

Eastbourne Symphony Orchestra and Chorus
Eastbournian Society Chorus

Sunday
19 March

7.30pm

St Saviour's Church
Eastbourne
BN21 4UT



Brahms'
Requiem



Máire Flavin



Nicholas Morris

Graham Jones conductor
Lisa Wigmore leader
Máire Flavin soprano
Nicholas Morris baritone



www.eso.org.uk

Eastbourne Symphony Orchestra

Dates for your Diary

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

Thirty-seventh season

ESO Summer Concert 2017

Sunday 18 June 7pm

St Saviour's Church

Conductor: Graham Jones

Leader: Lisa Wigmore

Soloist: Coco Tomita (violin), winner of the ESO Young Soloist Competition 2017

Programme to include

Tchaikovsky's Violin Concerto
and Beethoven's Symphony No 8

ESO Autumn Concert 2017

Sunday 22 October 7pm

St Saviour's Church

Conductor: Graham Jones

Leader: Lisa Wigmore

Programme to be decided

Thirty-eighth season

ESO 31st Young Soloist Competition

Birley Centre

Round One

Saturday (*from 2pm) and

Sunday (*from 12noon) 6 and 7 January

*exact timings to be decided

Final

Sunday 28 January 2-6pm

Established in 1988 as a result of the 11th Duke of Devonshire's generosity, this competition gives the winner the opportunity of performing a concerto with the ESO. In the first round, competitors present a 15-minute performance of a contrasting programme of their own choice. In the final, competitors present a 20-minute performance of two contrasting concerto movements.

An audience is welcome at both the first round (no advanced booking; £4 donation on the day; come and go as you wish between competitors) and the final (£8 entry on the door; tea is provided while the judges decide).

ESO Choral Concert 2018

Sunday 18 March 7.30pm

St Saviour's Church

Eastbournian Society Chorus

Eastbourne Symphony Orchestra
and Chorus

Conductor: Graham Jones

Leader: Lisa Wigmore

Programme to be decided

Eastbourne Symphony Orchestra

www.eso.org.uk

The ESO was founded as the Eastbourne Sinfonia in 1979 and the first concert took place in the Town Hall on 27 January 1980. Financially self-supporting and an independent organisation, it registered as a charity in 1987 and, with quality players from Eastbourne and the surrounding area, performs a number of concerts a year. These have included biennial music-from-the-movies concerts (with film clips), concerts for children, an ESO annual young soloist competition winner's concert, and an annual choral concert.

A list of concerts and other details can be found on www.eso.org.uk

Eastbourne Symphony Chorus and Eastbournian Society Chorus

The Eastbourne Symphony Chorus welcomes singers who wish to support the orchestra's annual choral concert. The Eastbournian Society brings together current and former Eastbourne College pupils, parents and staff and other friends by providing a programme of events. Both of these choruses comprise many long-standing local singers, some with connections to current and former local singing groups, some with links to Eastbourne College. We are delighted as ever to welcome some singers from other local choirs too and thank them for their support. Many have enjoyed singing in the ESO's annual choral concert for more than 30 years. The singers rehearse weekly from January until the choral concert (and the players follow their usual pattern of rehearsals prior to their concerts).

We anticipate that the ten-minute interval (which will start after the fourth movement 'How lovely are all thy dwellings fair') will start at about 8.15pm and that the concert will finish at about 9.15pm. Refreshments are not provided in the interval; we hope that you will understand their absence due to a lack of space. The church hall and vestry are being used as dressing rooms and the side aisles are being used to accommodate the pews removed to make space for the orchestra. Also, keen not to interfere in any way with the regular Sunday routine of St Saviour's, we were able to gain access to the church only after 12.30pm today, since when our focus has been to set up the staging and hold the dress rehearsal, the first opportunity when the players and singers (who have been rehearsing separately) and soloists can rehearse together.

Our thanks to St Saviour's PCC who have allowed us to reconfigure the nave and chancel to accommodate some 70 singers and 60 players.

The year 2016 saw the passing away of some long-standing members of the choir and orchestra some of whom have been remembered in previous concert programmes. Sadly, Caroline Hunt (a member of the choir for many years), Elsie Reeves and Muriel Woolman (both players in the orchestra) also passed away. We remember them, their families and their friends, and thank them for their friendship and support over many years.

A Look Back at the ESO Choral Concert

The ESO annual choral concert was established in 1983 with some 50 singers from the town and surrounding area and took place in St Saviour's Church. In 1987 (until 2014), singers from Eastbourne College Choral Society (which had existed in various formats since 1871) joined this ever-growing number of singers and, with over 300 singers and the 70-strong ESO, the venue became the Congress Theatre with Verdi's Requiem, followed by Orff's Carmina Burana in 1988, and so on (including Brahms' Requiem in 1992; see www.eso.org.uk for the programme). In 1999 and with some 130 in the chorus, the concert moved to Chichester Cathedral.

