

# Eastbourne Symphony Orchestra

*with* Eastbourne College Choral Society  
(Musical Director Graham Jones)

*and* Eastbourne Choral Society  
(Musical Director John Hancorn)

**Conductor** Graham Jones  
**Leader** Lisa Wigmore  
**Soloists** Kishani Jayasinghe (soprano)  
Pascal Charbonneau (tenor)  
John Hancorn (baritone)

## *The Creation* Haydn

Chichester  
Cathedral

with the kind permission  
of the Dean and Chapter



**Saturday 2 May 2009**

**7.30pm**

*Supported by*



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For tickets bought in advance

[concertmanager@eso.org.uk](mailto:concertmanager@eso.org.uk) 07780 993801

## Twenty-ninth season continued

Some ESO players will be accompanying the  
Eastbourne Choral Society

Saturday 16 May 2009 7.30pm All Saints' Church

Haydn's *Creation*

£10 (accompanied children free) on the door or from Waterstone's or Bonners

## Summer Concert

Sunday 14 June 2009 6.30pm St Saviour's Church

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*Hebrides Overture* Mendelssohn

*Symphony No 8* Beethoven

*Piano Concerto No 1* Brahms

Conductor Graham Jones

Leader Lisa Wigmore

Soloist Poom Prommachart

(winner of the ESO Young Soloist Competition 2009)

£14 on the door

£12 bought in advance from Bonners or Waterstone's or 07780 993801 or

[concertmanager@eso.org.uk](mailto:concertmanager@eso.org.uk)

## Autumn Concert

Saturday 17 October 2009 7pm St Saviour's Church

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## Come sing/play with the ESO

Saturday 7 November 2009 St Saviour's Church

Rehearsals 11am–6pm Concert 7.30pm

Supported by Eastbourne Borough Council

Mozart's *Requiem*

More details on [www.eso.org.uk](http://www.eso.org.uk) or from [orchestramanager@eso.org.uk](mailto:orchestramanager@eso.org.uk) 07789 988477

## Thirtieth season

### Young Soloist Competition

Saturday and Sunday 9 and 10 January 2010 Eastbourne College Music School Round One

Sunday 7 February 2pm College Theatre Final Round (£7 on the door)

Supported by Eastbourne College

# Eastbourne Symphony Orchestra

[www.eso.org.uk](http://www.eso.org.uk)

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The Eastbourne Symphony Orchestra, this year celebrating its twenty-ninth season, extends a very warm welcome to all at its eleventh choral concert in Chichester Cathedral. This is the ESO's 111th concert (details of all concerts are on the website).

The ESO was founded in 1979. Financially self-supporting, it 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), an ESO annual young soloist competition winner's concert, and an annual choral concert.

We are indebted to Eastbourne College for the use of rehearsal rooms and have been hugely grateful for the generous sponsorship, for this and many other concerts, to Sunfield and Day Ltd. For this evening's concert we thank in particular Manor Creative (Eastbourne printers) who have been pleased to produce this programme free of charge at very short notice in support of the ESO. This concert is also sponsored by BPE Net Ltd and Simpsons Independent Financial Advisers, to whom we also give our thanks. We are grateful again to the Dean and Chapter for their permission to hold our concert in the Cathedral and we are delighted to be joined by singers from Eastbourne Choral Society as well as Junior King's School Canterbury.

We anticipate that the 10-minute interval (which will start after *The Fifth Day*) will start at about 8.30pm and that the concert will finish at about 9.40pm.

The ESO is also grateful to Nigel Hollowell Howard, Paul Legrave 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.

Toilet facilities are available through St Richard's door or the west door.

