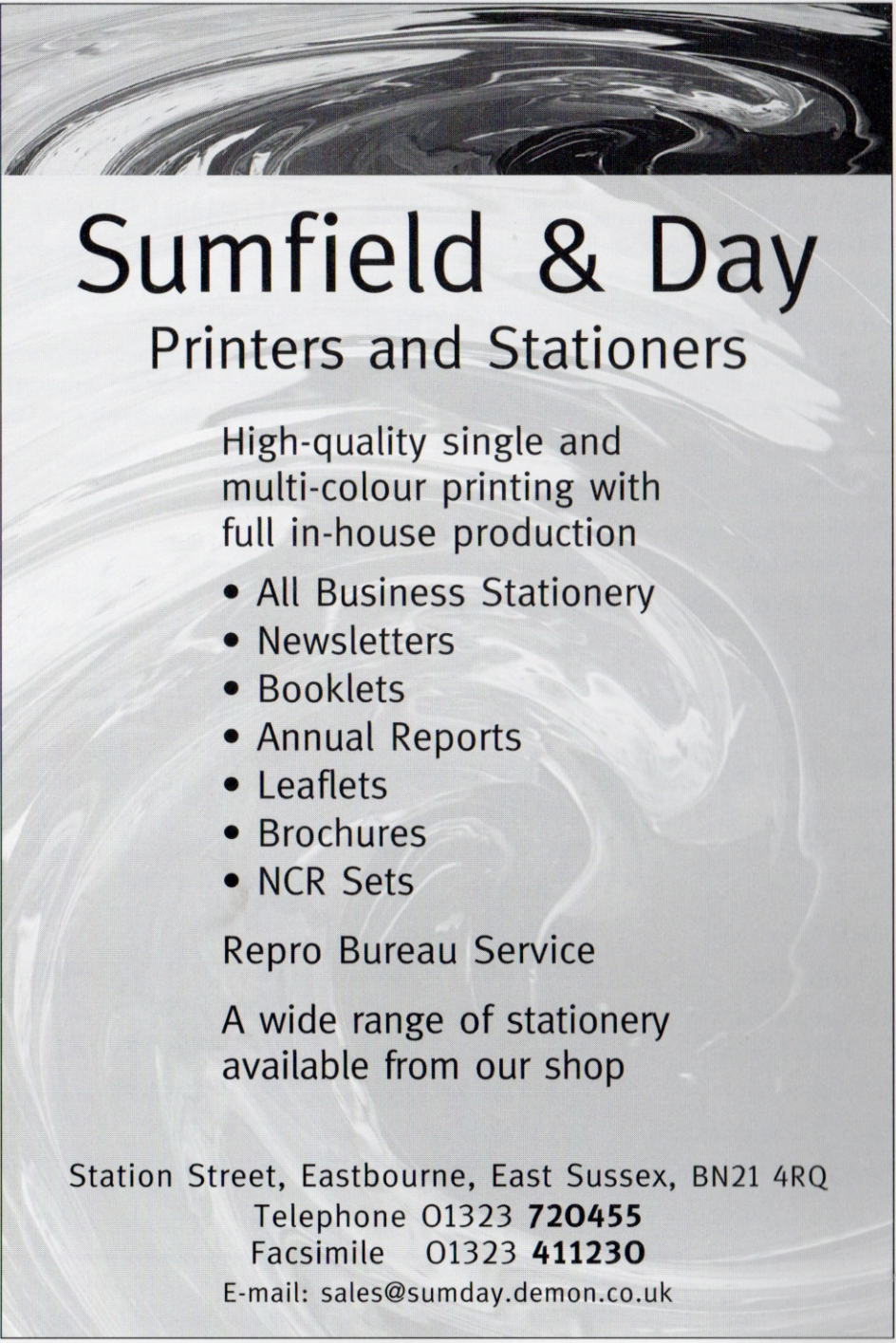




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EASTBOURNE SYMPHONY ORCHESTRA