The Chichester Cathedral venue (1999 to 2009) saw firstly Elgar's Gerontius, then 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, Poulenc's Gloria, Ledger's Requiem (Thanksgiving for Life) and Haydn's Creation.

The ESO choral concert returned to Eastbourne and St Saviour's Church in 2010 for a performance of Fauré's Requiem. In 2011, Puccini's Messa di Gloria was the main choral work and in 2012 there was a programme of British music to celebrate the Queen's Diamond Jubilee: Britten's National Anthem, Elgar's Cockaigne Overture, Handel's The King Shall Rejoice, Elgar's Give Unto the Lord and Rutter's Mass of the Children in which the chorus was joined by singers from St Andrew's Prep. In 2013, the programme was Jongen's Allelujah for organ and orchestra, Handel's Zadok the Priest, Finzi's Dies Natalis and Berlioz's Te Deum. In 2014 some 160 singers joined the ESO to sing Verdi's Requiem, in 2015 Haydn's Creation was performed, and in 2016 Elgar's Gerontius.

A list of all ESO concerts since its inception can be found on www.eso.org.uk where progress is also being made in archiving posters, programmes and reviews.

Graham Jones has been the musical director of the ESO for 37 years and is delighted again to be working with such a large group of musicians with links to the town and the surrounding areas, as well as to Eastbourne College through the Eastbournian Society of which he himself is also a member.

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 (then called the Eastbourne Sinfonia) 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 30th 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, Patricia Rozario and John York, one of the orchestra's patrons, as well as, for example, the Barbican Piano Trio. His previous work with younger musicians and his current 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 enjoys listening to musicians at all levels, especially when adjudicating competitions.

Lisa Wigmore (Leader)

Lisa Wigmore is the leader of the ESO and is also a member of the adjudication panel for the annual competition. At 15 she was awarded a junior exhibition to the Royal College of Music and continued her studies there under Jack Steadman in the senior department, where she gained her ARCM and GRSM. Since leaving the RCM she has studied under Tina Gruenberg.

Lisa is a well-known violin teacher in Sussex, teaching privately as well as working in the strings department at Eastbourne College. Many of her pupils have been successful in gaining entry to the National Children's Orchestra and some of the major music colleges. She also took part in a masterclass with Yfrah Neaman on behalf of the European String Teachers Association (ESTA).



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Máire Flavin (Soprano)

With an engaging stage presence and delightful charisma, Dublin-born soprano Máire Flavin represented Ireland at the 2011 BBC Cardiff Singer of the World competition, where she was a finalist in the Song Prize. In 2016 Máire made notable role and company debuts as Fiordiligi (Così fan tutte) with Opera North under the baton of Jac van Steen, and as Mimi (La



bohème) for Opera Theatre Company (OTC) under the baton of Andrew Greenwood, garnering widespread critical acclaim for both. Other recent engagements include Donna Anna (Don Giovanni) OTC; the title role in Agrippina with Northern Ireland Opera and the Irish Chamber Orchestra conducted by Jonathan Cohen; Mahler's 2nd Symphony and Viennese New Year Celebration both with the RTÉ National Symphony Orchestra at the National Concert Hall, Dublin; as well as several engagements with the RTÉ Concert Orchestra including Mozart's Requiem, 1916 Easter Rising Commemorations, Hamilton Harty's Children of Lir, 'Composing the Island' series and Stravinsky's Pulcinella. Future engagements include Mimi for Iford Arts and a role which is being created especially for Máire in a contemporary opera to be premiered this summer.

Previous seasons' highlights have included roles with Théâtre des Champs Elysées, Atelier Lyrique de Tourcoing, Glyndebourne on Tour, Welsh National Opera, Scottish Opera, Northern Ireland Opera, and the Cork Summer International Festival; with conductors such as Mark Wigglesworth, Lothar Koenigs, Jean-Claude Malgoire, Alan Buribayev, John Wilson, Andrew Greenwood and Christoph Poppen.

An alumna of both the Opera Theatre Company and Britten-Pears Young Artist programmes, Máire holds a BA joint honours in music and psychology from Queen's University, Belfast, an MMus from the Royal Irish Academy of Music, and is a graduate of the Guildhall School of Music and Drama Opera Course and the National Opera Studio, London.