## 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 (now in its 22nd 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 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 enjoys listening to musicians at all levels, especially when adjudicating competitions. This will be the Orchestra's 111th concert, and this concert will be the 98th 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*, Dvorak's *Mass in D*, Elgar's *Gerontius*, Haydn's *Creation*, Orff's *Carmina Burana*, Poulenc's *Gloria*, Puccini's *Messa di Gloria*, Requiems by Brahms, Duruflé, Ledger, 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](http://www.eso.org.uk)

## 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  
Robert Burrell  
Lindsey Cooke  
Heather Edwards  
John Greene  
Katie Howard  
Polly Tutley  
Ian Van Breda  
Rachel Williams  
James Willis

## Violin 2

Fiona Andrews  
Katie Allcorn  
Jenny Chambers  
Lynn Leppard  
Erick Parker  
Elsie Reeves  
Valerie Rice-Pyle  
Anna Hindmarsh  
Walter Tillyard

## Viola

Liz Cotton  
Herbert Jones  
Margaret Kent  
Frances Robinson  
Helen Stowell  
Marianne Taylor

## Cello

Jonathan Eady  
Anthony Ellis  
Georgina Firth  
Kristina Sekyere  
Karen Sinstadt  
Muriel Woolman

## Double Bass

Alison Gibb  
Leslie Morrison

## Flutes

Sue Gregg  
Jackie Lakin

## Oboes

Barbara Ashby  
Tim Willsons

## Clarinets

Philip Edwards  
Angela Groom

## Bassoons

Hilary Ougham  
Marion Thomas  
Peter Cullen

## Horns

Richard Stroud  
James Palmer

## Trumpets

Steve Hollamby  
Marcus Plant

## Trombones

Francis Minchin  
Tom Duncan  
David Macari

## Timpani

Dennis Chanter

## Harpischord

David Force

## Concert Manager

John Thornley

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Enquiries about the ESO to  
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## Kishani Jayasinghe



Sri Lankan soprano Kishani Jayasinghe recently completed two years as a member of the Jette Parker Young Artists Programme at the Royal Opera House. She made her Royal Opera debut as Chloë *The Queen of Spades*, followed by Ines *Il trovatore*, Giannetta *L'elisir d'amore*, Flowermaiden *Parsifal*, Papagena *Die Zauberflöte* and Barbarina *Le nozze di Figaro*. In 2007/8 she covered the roles of Lauretta *Gianni Schicchi*, Zerlina *Don Giovanni*, Adina *L'elisir d'amore*, Pamina *Die Zauberflöte*, Echo *Ariadne auf Naxos* and Susanna *Le nozze di Figaro* for the Royal Opera House. She also performed at Buckingham Palace for Prince Charles' 60th Birthday Celebrations with the Royal Opera House.

Other operatic roles include Fiordiligi *Così fan tutte*, Mimì *La bohème*, Dido *Dido and Aeneas*, Sandrina *La finta giardiniera*, Leïla *The Pearl Fishers* and Soprano Actress *A Night at the Chinese Opera*. Concert repertoire includes Mozart *Exsultate jubilate*, *Mass in C minor*, *Requiem* and *Vespers*, Mendelssohn *Elijah* and *Hymn of Praise*, Handel *Messiah*, Beethoven *Mass in C* and *Choral Fantasy*, Brahms *Requiem* Vaughan Williams *Dona nobis pacem*, Verdi *Requiem*, Berg *Sieben Frühe Lieder* and Strauss *Vier Letzte Lieder*.

Kishani was most recently awarded the top women's prize at the Francesco Viñas International Vocal Competition 2009 in Barcelona, the Arlene Auger Prize for the Most Accomplished All Round Singer (Opera, Lied and Oratorio) at the Dutch International Vocal Competition 2008 and the 2nd Prize in the Leyla Gencer Voice Competition 2008 in Istanbul. Other awards include Sri Lankan Young Musician of the Year 1995, Winner Concerto Competition 1996, Royal Over-Seas League Scholarship for summer music study, Isabel Jay Operatic Prize, Elena Gerhardt Lieder Prize, John Warner Award for Young Singers and the Worshipful Company of Musicians' Silver Medal for Musical Excellence. She is currently an Associate Artist of the Classical Opera Company.

Kishani was awarded a full scholarship to study singing and opera at the Royal Academy of Music in London where she studied with Pamela Cook, Noelle Barker, Audrey Hyland and Jonathan Papp. She was most recently made an Associate of the Royal Academy of Music. She has also obtained a LLB and LLM in International Commercial Law from the University of Nottingham.