Leader: Lisa Wigmore



in its twenty-first season presents in

Chichester Cathedral

with the kind permission of the Dean and Chapter

Verdi's Requiem

Saturday 13 May 2000 7.30pm

Eastbourne Symphony Chorus

Eastbourne College Choral Society

Graham Jones Conductor

Alison Pearce Soprano

Margaret McDonald Mezzo Soprano

Mark Le Brocq Tenor

Martin Elliott Bass

Sponsored by Sumfield & Day (Eastbourne) and Eastbourne Borough Council

Reg Charity No 296902, Musical Director: Graham Jones

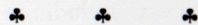
Dates for your Diary

MID-SUMMER CHORAL CONCERT IN AID OF SAVE THE CHILDREN

Sunday 4 June 2000 7pm

Eastbourne College Chapel (Information: 01323 452339)

An annual concert sung by Eastbourne College's Chapel Choir and Chamber Choir
The programme reflects the year's sacred music offered weekly in Chapel and
includes readings and secular music

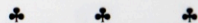


YOUNG SOLOISTS COMPETITION WINNER'S CONCERT

Sunday 18 June 2000 8pm

Congress Theatre, Eastbourne (Ticket Office: 01323 412000)

Violin: Dominika Rosiek from the Royal College of Music
Egmont Overture, Beethoven; Symphony No 41 (Jupiter), Mozart
Violin Concerto, Brahms



MUSIC FROM THE MOVIES CONCERT WITH FILM CLIPS

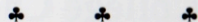
Sunday 15 October 2000 8pm

Congress Theatre, Eastbourne (Ticket Office: 01323 412000)

Programme to include Piano Concerto No 1, Tchaikowsky
(and a film clip from The Music Lovers)

Piano: John York

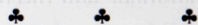
Compère: Robin Gregory



CHILDREN'S CONCERT (provisional)

Sunday 19 November 2000 3pm

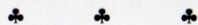
Devonshire Park Theatre, Eastbourne (Ticket Office: 01323 412000)



FINAL ROUND, YOUNG SOLOISTS COMPETITION

Sunday 11 February 2001 3pm

Big School Theatre, Eastbourne College (Information: 01323 724763)



CHORAL CONCERT

Saturday 12 May 2001 7.30pm

Chichester Cathedral

EASTBOURNE SYMPHONY ORCHESTRA

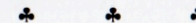
www.eso.org.uk

Patrons: His Grace the Duke of Devonshire and Professor John York

The Eastbourne Symphony Orchestra, in its twenty-first season, extends a very warm welcome to all at its second choral concert in Chichester Cathedral.

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), a children's concert, an ESO Young Soloists Competition Winner's concert, and a choral concert. We are delighted this year, by kind permission of the Dean and Chapter, again to be in Chichester Cathedral.

The Orchestra, registered as a charity in 1987, receives an annual grant from Eastbourne Borough Council in recognition of its contribution to the life of the community. For this concert, the Orchestra is also indebted to Sumfield & Day Ltd, Printers, for their generous sponsorship.



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. She is a well-known violin teacher in Sussex and many of her pupils have been successful in gaining entry to the National Children's Orchestra and some of the major music colleges.



Recording this performance is not permitted, nor is the taking of photographs. However, by special request, a professional photographer will discreetly take some photographs during part of the performance. We hope that this will not spoil your enjoyment of the music.

There will be one interval of 15 minutes during the performance.

We anticipate that the performance will finish at about 9.30pm.

Toilet facilities are available in the Bishop Bell Rooms.

A translation of the words of the Requiem are available with this programme.

The ESO is very grateful to Eddie Harrington Tuke, Shirley Blanche-Martin, Liz Walker and their assistants for their invaluable help in staging this performance.