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Nicholas Morris (Baritone)

The Eastbourne Symphony Orchestra is grateful to Nicholas Morris for joining us for this performance of Brahms' Requiem. He replaces Matthew Sprange who is unable to be with us.

Nicholas trained at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland). Recently he has appeared as Maxwell Davies' Mad King with Shadwell Opera, made his debut at Sadler's Wells with Independent Opera, played Count Almaviva, The Marriage of Figaro and Ceprano, Rigoletto for Opera Brava, Smirnov, The Bear, and covered the Gamekeeper and huntsman in



Rusalka for Scottish Opera. In previous seasons, for Wexford he has played The Learned Judge, Trial by Jury, Andy Tracy in the European premier of Losers by Richard Wargo and taken roles in Salome by Mariotte and Il cappello di paglia di Firenze by Rota.

For Glyndebourne: Footman/Waiter in Der Rosenkavalier and Gunner's Mate, Billy Budd in the UK and New York. He has covered Pollux, Castor and Pollux and Walt Disney, Perfect American for English National Opera. He has appeared with RSAMD/Scottish Opera as Forester in Janacek's Cunning Little Vixen, Denisov, War and Peace in Scotland and Russia, and Tchelio, L'amour des trois Oranges. Other roles include Arcaus, Amadis de Gaule by JC Bach, Don Giovanni in France with Westminster Opera, The Officer in Philip Glass's In the Penal Colony in London's West End, Emperor Überall, the Emperor of Atlantis, Junius, The Rape of Lucretia, both Dancairo and Escamillo, Carmen, Peter, Hänsel und Gretel, Lindorf, Les contes d'Hoffmann, and Antonio in Portugal's Marriage of Figaro.

Away from the opera stage, Nicholas is a keen concert singer and recitalist. Appearances include Verdi's Requiem at the Usher Hall, Edinburgh, Handel's Judas Maccabeus and Israel in Egypt in the Chapel of King's College, Cambridge, and Orff's Carmina Burana in the City Halls, Glasgow, as well as regular appearances singing works such as Messiah and Bach's passions throughout the UK and further afield. Before training as an opera singer, Nicholas studied at Jesus College, Cambridge, where, when not singing or playing rugby, he read history and philosophy of science. During his time at Cambridge he was a member of King's College Choir. He began his singing career as a chorister at Peterborough Cathedral.

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List updated 12 March 2017

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In order to maintain our varied musical programme and the high quality of our performances, the Orchestra needs continuing financial support.

An essential source of income is provided by the ESO Friends, our donors and our sponsors, for whose generosity we are very grateful.

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

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

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Eastbourne Symphony Chorus and Eastbournian Society Chorus

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Rehearsal accompanist: Gavin Stevens

Soprano

Marilynne Bromley
Clare Chetwood
Molly Cooper
Catherine Corfield
Joan Crook
Deirdre Daines
Elizabeth Farrant
Elizabeth Foster
Hilary Goodwin
Sandra Grusd
Emily Hurlock
Sandra Isted
Susan Kerrigan
Mary Littlechild
Rachael Maddock
Jo Martyr
Janet McGowan
Nicky Moray
Philippa Muggridge
Val Roberts
Valerie Symes
Margaret Tyler
Joy Ward
Brenda Williams
Verity Williams
Kirsty Wooller

Alto

June Aiken
Jane Allcorn
Sue Bamford
Liz Barker
Carolyn Bennion
Jenny Brown
Lynne Chiswick
Kathy Cooper
Patricia Culley
Pam Freeman
Jane Goudge
Jill Graham
Juliet Heasman
Vicky Henley
Daphne Keep
Pip Kirtley
Meg Munson
Joyce Pickering
Pam Russell

Tenor

Jane Brymer
Ian Clegg
John Crawshaw
John Foster
Richard Long
Beresford Pont
Colin Russell
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John Turner

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List updated 12 March 2017

A German Requiem Johannes Brahms (1833-1897)

1. Blest are they that sorrow bear
2. Behold all flesh is as the grass
3. Lord, make me to know that the measure of my days is set
4. How lovely are all thy dwellings fair

Interval (ten minutes)

5. Ye now are sorrowful
6. Here on earth have we no continuing home
7. Blessed are the dead, which in the Lord are sleeping
from henceforth

Writing about Brahms' upbringing as a young man Swafford, Brahms' biographer, writes: 'Though he was a free thinker in religion, Johannes poured over the Bible beyond the requirements of his protestant confirmation.' As a mature man, he was certainly well read in philosophy and science, as well as taking inspiration from nature as a walker. Swafford describes Brahms as 'a humanist and an agnostic'.