Future engagements include Countess *Le Nozze di Figaro* (Garsington Opera), Sifare *Mitridate il Re Ponto* (Classical Opera Company), Rosina in the European Premier of John Corigliano's *The Ghost of Versailles* (Wexford Opera), and recitals in Holland, Sri Lanka and in Sao Paulo in Brazil.

## Pascal Charbonneau



Canadian tenor, Pascal Charbonneau, studied at McGill University in Montreal followed by advanced studies at the Atelier Lyrique de l'Opéra de Montréal.

Roles include Don Ottavio *Don Giovanni*, Tamino *Die Zauberflöte*, Peter Quint *The Turn of the Screw*, Jupiter *Semele*, Don Ramiro *La Cenerentola* and Gonzalves *l'Heure Espagnole*. Recent performances include Pedrillo *Die Entführung aus dem Serail* (Opera Ontario and Aspen Music Festival), Brighella *Ariadne auf Naxos* and Remendado *Carmen* (Opéra de Montréal) and Janacek's *Diary of one who Vanished* at the Aspen Music Festival. Recent concerts include Händel's *Joshua* (Calgary Festival Chorus), Bach's *Christmas Oratorio* (Toronto Bach Consort), Orff's *Carmina Burana* (Ottawa Symphony, Asheville Symphony and Orchestre Métropolitain) and *Messiah* throughout Canada.

After winning the Oratorio/Lied prize in the Julian Gayarre International Singing Competition, he was awarded recitals in Spain and Belgium and the role of Scaramuccio *Ariadne auf Naxos* for the Vlaamse Opera, a role he recently sang at Garsington.

Recent and future plans include Jaquino *Fidelio* with Garsington Opera, Ziggy *Starmania* with both L' Opéra de Montréal and L'Opéra de Québec and Beppe *I Pagliacci* in Montréal.

## John Hancorn



Baritone John Hancorn was born in Inverness and is a graduate of Trinity College of Music. He has enjoyed a long and distinguished career in opera, oratorio and consort singing. Recent performances include Haydn's *Seasons* at Dartington, Mendelssohn's *Elijah* in Hastings and Eastbourne, and Schubert's *Winterreise* at Christ's Hospital with pianist John Forster. John appeared in a production of *Ordo Virtutum* by Hildegard of Bingen in last year's Brighton Early Music Festival. He has been associated with the Festival for many years and will conduct a performance of Handel's *Solomon* during this year's festival in October.

John presently holds several teaching posts. He is on the staff at Trinity College of Music, where he has directed the Vocal Ensemble, and gives classes in oratorio style and performance practice, and where he is now an examiner. He is Head of Vocal Studies at Christ's Hospital, and is the Choral Director at the East Sussex Academy of Music in Lewes. John is a vocal co-ordinator for the East Sussex Music Service. He regularly directs chamber choir courses at Dartington International Summer School, and at AIMS in Ardingly. He also directs vocal workshops in Paris.

John is well known as a choral conductor, and is the Musical Director of the East Sussex Bach Choir. Performances are given with the period instrument ensemble The Baroque Collective and include Bach's *St Matthew Passion* and Handel's *Acis and Galatea*.

In 2007 John conducted the world premiere of a new opera, *The Finnish Prisoner* by Orlando Gough, in Lewes, to great critical acclaim.

John has been Musical Director of Eastbourne Choral Society since 2003. Performances with the choir include Bach's *Christmas Oratorio*, Mozart's *Requiem*, Haydn's *Nelson Mass*, Brahms' *Requiem* and, most recently, Handel's *Messiah*.