GRAHAM JONES, ESO MUSICAL DIRECTOR, EASTBOURNE COLLEGE DIRECTOR OF MUSIC



Brought up in Holt, Norfolk, Graham Jones 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. In 1976 he joined the Music Department at Eastbourne College and was appointed Director of Music in 1991, during which time he was also 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 he has been responsible for many of the Orchestra's initiatives including the now

nationally recognised annual Young Soloists Competition for which he is chairman of the adjudicating panel. Over the past 21 years he has conducted most of the ESO's concerts which, though his own particular interest lies in the romantic field, have included the standard orchestral repertoire as well as some works commissioned especially for the ESO. He has worked with many of the country's leading soloists including Sarah Connolly, Simon Deller, Neil Jenkins, Anthony Marwood, Keith Puddy, Martin Roscoe and John York, one of the Orchestra's patrons, as well as, for example, the Barbican Piano Trio.

He is particularly keen on local people making music of a high standard which is at the same time accessible to the whole community, and it is for this reason that the ESO has a wide variety of concerts. The biennial Music from the Movies concert (with film clips) has enabled him to work with a variety of musicians and comperes including Anna Wing (EastEnders), Brian Murphy, Adam Faith and Hubert Gregg. Johnny Morris narrated one of the Orchestra's first children's concerts and, more recently, Denis Quilley was the narrator in the Mari Markus Gomori series of concerts for children, which have also featured percussionist Alisdair Molloy. Such concerts for a younger audience reflect his desire also to encourage the young to make music. He enjoys listening to musicians at all levels, especially when adjudicating competitions.

Graham has conducted most of the ESO's annual choral concerts which, as well as Come Sing Messiahs, have included Beethoven's 9, Borodin's Polovtsian Dances, Haydn's Creation, Orff's Carmina Burana, Vaughan Williams' Sea Symphony, and Requiems by Brahms, Duruflé and Mozart. He has conducted Elgar's Gerontius twice and this is his third performance of Verdi's Requiem.

ALISON PEARCE



Alison Pearce has a distinguished international career as a soprano soloist in oratorio, opera and recital. She appears with the world's leading conductors and orchestras at major venues and festivals as well as broadcasting for radio and television in many countries. She is also a professor in the vocal department of the Royal Academy of Music and the artistic director of a European Summer School for singers.

Oratorio engagements have taken Alison to the Symphony Hall, Birmingham, with Sir David Willcocks and the English Chamber Orchestra to sing Bach's St Matthew Passion; to the Royal Festival Hall to sing Penderecki's Te Deum with the Bach Choir and Philharmonia Orchestra conducted by the composer; to the Three Choirs Festival at Worcester for

Poulenc's Gloria and Elgar's The Light of Life; to Snape Maltings with Crouch End Festival Chorus to sing Ethel Smyth's Mass in D and songs by Alma Mahler; to Hereford Cathedral with the Bournemouth Symphony Orchestra to sing Paul Patterson's Te Deum; to the Barbican for the world premiere of Patterson's Hell's Angels. She has also visited Belgium, Holland, France, Norway, Poland, Israel, Ireland and Germany to appear in opera, oratorio and recital.

Concert engagements include several recital tours of the Far East and regular performances at major festivals in Brighton, Cheltenham, Worcester and Hereford Three Choirs, as well as Flanders, Spain, Norway, France, Israel and Poland. She has toured Spain with the Royal Liverpool Philharmonic Orchestra for performances of Mahler's Eighth Symphony, she has sung Handel's Messiah throughout France, and Britten's War Requiem in the Netherlands.

Her major operatic prima donna roles include those in Tosca, Nabucco, I Lombardi, Fidelio, Ariadne auf Naxos, as well as Elsa in Lohengrin and Elizabeth in Tannhäuser. She has worked for the English National Opera and at the Royal Opera Covent Garden. Alison's operatic work also features four recording of leading roles for the BBC in their '20th Century Britannia at the Opera' series. She sings Lady Eugenie Jowler in Nicholas Maw's The Rising of the Moon and the Goddess Diana in Arthur Bliss' The Olympians with the BBC Scottish Symphony Orchestra, as well as the title role in Josef Holbrooke's Bronwen and Rankle, Gray and Hart's Deidre with the BBC Concert Orchestra conducted by James Lockhart and Barry Wordsworth.

