyes but to glance my way,
And you possessed me then forever,
O my Carmen! And I meant only a thing to you!
Carmen, I love you!]

Easter Hymn – Mascagni

CORO (interno della chiesa)
Regina coeli laetare. Alleluja!
Quia quem meruisti portare. Alleluja!
Resurrexit sicut dixit. Alleluja!

LUCIA E CORO ESTERNO (sulla piazza)
Inneggiamo, Il Signor non è morto,
Ei fulgente Ha dischiuso l'avel,
Inneggiam Al Signore risorto Oggi asceso
Alla gloria del Ciel!

CORO (interno della chiesa)
Ora pro nobis Deum. Alleluja!
Gaude et laetare, Virgo Maria. Alleluja!
Quia surrexit Dominus vere. Alleluja!

[CHORUS (in the church)
Queen of heaven rejoice. Alleluia!
For He whom you were worthy to bear Alleluia!
Has risen as He foretold. Alleluia

LUCIA AND CHORUS (in the square)
Let us sing praise, The Lord is not dead,
Resplendent, He has spread His wings.
Let us sing praise To the risen Lord,
Today He has ascended To the glory of heaven!

CHORUS (in the church)
Pray for us, O God. Alleluia!
Rejoice and be glad, O Virgin Mary. Alleluia!
Because the Lord is truly risen. Alleluia!]

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Symphony Orchestra Concert

Sunday 11 May 6.30pm St Saviour's Church

Programme to include *Carnival of the Animals* (Saint-Saëns), *Clarinet Concerto* (Mozart)

No need to book

Eastbourne College Society Annual Lecture

Thursday 15 June 6.45pm All Saints' Church

OE Gen Sir David Richards KCB CBE DSO

The General's War, High Command in Afghanistan

Midsummer Choral Music

Sunday 8 June 7pm College Chapel

A programme of sacred and secular music given by the College Chapel and Chamber Choirs

A retiring collection in aid of the Chaseley Trust

Collegial Society event

Monday 16 June

Visit to the Royal Hospital, the National Army Museum and Chelsea Physic Garden

College Festival Week (begins 20 June)

and includes

Young Musicians Competition Final

Monday 23 June 6.30–9pm Music School

Jazz Concert

Wednesday 25 June 7–8pm Music School/Le Brocq Studio

Swing Band Concert

Thursday 26 June 4.30–5.15pm Pavilion Balcony (provisional)

Norah Sande Award

Second and final rounds, Saturday and Sunday 12 and 13 July College Theatre

Advent Carol Service with Processions

Sunday 30 November 7pm St Saviour's Church

Carol Service for visitors and parents

Monday 9 December 5.30pm All Saints' Church



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