# Eastbourne College Choral Society

Chorus Master Graham Jones, Rehearsal accompanist Jane Mansergh

## **Sopranos**

Victoria Archer  
Cynthia Baron  
Anthea Birch  
Sarah Blackmore  
Katie Brauer  
Trish Brown  
Grace Cheung  
Molly Cooper  
Amy Corfield  
Catherine Corfield  
Jane Cornford  
Joan Crook  
Charlotte Davidson  
Pascale Davies  
Elizabeth Farrant  
Elizabeth Foster  
Isabel Gonzalez-  
Prendergast  
Elizabeth Furlong  
Peggy Hall  
Hilary Hartley  
Emma-Grace Hill  
Rebecca Hreben  
Caroline Hunt  
Sandra Isted  
Lisken Jellings  
Harmony Lam  
Mary Littlechild  
Gladys Lui  
Louise Macfadyen  
Anna Maddock  
Anne Marshall  
Joanne Martyr  
Carole Matthews  
Janet McGowan  
Nicky Moray  
Stella Myerson

Julia Paul  
Natalie Pollard  
Fay Privett  
Eleanor Puttock  
Diana Revell  
Lily Rogers  
Julia Sassen  
Priya Shanmuganathan  
Rebecca Shaw  
Caroline Tew  
Margaret Tyler  
Annabel Whitehead  
Penny Whitling  
Katherine Wicks  
Nicola Williams  
Val Winslade

## **Altos**

Jane Bwye  
Mary Cooper  
Monica Cornish  
Patricia Culley  
Carole Deschamps  
Isabella Eckert  
Ruth Force  
Louise Gaffney  
Rhiannon Gossedge  
Jane Goudge  
Heather Holland  
Sheila Hichisson  
Myrtle Lines  
Joyce Pickering  
Katherine Rogers  
Felicity Shaw  
Janine Tooker  
Ann Treasure  
Jennifer Waldron  
Jane Wilders

## **Tenors**

David Baker  
Chris Beeching  
Ian Clegg  
John Crawshaw  
Richard Crook  
Peter Futchter  
George Hayward  
James Hazelden  
David Jeffries  
Andrew Manning-Jones  
Keith Myerson  
Sion Parry  
Charles Sharp  
John Shaw  
William Stentiford  
Daniel Yu

## **Basses**

Charlie Bostock  
Anthony Crook  
Henry Davies  
Simon Dodds  
Mark Evans  
Simon Evers  
David George  
Hugh Graham  
James Harmer  
William Koops  
Matthew Kuchta  
Pierrot Lee  
Edward Lewis  
Paul Lucas  
John Marshall  
Christopher Metcalfe  
Robin Moray  
Edward Rogers  
Colin Stevens  
John Thornley  
James Wicks  
Samuel Wicks

With singers from  
**Junior King's School Canterbury**  
Chorus Master Peter Futchter

Helen Dolton (Eastbourne Choral Society alto) is the alto soloist in Sing the Lord, Ye Voices All

Singers from the  
**Eastbourne Choral Society**

Chorus Master John Hancorn, Rehearsal accompanist Mark Smith

**Sopranos**

Carol Arnold  
Shirlene Billenness  
Edwina Cusdin  
Sue Foster  
Isobel Garbutt  
Glenda Goodwin  
Ann Harris  
Pauline Harrop  
Susan Helyar  
Elizabeth Hollows  
Liz Jones  
Susan Lahache  
Alison Maconochie  
Sally Murphy  
Pippa Oliphant  
Mary Reilly  
Barbara Selby  
Alison Sorlie  
Margaret Whitehead  
Anastasia Witts

**Altos**

Liz Barker  
Lynne Chiswick  
Helen Dolton  
Claire Dubar  
Freda Elcock  
Jill Graham  
Juliet Heasman  
Lesley Jackson  
Sue Kimberley  
Leena Kinnunen  
Brenda Lancaster  
Meg Lansom  
Debbie Martin  
Meg Munson  
Melissa Paddick  
Audrey Thew  
Sheena Thomas  
Janet Tucknott  
Christa Turner  
Vibeke Ulmann  
Susan Winge

**Tenors**

Rodney Brown  
David Kettelman  
Lesley Kettelman  
Doug Munson  
David Pound

**Basses**

Michael Clewett  
Harry Elcock  
Keith Kinsella  
John Kraushaar  
Mike Morley  
Mike Pomroy  
Leigh Sheppard  
Alan Wakefield  
Alan Williams

**The Creation**

Written in Vienna under the shadow of the Napoleonic wars which killed and wounded so many, the *Creation* was completed in 1798, only sixty miles from the fighting. True to the eighteenth century tradition of enlightenment, it is an optimistic statement in which the excellence of creation reflects God himself.