This season's engagements feature a series of recitals and masterclasses in Poland (where Alison was recently awarded the Szymanowski memorial medal); visits to Germany for performances of Haydn's Die Schöpfung; to Belgium as the guest operatic star in an opera gala; and many appearances in the UK including several performances of Mahler's Eighth Symphony (one at the Royal Albert Hall), as well as a CD recording of Paul Patterson's Hell's Angels.

Alison is a regular visitor to Eastbourne College, where she is a popular adjudicator at House Music Festivals and gives masterclasses and some coaching.

MARGARET MCDONALD, MEZZO SOPRANO



Originally from Grimsby, Margaret studied at the Royal Northern College of Music and, after further study in Milan, her career was launched with three seasons spent with Glyndebourne Festival Opera and Glyndebourne Touring Opera. She now combines her role as a vocal tutor at the Royal Scottish Academy of Music with a highly successful operatic and concert career.

In 1997 Margaret performed the world premiere of *The Jacobite Rising* by Peter Maxwell Davies and in 1998 the world premiere of *Sea Elegy* (both recorded in 1998). She has made *The Dream of Gerontius* something of her own, singing the part of the Angel at Snape Maltings and Salisbury Cathedral in 1998, Exeter Cathedral in 1999, with many more performances since.

She has sung with many choral societies including the Huddersfield Choral Society. Concerts ranging from Stanford's *Stabat Mater* in York Minster to Mendelssohn's *Elijah* in Glasgow's Concert Hall have been critically acclaimed, as was her live recording of Haydn's *Harmony Mass* and *The Three Kings* by Maxwell Davies for the BBC transmitted in January 1999.

Other recent engagements have included Elgar's *The Kingdom*, Tippett's *Child of our Time* in Sheffield Cathedral, performances of *Judas Maccabaeus* in Tel Aviv, Haifa and Carmiel for the Israel Chamber Orchestra.

A recognised exponent of the works of Elgar, she has performed at the Three Choirs' Festival. She has also appeared at the Quimper Festival, the Spitalfields Festival, the Saintes Festival (with Graham Johnson) and the Dublin Contemporary Festival. She has also performed with Walter Süsskind, Norman del Mar, Simon Rattle and Jane Glover.

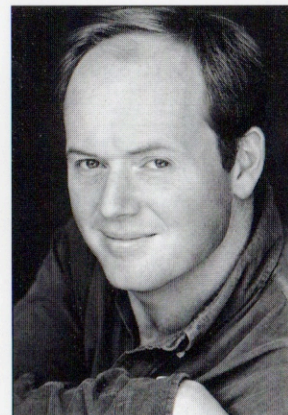
Margaret sings regularly at all major London venues and in cathedrals throughout the UK, and her oratorio repertoire of more than 40 works includes contemporary pieces by Boulez, Henze, Greaves and Barber.

Her operatic work includes, for Opera North, the role of April Showers in the premiere of *Playing Away*, the Mermaid in *Oberon*. She has performed for the City of Birmingham Touring Opera, for Scottish Opera Go Round, for Chelsea Opera Group and she has also worked for the English National Opera, the English Bach Festival and the Buxton Festival.

Recordings include the Mozart Requiem and the Vespers in Germany, Haydn's *Paukenmesse* for Berlin Radio, and the *She-Ancient* in Tippett's *The Midsummer Marriage* for Nimbus Records.

Future engagements include concert performances of Dvořák's *Stabat Mater*, Elgar's *The Dream of Gerontius*, *The Kingdom*, *Sea Pictures*, *Musickmakers* and Mendelssohn's *Elijah*, as well as work for the BBC as part of the Leeds International Music Festival.

