

ARTS & ENTERTAINMENT

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Strong following for ESO in city

Eastbourne Symphony Orchestra are now building a strong following in Chichester. They report a bigger audience for their recent concert at Chichester Cathedral than they achieved last year. John Thornley said: "We filled the whole of the nave and quite a bit of the side aisles, and everything went well."

□ The picture shows Graham Jones (conductor) with 150 singers and the 70-piece Eastbourne Symphony Orchestra performing Verdi's Requiem. Soloists are tenor Mark Le Brocq (left) and bass Martin Elliott. The other two soloists were soprano Alison Pearce and mezzo Margaret McDonald.

Photo courtesy of the Eastbourne Gazette and Herald.

Moving experience

DAYS out don't come better than this. A ride in the sunshine through the beautiful Sussex countryside to Chichester, where the Eastbourne Symphony Orchestra were giving its annual Choral Concert.

With time to spare I joined the city centre crowds who were being entertained by numerous groups of Morris Dancers. They had come from West Sussex, Hertfordshire, the Cotswolds, the Welsh Borders and North West England, each with their own individual style of dance.

An almost capacity audience was seated in the beautiful Cathedral, while on a temporary stage were the Eastbourne Symphony Chorus, Eastbourne College Choral Society (142 voices), the Eastbourne Symphony Orchestra and four first class soloists — soprano Alison Pearce, Margaret McDonald, mezzo-soprano, Mark Le Brocq, tenor and Martin Elliott, bass.

Under their conductor Graham Jones the concert began with the National Anthem. Not the usual version however, but an arrange-

REVIEW of Eastbourne Symphony Orchestra at Chichester Cathedral by Cliff Watson.

ment by Benjamin Britten for the Leeds Festival in 1961.

The first verse is quite piano, but in the second a triumphant sound hits the roof prompting applause from some of the audience.

Giuseppe Verdi may have been an agnostic, but his composition shows a depth of feeling for the subject matter of the Requiem.

Perhaps it's the acoustics in the Cathedral, but the sound achieved by the orchestra, choirs and soloists could not have been better.

If I had to pick out my own favourite parts they would be the Ingemisco in the first half and the Sanctus and the Agnus Dei in the second half.

As the final notes died away, the audience broke into sustained applause and as we made our way out into the cool evening air, one felt that it was not just a concert but an experience not to be missed.