The text seems to have been given to Haydn when he visited London in 1795, possibly being intended originally for Handel. The author, Linley, appears to have assembled much of the text from Milton's *Paradise Lost*. Baron von Swieten, a great believer in the naturalistic elements invading art and poetry at the time, translated, edited and augmented the script, somewhat surprisingly making suggestions for the musical setting.

The *Creation* falls into three parts. Part One tells of days one to four: the birth of order out of chaos. Part Two tells of days five and six, and is concerned with nature. Part Three deals with human love - Adam and Eve. There is an emphasis on Part Three which is intentional, because it is only through love that life is redeemed.

Haydn's approach reflects the descriptive nature of the text, nowhere more so than in the *Representation of Chaos*, with its muted strings and its use of the woodwind. The birth of light, with its glorious blaze of C major, so delighted the Viennese audience at the first performance that the work was unable to continue for several minutes. This premiere was conducted, interestingly, by Haydn himself not, as was the custom of the time, from the harpsichord, but with a baton, with a choir and orchestra numbering four hundred.

Certainly Haydn had learnt from his visits to England, where he had witnessed vast choral works with up to a thousand voices. Also, the spirit of Handel is easily recognisable in many of the choruses, for example *The Heavens are Telling*. The orchestra is vast for its time, including even a contra bassoon. However, more interesting is the use of solos and trios in apposition to and in conjunction with the chorus. (Graham Jones)

## Part 1

### Overture – the Representation of Chaos

#### The First Day

Recit (Raphael):

In the beginning God created the heaven and the earth;  
and the earth was without form and void.  
And darkness was upon the face of the deep.

Chorus:

And the Spirit of God moved upon the face of the waters.  
And God said: Let there be Light,  
and there was Light.

Recit (Uriel):

And God saw the Light, that it was good;  
and God divided the Light from the darkness.

Aria (Uriel):

Now vanish before the holy beams  
the gloomy dismal shades of dark;  
the first of days appears.  
Disorder yields to order fair the place.  
Affrighted fled hells spirits, black in throngs;  
down they sink in the deep of abyss, to endless night.

Chorus:

Despairing cursing rage attends their rapid fall.  
A new created world springs up at God's command.

#### The Second Day

Recit (Raphael):

And God made the firmament, and divided the waters,  
which were under the firmament, from the waters,  
which were above the firmament, and it was so.  
Outrageous storms now dreadful arose;  
as chaff by the winds are impelled the clouds.  
By heaven's fire the sky is inflamed  
and awful rolled the thunders on high.

Solo (Gabriel):

Now from the floods in steams ascend reviving showers of rain,  
the dreary wasteful hail, the light and flaky snow.  
The marvellous work beholds amaz'd the glorious hierarchy of  
heav'n and to th' ethereal vaults resound the praise of God, and of the second  
day.

Chorus:

And to th' ethereal vaults resound, etc.

#### The Third Day

Recit (Raphael):

And God said:

Let the waters under the heaven be gathered together unto one place,  
and let the dry land appear; and it was so.  
And God called the dry land earth, and the gathering of waters called he seas;  
and God saw that it was good.

Recit (Raphael):

Rolling in foaming billows uplifted roars the boist'rous sea.  
Mountains and rocks now emerge their tops into the clouds ascend.  
Through th' open plains outstretching wide in serpent error rivers flow.  
Softly purling glides on through silent vales the limpid brook

Recit (Gabriel):

And God said:

Let the earth bring forth grass, the herb yielding seed  
and the fruit tree yielding fruit after his kind, whose seed is in itself upon the  
earth;  
and it was so.

Aria (Gabriel):

With verdure clad the fields appear delightful to the ravish'd sense;  
by flowers sweet and gay enhanced is the charming sight.  
Here vent their fumes the fragrant herbs; here shoots the healing plant.  
By load of fruits th' expanded boughs are press'd;  
to shady vaults are bent the tufty groves;  
the mountain's brow is crown'd with closed wood.