MARK LE BROCC



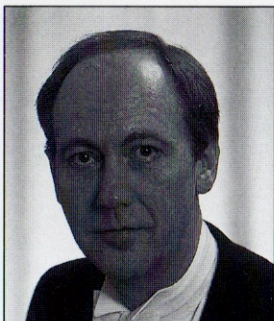
Mark won both music and academic scholarships to Eastbourne College where his father was a housemaster. Following some impressive achievements at Eastbourne, he gained a choral scholarship to St Catharine's College, Cambridge, where he read English and then won an entrance scholarship to the Royal Academy of Music to study with Keith Bowen. He collected several prizes and awards at the RAM including the Blyth Buesset Opera Prize, the RAM Club Prize and the Worshipful Company of Musicians' Medal. He continued his studies at the National Opera Studio.

He is currently a Company Principal with the English National Opera where, most recently, he has sung the role of Tamino in Mozart's *The Magic Flute*. He has sung a wide variety of roles

in operas including *Salome*, *Boris Godunov*, *Otello*, *The Two Widows*, *The Fairy Queen*, *Ariadante*, *The Prince of Homburg*, *The Tales of Hoffmann*, Massenet's *Don Quixote* and Monteverdi's *Orfeo*. His guest appearances have included the title role of Idomeneo for Opera North Ireland and the *Fairy Queen* at the Aix-en-Provence Festival. His opera repertoire includes the title roles in Cavalli's *L'Egisto* and Milhaud's *Le Pauvre Matelot*. Among the directors with whom he has worked are David Alden, David Pountney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick and David Freeman.

Mark has performed as a recital and oratorio soloist in the USA, France, Germany, Spain and the Middle East as well as all the major London venues. He regularly appears with the Gabrieli Consort/Paul McCreesh at festivals throughout Europe. His concert engagements have included Mozart's Requiem with the English Consort/Trevor Pinnock in Salzburg, Verdi Opera Galas in Bath and Hampton Court with Monserrat Caballe and Dennis O'Neill, Verdi's Requiem and Mozart's Requiem at the Barbican, Beethoven's Mass in C and Choral Fantasia at the Queen Elizabeth Hall, Messiah with the Ulster Orchestra/Nicholas Kraemer and Schubert's Mass in E Flat with the BBC Symphony Orchestra/Jiri Belohlavek. He has recorded Purcell's *Hail Bright Cecilia* for 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 also appears in the videos of *Ariadante* and *The Fairy Queen* for RM Arts.

MARTIN ELLIOTT, BASS



Martin Elliott was born in London and educated at Westminster Abbey Choir School where he was a chorister; later, as a choral scholar at Christ Church Oxford, he read PPE. He continued as a post-graduate scholar on the opera course at the Guildhall School of Music, later studying with the late Erich Vietheer and the opera singer Norman Bailey, making his London solo concert debut at the Barbican with the London Symphony Orchestra in Bellini's *I Puritani*.

Martin has performed early and contemporary music in major venues across Europe and has also appeared on numerous BBC radio and television specialised programmes on early and contemporary music, as well as for other world broadcasting organisations.

Since 1978 Martin has directed the Wren Singers of London, associated with St Paul's Cathedral where, in 1995 and 1996, he founded and directed the first ever choral and organ courses to be held there (the St Paul's Experience). In 1992 he founded the Wren Baroque Soloists with whom he has toured Europe, Canada and the USA and made first recordings of music by Caldara and Peerson. In 1995 he founded the Wren Baroque Orchestra to support larger-scale works which made its debut at the Barbican and Brighton Festival with performances of Bach's St Matthew Passion in Novello's new English edition by Neil Jenkins with Neil as Evangelist and Martin as Jesus. March 1999 saw the same casting for the London premiere at the Barbican of the new English St John Passion edition.

Martin gives recitals of romantic lieder and opera arias (many in the past with the late Tracey Chadwell) in support of the Royal Society of Musicians, a charity which helps musicians and their families experiencing hardship through illness or infirmity.

Martin's career now includes directing and tutoring a wide range of courses in the UK as well as, most recently, in Australia. He is a visiting fellow of the University College, Chichester, and also teaches at Eastbourne College. He gives regular masterclasses in vocal and choral music in the USA, Canada, Australia and New Zealand.

Last season saw Martin tour Canada and England in a specially devised 2 Bass programme, present a millennium Christmas programme for the Early Music Network, sing Elijah, both Bach Passions and again tour New Zealand and Canada.