The German Requiem, Brahms' greatest vocal work and the central work of his career, was composed between 1865 and 1868. His mother had died in February 1865, causing him considerable grief and also revived feelings about Robert Schumann's death earlier, in 1856.

The work was not, of course, Brahms' first attempt to combine vocal and instrumental music, but was his first work to combine a mixed chorus, solo voices and full orchestra. Written in seven sections, the text is not liturgical, using words which Brahms selected himself from both the Old and New Testaments and from the Apocrypha, centring on the human condition, suffering, grief and consolation, rather than on the fear of the day of judgement.

There is a balanced structure. The first, second, fourth and final movements are purely choral, the third and sixth include a baritone soloist and the fifth a soprano.

Each section has its own character, emphasised by Brahms' subtle instrumentation. For instance, there are no violins in the first movement, which sets a dark and heavy mood, while both movements for baritone end with a fugue.

The second movement begins with the heavy tread of a funeral march. Starting quietly, it builds up relentlessly to an overwhelming climax, before returning to the funeral march. The third movement introduces the baritone soloist, who alternates with the chorus in a sombre exchange. The central fourth movement serves as a relief after the drama of the preceding sections and the pastoral tone is maintained in the fifth movement (added after the other movements in 1868), where the soprano soloist sings words of consolation taken from St John's gospel. The sixth movement, the longest, is also the dramatic core of the requiem, with the soloist adopting the role of foretelling the future. The last movement returns to the spirit of the opening, and unifies the work. The drama is spent and a mood of tranquillity returns.

Graham Jones 1992 (revised 2017)

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Movement one

Matthew 5:4

Blest are they that sorrow bear, for to them shall be given comfort.

Psalm 126:5-6

They that sow lamenting shall reap a joyful harvest. Who goeth forth with weeping, and beareth precious seed for sowing, shall come home rejoicing and bring his good sheaves with him.

Movement two

1 Peter 1:24

Behold all flesh is as the grass, and all the goodliness of man is as the flower that fadeth. The grass is now withered and the flower thereof is fallen.

James 5:7

Now therefore be patient, my dear brethren, unto the coming of the Lord. See how the husbandmen waiteth for the earth's precious fruit to ripen, and long he waiteth with patience, until the coming of morning rainfall and evening showers.

1 Peter 1:25

But yet the Lord's word standeth for evermore.

Isaiah 35:10

And the ransomed of the Lord shall return with singing, unto Zion coming rejoicing. Unending gladness forever on their heads shall be. Pleasure and gladness ever shall possess them, and grief and sorrow, they shall vanish.

Movement three

Psalm 39:4-7

Lord, make me to know that the measure of my days is set; that my life hath an ending, and I must go hence. Surely, all my days here are but a span long to thee, and my whole life is as naught to thee. Ah, as nothing every man living, he trusts himself but vainly. He walketh about as a shadow; he is disquieted and is greatly troubled in spirit; his riches, he knoweth not who shall gather them. Now Lord, wherein is my comfort? My hope is in thee.

Wisdom of Solomon 3:1

For the righteous souls are in the hand of God, and no more pain touches them now.

Movement four

Psalm 84:1-2

How lovely are all thy dwellings fair, O Lord of hosts! For my soul now is yearning and longing sore for the blest courts of the Lord; my heart and flesh cry out for joy unto the living God.

Psalm 84:4

How blest are they that in thy house are dwelling; they give thee praise evermore.

Interval (ten minutes)

Movement five

John 16:22

Ye now are sorrowful, but yet I will again behold you and then your hearts shall be joyful, and this your joyfulness no man taketh from you.

Ecclesiasticus 51:27

Now behold me: I had but for a little while labour and trouble to bear, and yet great comfort now I have found.

Isaiah 66:13

For I will comfort, like as a mother giveth comfort.

Movement six

Hebrews 13:14

Here on earth have we no continuing home, rather we seek one to come.

1 Corinthians 15:51-52

Lo, I will show unto you a mystery: we shall not all slumber, but we shall all be changed, in a moment, the twinkling of an eye, at the sounding of the last trumpet. Then the trumpet shall be sounded, and the dead shall be raised up incorruptible, and we shall all be changed.

1 Corinthians 15:54-55

Then shall be fulfilled the word that is written thus: Now death is swallowed up in victory; Death, where is thy victory? Hades, where is thy sting?

Revelation 4:11

Lord thou art worthy to gather praise and honour and power, for it is thou hast all things created, and for thy will's sake they are and have their being, and were created.

Movement seven

Revelation 14:13

Blessed are the dead, which in the Lord are sleeping from henceforth: Yea, saith the Spirit, they may rest now from all their labours; their works shall follow after them.

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