Recit (Uriel):

And the heavenly host proclaimed the third day, praising God and saying:

Chorus:

Awake the harp, the lyre awake!  
In shout and joy your voices raise!  
In triumph sing the mighty Lord!  
For he the heavens and earth has clothed in stately dress.

## The Fourth Day

Recit (Uriel):

And God said:

Let there be lights in the firmament of heaven to divide the day from the night,  
and to give light upon the earth;  
and let them be for signs and for seasons, and for days, and for years.  
He made the stars also.

Recit (Uriel):

In splendour bright is rising now the sun and darts his rays;  
a joyful, happy spouse,  
a giant proud and glad to run his measur'd course.  
With softer beams and milder light steps on the silver moon thro' silent night.  
The space immense of th' azure sky innum'rous host of radiant orbs adorns,  
and the sons of God announced the fourth day in song divine,  
proclaiming thus his power:

Chorus and Trio:

The heavens are telling the glory of God;  
the wonder of his works displays the firmament.  
To day that is coming speaks it the day;  
the night that is gone to following night.  
The heavens are telling, etc  
In all the lands resounds the word,  
never unperceived, ever understood.  
The heavens are telling, etc.

## Part 2

### The Fifth Day

Recit (Gabriel):

And God said:

Let the waters bring forth abundantly the moving creature that hath life, and  
fowl,  
that may fly above the earth in the open firmament of heaven.

Recit (Gabriel):

On mighty pens uplifted soars the eagle aloft,  
and cleaves the sky in swiftest flight to the blazing sun.  
His welcome bids to morn the merry lark, and cooing calls the tender dove his  
mate.  
From ev'ry bush and grove resound the nightingale's delightful notes.  
No grief affected yet her breast,  
nor to a mournful tale were tun'd her soft, enchanting lays.

Recit (Raphael):

And God created great whales, and ev'ry living creature that moveth,  
and God blessed them, saying:

Aria (Raphael):

Be fruitful all, and multiply!  
Ye winged tribes, be multiplied, and sing on ev'ry tree!  
Multiply, ye finny tribes, and fill each wat'ry deep!  
Be fruitful, grow and multiply!  
And in your God and Lord rejoice!

Recit (Raphael):

And the angels struck their immortal harps, and the wonders of the fifth day  
sang.

Trio (Raphael):

Most beautiful appear, with verdure young adorn'd, the gently sloping hills.  
Their narrow, sinuous veins distil in crystal drops the fountain fresh and bright.  
In lofty circles plays and hovers through the sky the cheerful host of birds.

(Uriel):

And in the flying whirl, the glitt'ring plumes are dyed, as rainbows, by the sun.  
(Gabriel): See flashing through the wet in thronged swarms the fry on thousand ways  
around.

Trio:

Upheaved from the deep, th' immense Leviathan sports on the foaming wave.  
How many are thy works, O God! Who may their numbers tell?

Chorus:

The Lord is great, and great his might; His glory lasts for ever and for evermore.

INTERVAL (We are keen to try to keep this to ten minutes if possible)

### The Sixth Day

Recit (Raphael):

And God said:

Let the earth bring forth the living creature after his kind;  
cattle and creeping thing, and beasts of the earth after their kind.  
Straight opening her fertile womb, the earth obey'd the word,  
and teem'd creatures numberless, in perfect forms and fully grown.  
Cheerful roaring stands the tawny lion.  
In sudden leaps the flexible tiger appears.

The nimble stag bears up his branching head.  
With flying mane and fiery look, impatient neighs the sprightly steed.  
The cattle in herds already seek their food on fields and meadows green.  
And o'er the ground, as plants, are spread the fleecy, meek and bleating flock.  
Unnumber'd as the sands in whirls arose the host of insects.  
In long dimensions creeps with sinuous trace the worm.