This year Martin gives concerts and workshops in Spain, Holland and Denmark and returns to Canada, Australia and New Zealand where he will make his oratorio debuts with the Christchurch City Choir and the Auckland Choral Society.

Martin, who sang in our performance of *Gerontius* last year, sings regularly with the ESO.

PROGRAMME

NATIONAL ANTHEM

for

Chorus and Orchestra

arranged by Benjamin Britten for the Leeds Festival 1961

VERDI'S REQUIEM

1 Requiem and Kyrie

2 Dies Irae

Interval

3 Offertorium

4 Sanctus

5 Agnus Dei

6 Lux Aeterna

7 Libera Me

VERDI'S REQUIEM

While differing creeds and philosophies may give explanation for death and suffering, reconciliation for the artist is achieved at a deep level by creative endeavour. Curiously, agnostics, like Brahms, Berlioz and Verdi, have ultimately felt and gained solace from this.

By 1840, Verdi's first wife and two children had died from disease. At this point, the deeply affected composer reacted strongly by stating that he would write no more, an attitude from which he was finally dissuaded by his friend Merelli, the administrator of La Scala Opera House. However, the death of Rossini in 1869 gave rise to the idea, ultimately unsuccessful, of creating a requiem with movements written by different Italian composers. Verdi was the only composer to complete his section. In 1873 his close friend and compatriot Alessandro Manzoni, the writer and poet, died, and this provided Verdi with the stimulus to complete a setting of the entire requiem. In a letter to the authorities, he now stated that the work he proposed to write sprang from 'impulse or, rather, from a heartfelt necessity'.

The Requiem is an immediate and highly personal work. Violent emotions oscillate beneath the surface of this calm yet full-blooded Italian. Of the text's graphic and theatrical interpretation, the 19th century Austrian music critic Hanslick observed: 'Mourning and supplication, awe and faith; they speak here in language more passionate and individual than we are accustomed to hear in the Church'.

The monument to a great man? Undoubtedly. Verdi's greatest opera? Perhaps. One of the emblems of a new national pride? Possibly. Yet ultimately his Requiem is more than any of these. Through his music, Verdi spoke for a nation. Here he speaks for us all and to us all:

Libera me, Domine, de morte aeterna, in die illa tremenda.

Graham Jones, Easter 2000

EASTBOURNE COLLEGE and the MUSIC TRADITION

Founded by the seventh Duke of Devonshire and other prominent Eastbourne citizens in 1867, Eastbourne College, with its Church of England ethos, is flourishing in all areas. With record GCSE results and 52% of all A-level entries gaining A or B grades in 1999, its academic reputation thrives, reflecting the previous summer's first division status as ranked by the Daily Telegraph. It has an enviable sporting record and is particularly strong in music, drama and art. The College is an independent (HMC) boarding school for boys and girls from 13 to 18, with a strong boarding tradition. At present it has 520 pupils, with 220 in the Sixth Form.

The foundations of a musical tradition were laid down in 1884 when the first Choral Scholarships were awarded. Immediately after the First World War the Choral Society was founded. During the Second World War the College was evacuated to Radley where the musical tradition continued. The Music Department has grown over many years; 1994 provided yet more facilities with the opening of the Robert Storrs String Centre, including a departmental library.

Instrumental music is strongly promoted through the College orchestras, chamber music coaching and individual teaching. There is a professional music series of concerts which brings top-class performers into the College. There is also a close liaison with the Eastbourne Symphony Orchestra.

The main College Choir, comprising some 50 singers and formed as a double four-part choir, has nurtured a number of former Choir Schools Association members. Choristers from Exeter Cathedral and Winchester Cathedral (Julian Kaye is now in his final year at the College and has won a gap year choral scholarship to Wells Cathedral) have been followed by, among others, Huw Edwards, former Head Chorister of Chichester Cathedral and Jack Maberly, former Head Chorister of St Mary's Reigate. Joining in September 2000 are another former Head Chorister from St Mary's Reigate as well as a Second Chorister from Westminster Abbey. André François, also a former Head Chorister at Chichester, is now in his first year at Nottingham University. The College Choir enjoys an enviable reputation and has broadcast on national radio and made various recordings. The smaller Chamber Choir offers further opportunities for the most dedicated. The choirs sing a cathedral repertoire on a weekly basis during term time, with other services mid-week when required. The College has won choral awards at Oxford, Cambridge, Durham and other universities.

The College Choral Society of today is formed from the College Choir and other singers from the school. The Eastbourne Symphony Chorus comprises singers from local singing groups, parents of pupils in the College, parents of former pupils, and friends of the College and ESO. All singers meet weekly for rehearsal during the Lent Term.

For more information about Eastbourne College, please contact the Registrar (01323 452351; e-mail: registrar@eastbourne-college.co.uk).

EASTBOURNE COLLEGE CHORAL SOCIETY

Chorus master: Graham Jones Rehearsal accompanist: Jane Mansergh

Sopranos	Altos	Tenors	Basses
Jessica Benn	Ellen Bell	Nicholas Castell	Jonathan Bending
Eleanor Boxer	Phyllis Chan	William Edgcumbe-Rendle	Huw Edwards
Emma Broadley	Hannah Chun	Graham Jones	Jack Maberly
Verity Bullen	Sebbie Cook	Owen Kent	Justin Meakin
Camilla Bustard	Julian Kaye	Darius Lau	John Mercer
Joanna Clarke	Hannah Kowszun	James McLauchlan	Jonathan Olliff-Lee
Michaela Cowap	Deborah Simmons	Hugh Skinner	Colin Polden
Sophie Darley	Gillian Steer	Jonathan Vickers	James Shore
Catherine Deshayes	Katharine Stratton	Jamie Wakefield	John Thornley
Fiona Donaldson	Holly Symington		Paul Wilkins
Nicola Gadsden			
Jodie Heslop			
Elizabeth Huntbatch			
Joelle Meakin			
Naomi Mercer			
Xania Penticost			
Georgina Picton			
Kristina Sokolovskaya			
Stephanie Wooldridge			

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- ❖ Monthly concerts at Edes House, West Street, and the Vicars Hall, Chichester

Edes House Concerts (Saturdays 7.30pm; £7.50, £5 for students):

- ❖ 27 May, details to be announced
- ❖ 3 June, Classics to Broadway: Soprano Judith Richardson
Bass Baritone Martin Elliott
Accompanist Colin Peters
- ❖ 24 June, 22 July, 23 Sept, 29 Oct, 25 Nov, details to be announced
- ❖ 26 Aug, Summer School Concert (tickets £5)
- ❖ 16 Dec, Christmas Concert

EASTBOURNE SYMPHONY CHORUS

Chorus master: Graham Jones Rehearsal accompanist: Jane Mansergh

Sopranos	Sheila Markwick	Freda Elcock	John Crawshaw
June Ashton	Jo Martyr	Pam Freeman	David Jeffries
Anthea Birch	Nita McCrossan	Louise Gaffney	Graham Stew
Sally Bishop	Janet McGowan	Jane Goudge	John Stratton
Mary Bush	Jane Pettigrew	Sarah Harwood	
Charmain Bustard	Pamela Powell	Joan Hester	Basses
Molly Cooper	Diana Revell	Jane Hill	Alec Boniface
Catherine Corfield	Christine Sard	Jennifer Jordan	Tim Burgess
Jane Cornford	Janet Short-Windsor	Philippa Kirtley	James Chacko
Joan Crook	Amanda Staples	Myrtle Lines	Ian Collins
Sally Ann Dunn	Victoria Stratton	Pamela McKeown	Douglas Crosby-Jones
Margaret Ekins	Val Stumbles	Christine McMahon	Charles Darley
Elizabeth Farrant	Lis Turner	Catherine Newton	Simon Dodds
Ruth Force	Margaret Way	Janet Parker	Harry Elcock
Elizabeth Foster	Penny Whitling	Sarah Porter	Mark Evans
Gill Freeland	Nicola Williams	Angela Reid	Vic Ferris
Eve Gardner	Altos	Janine Richards	Mark Freeland
Barbara Green	Gill Belcher	Pam Russell	Hugh Graham
Hilary Hartley	Jan Boyes	Mary Stratton	Michael Heaton
Toni Hookham	Joyce Chapman	Ann Sweet	Paul Lucas
Caroline Hunt	Mary Cooper	Rosalind Taylor-Byrne	John Marshall
Valerie Hyland	Mornica Cornish	Tenors	Peter McGowan
Marie Jervis	Jean Crosby-Jones	John Bullen	Andrew Murray
Jane Kaye	Patricia Culley	Ian Clegg	John Shannon
Mary Littlechild	Carole Deschamps	Ian Coombs	Michael Stumbles