Aria (Raphael):  
Now heav'n in fullest glory shone; earth smiles in all her rich attire.  
The room of air with fowl is fill'd; the water swell'd by shoals of fish;  
by heavy beasts the ground is trod.  
But all the work was not complete.  
There wanted yet that wond'rous being that grateful should God's pow'r  
admire,  
with heart and voice his goodness praise.

Recit (Uriel):  
And God created man in his own image.  
In the image of God created he him.  
Male and female created he them.

Aria (Uriel):  
He breathed into his nostrils the breath of life, and man became a living soul.  
In native worth and honour clad, with beauty, courage, strength adorn'd,  
to heav'n erect and tall, he stands a man, the Lord and King of nature all.  
The large and arched front sublime of wisdom deep declares the seat,  
and in his eyes with brightness shines the soul, the breath and image of his God.  
With fondness leans upon his breast the partner for him form'd,  
a woman fair and graceful spouse.

Recit (Raphael):  
Her softly smiling virgin looks, of flow'ry spring the mirror,  
bespeak him love, and joy, and bliss.  
And God saw ev'rything that he had made; and behold, it was very good;  
and the heavenly choir in song divine thus closed the sixth day.

Chorus:  
Achieved is the glorious work; the Lord beholds it and is pleas'd.  
In lofty strains let us rejoice!  
Our song let be the praise of God!

Raphael and Uriel:  
On thee each living soul awaits; from thee, O Lord, they beg their meat.  
Thou openest thy hand, and sated all are they.

Raphael:  
But as to them thy face is hid, with sudden terror they are struck.  
Thou tak'st their breath away; they vanish into dust.

Trio:  
Thou lett'st thy breath go forth again, and life with vigour fresh returns.  
Revived earth unfolds new force and new delights.

Chorus:  
Achieved is the glorious work.  
Our song let be the praise of God!  
Glory to his name for ever;  
he sole on high exalted reigns.  
Alleluia.

### Part 3: Adam and Eve in Eden Introduction (Morning)

Recit (Uriel):  
In rosy mantle appears, by tunes sweet awak'd, the morning young and fair.  
From the celestial vaults pure harmony descends on ravished earth.  
Behold the blissful pair, where hand in hand they go!  
Their flaming looks express what feels the grateful heart.  
A louder praise of God their lips shall utter soon.

Duet (Adam and Eve):  
Then let our voices ring, united with their song!  
By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd.  
This world, so great, so wonderful, thy mighty hand has fram'd.

Chorus:  
For ever blessed be his pow'r!  
His name be ever magnify'd!

Adam:  
Of stars the fairest, O how sweet thy smile at dawning morn!  
How brighten'st thou, O sun, the day, thou eye and soul of all!

Chorus:  
Proclaim in your extended course th' almighty pow'r and praise of God!

Eve: And thou that rules the silent night, and all ye starry host,  
spread wide and ev'rywhere his praise in choral songs about!

Adam: Ye strong and cumbrous elements, who ceaseless changes make,  
ye dusky mists and dewy steams, who rise and fall through th' air:

Chorus: Resound the praise of God our Lord!  
Great his name, and great his might.

Eve: Ye purling fountains tune his praise, and wave your tops ye pines!  
Ye plants exhale, ye flowers breathe at him your balmy scent!

Adam: Ye that on mountains stately tread, and ye, that lowly creep,  
ye birds that sing at heaven's gate, and ye, that swim the stream,

Chorus: Ye living souls extol the Lord!  
Him celebrate, him magnify!

Adam and Eve: Ye values, hills, and shady woods, our raptur'd notes ye heard;  
from morn to ev'n you shall repeat our grateful hymns of praise.

Chorus: Hail, bounteous Lord!  
Almighty, hail!  
Thy word call'd forth this wondrous frame.  
Thy pow'r adore the heav'n and earth: we praise thee now and evermore.

Recit (Adam): Our duty we performed now, in off'ring up to God our thanks.  
Now follow me, dear partner of my life!  
Thy guide I'll be, and ev'ry step pours new delights into our breast,  
shows wonders ev'rywhere.  
Then may'st thou feel and know the high degree of bliss the Lord allotted us,  
and with devoted heart his bounty celebrate.  
Come follow me! Thy guide I'll be!