EASTBOURNE SYMPHONY ORCHESTRA

is looking for someone to help with publicity.

If you are interested or know someone who may be interested, please contact us.

Secretary: Mrs Myrtle Lines, 7 Farlaine Road, Eastbourne, 01323 726351

Concert Manager: John Thornley, 01323 452314; jt@eastbourne-college.co.uk

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EASTBOURNE SYMPHONY ORCHESTRA

1st Violin	Viola	Flute	Trumpet
Lisa Wigmore	Sarah Malcolm	Andrew Wyver	Andrew Baxter
Louise Bevan	Tim Coby	Hannah Dunster	Neil Bland
Roger Burrell	Elizabeth Cotton		Stephen Morris
Helen Clissold	Ann Easther	Oboe	David Hughes
Linsey Cooke	Henrietta Ridgeon	Barbara Ashby	Peter Stewart
Veronica Kay	Mary Simpkins	Carole Fitsel	James Gibb
Brian Knights			Paula Horton
Liz Russell	Cello	Clarinet	Matt Woods
Jonathan Truscott	Lisa Ault	Monica Leiher	Derek Freeman
Sandor Vegh	Anthony Ellis	Susan Fursdon	
Kate Waterworth	Dorothy Fung		Trombone
	Mark Hayes	Bassoon	Simon Merritt
	Julia Jones	Warwick Potter	Francis Minchin
2nd Violin	Sarah Stuart-Pennink	Sheilia Wyver	John Fursdon
Jenny Moore	Stephen Trentham	Aoileann Fidler	
Katie Allchorn	Muriel Woolman	Will Ward	Tuba
Clare Jackson			Stewart Perry
Elaine Laxton	Double Bass	Horn	
Pippy Newland	David Stevens	Trevor Denyer	Timpani
Elsie Reeves	Julian Baker	Helmut Cartwright	Dennis Chanter
Lyn Wickenden	David Force	Keiran Walsh	
Aubrey Woolman	Leslie Morrison	Laura Luff	Percussion
			Richard Horne

Concert Manager
John Thornley

Librarian
Elizabeth Cotton

Orchestral Manager
Brian Knights

All enquiries about the Orchestra should be made to the Secretary:

Mrs M Lines
7 Farlaine Road
Eastbourne
East Sussex, BN21 1XQ
01323 726351
www.eso.org.uk

FRIENDS of the EASTBOURNE SYMPHONY ORCHESTRA

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?

As a Friend, you will qualify for 15% discount on your ticket for any concert promoted by the Orchestra in any of the Eastbourne theatres, and you will be welcome at our informal receptions after each concert 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 fill in the form below and send it to 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.

To the Treasurer, Eastbourne Symphony Orchestra
C A Murray
12 Derwent Road
Eastbourne
East Sussex, BN20 7PH

I/We wish to become a Friend/Friends of the Eastbourne Symphony Orchestra

as from (date)

Name

Address

Telephone number

Preferred method of payment (delete as appropriate):

1. Cheque for £ enclosed
(payable to Eastbourne Symphony Orchestra)
2. Banker's Order and/or Deed of Covenant: please send form

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