Eve: O thou, for whom I am! My help, my shield, my all!  
Thy will is law to me.  
So God, our Lord, ordains, and from obedience grows my pride and happiness.

Duet (Adam and Eve)

Adam: Graceful consort! At thy side softly fly the golden hours.  
Ev'ry moment brings new rapture, ev'ry care is put to rest.

Eve: Spouse adored! At thy side purest joys o'erflow the heart.  
Life and all I am is thine; my reward thy love shall be.

Adam: The dew dropping morn, O how she quickens all!

Eve: The coolness of ev'n, O how she all restores!

Adam: How grateful is of fruit the savour sweet!

Eve: How pleasing is of fragrant bloom the smell!

Adam and Eve: But without thee, what is to me the morning dew, the breath of ev'n,  
the sav'ry fruit, the fragrant bloom?  
With thee is ev'ry joy enhanced, with thee delight is ever new;  
with thee is life incessant bliss; thine it whole shall be.

**Final Scene**

Recit (Uriel): O happy pair, and always happy yet, if not misled by false conceit,  
ye strive at more as granted is, and more to know as know ye should!

Chorus and Soloists: Sing the Lord, ye voices all!  
Utter thanks, ye all his works!  
Let his name resound on high!  
The Lord is great; his praise shall last for aye.  
Amen.

Anonymous English text compiled from biblical sources and  
from 'Paradise Lost' by John Milton (1608–94)

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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?

You will be welcome at any informal receptions where you will meet members of the Orchestra and visiting soloists. Before each concert, you will be sent a few handbills for display locally.

If you are interested in becoming a Friend, please contact the Treasurer. The annual subscription, payable on 1 January each year, is £12 for one person and £22 for a couple. The rate for the current year is halved if you join after June.

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## 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 WH Sangster DMus FCO and ER 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 (JS Lowe BA ARCO and CH 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 JB 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 18 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 has been a close liaison with the Eastbourne Symphony Orchestra (which is an independent organisation) 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, cellist Jack Shepherd, clarinettist Tom Clarke, trumpeter Poppy Jamieson, and violinists Dan Diesinger and Emma Simmons). 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 recognises the need for music facilities fit for the 21st century. The Birley Centre, to be built on the College campus, opposite the Congress Theatre, and named after College Headmaster Michael Birley (1956–1970) and his wife Ann, will be a flagship building for music and the performing arts and a major facility for the College and the town.

Extracts from A History of Music at Eastbourne College (available on [www.eastbourne-college.co.uk](http://www.eastbourne-college.co.uk))

# Eastbourne College Dates for your Diary

www.eastbourne.co.uk boxoffice@eastbourne-college.co.uk 01323 452255

## Eastbourne College Symphony Orchestra Concert

Sunday 10 May 6.30pm St Saviour's Church

No need to book; £3 entry (payable on the door)

## Eastbourne College Society Annual Lecture

Thursday 14 May 6.45pm College Theatre

Former Eastbourne College pupil Torin Douglas, Media correspondent for BBC News

The end of the media's golden age?

Tickets (free) from College Box Office

## Informal Concert

Tuesday 2 June 6.15pm Music School

No need to book

## Midsummer Choral Music

Sunday 7 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

No need to book

## Eastbourne College Society Event

Saturday 20 June

Annual London Guided Walk

This year: The South Bank

## Young Musicians of the Year Final

Thursday 11 June 5–9pm Music School

## College Festival Week

19 June–27 June

## Norah Sande Award

Second and final rounds, Saturday and Sunday 11/12 July College Theatre

## Masterclass with Julian Lloyd Webber

Monday 21 September 7pm College Theatre

## Eastbourne College Society Event

Saturday 26 September

Visit to The Savill Garden (Windsor Great Park) and Frogmore House

## Advent Carol Service with Processions

Sunday 29 November 7pm St Saviour's Church

## Carol Service for visitors and parents

Thursday 10 December 5.30pm All Saints' Church