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hailshamchoral.org

VERDI

Requiem

Saturday
11 May 2024
7.30pm

St Saviour's Church
South Street
Eastbourne
BN21 4UT

Eastbourne Symphony Orchestra
Hailsham Choral
ES Chorus

Graham Jones conductor
Lisa Wigmore leader
Helen Bailey soprano
Rebecca Hughes contralto
Luke Price tenor
Jozik Kotz bass

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Eastbourne Symphony Orchestra www.eso.org.uk

We are celebrating our 44th season, this being our 154th concert. Graham Jones is the musical director and one of the founding members, and Lisa Wigmore celebrates her 40th year as leader. As well as our annual Young Soloist Competition, we perform three concerts a year. 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, singers from Eastbourne College Choral Society joined and, with over 300 singers and the 70-strong ESO, the venue became the Congress Theatre with Verdi's Requiem. By 1999 and with some 130 in the chorus, the concert had moved to Chichester Cathedral. The ESO choral concert returned to Eastbourne and to St Saviour's Church in 2010.

Our website includes archived photographs, programmes and so on of all concerts. Our next orchestral concert, on Sunday 30 June, features the oboist Ewan Millar, this year's winner of our competition, who will play Strauss's Oboe Concerto. The programme also includes Humperdinck's Hansel and Gretel Overture and Sibelius's Symphony No 2.

If you are interested in becoming a donor, a sponsor, an ESO Friend, a singer or a player, or would like to help the Music Working Group, then please contact concertmanager@eso.org.uk

Hailsham Choral Society www.hailshamchoral.org

Hailsham Choral was founded in 1961 and celebrated over 60 years of music-making last year. We currently have around 60 singers. Jozik Kotz was appointed in 2005 as our musical director, Barbara Edwards is our assistant MD and Will Hancox is our accompanist. We perform at least four concerts a year and will be performing with the choir of Hailsham's twin town, Gournay-en-Bray, on 28 September 2024. We rehearse on Thursday evenings from 7.30pm in the Community Hall, Vicarage Lane, Hailsham. Please contact hcsjoin@hailshamchoral.org or visit the website.

If you are interested in joining the choir or would like more information. If you would like to be kept informed about HCS's forthcoming concerts then you can become a Friend of the HCS, at no charge, by emailing hcsinfo@hailshamchoral.org, and we will add you to the email list.

Musical Director Jozik Kotz
Assistant Musical Director Barbara Edwards
Accompanist William Hancox
Chair Milly Clark
Sponsorship Secretary Sue Simpson

ESO and HCS Working Together

The Eastbourne Symphony Orchestra and Hailsham Choral Society are delighted to collaborate in this new venture.

For tonight's concert, the choir comprises Hailsham Choral and the ES Chorus (singers from other local choirs and other long-standing ESO choral concert singers).

We thank the PCC of St Saviour's Church, our various sponsors, and ticket outlets Reid and Dean (www.reiddean.com) (Eastbourne) and Crane and Co (www.craneandco.co.uk) (Hailsham).



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 from its inception and first concert in January 1980, Graham has conducted the majority of the Orchestra's concerts (this concert is Graham's 132nd). He has also been responsible for many of the Orchestra's initiatives including the now nationally recognised annual Young Soloist Competition (the 36th competition took place in January and February 2024). 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. In his spare time, Graham is a steam-train enthusiast, an aficionado of English churches, and enjoys cooking and gardening.



Lisa Wigmore (Leader)

Lisa Wigmore has been leader of the ESO since the mid-1980s; she is also a member of the adjudicating panel for the annual competition. Born and educated in Eastbourne, 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. She also took part in a masterclass with Yfrah Neaman on behalf of the European String Teachers Association (ESTA). Lisa is involved with many local music-making groups. In her spare time, Lisa enjoys being with her family and walking her retriever in the Sussex countryside.

Helen Bailey (Soprano)

Helen Bailey was born in Middlesbrough and is a graduate of the Royal Academy of Music's opera programme, and Trinity Laban. She holds an advanced diploma in opera, an MA in vocal studies, an advanced postgraduate diploma in vocal performance, and an LRAM. Helen initially graduated from Liverpool JMU with a First in English literature and cultural history.

On the operatic stage, Helen has performed the roles of Jenufa (Jenufa, MSO), Micaëla (Carmen, Opera South East), Elizabeth I (Mary Queen of Scots, OperaUpClose), Santuzza (Cavalleria Rusticana, Kentish Opera), Magda (La Rondine, MSO), Angel / Flight Commander (Apollo's Mission, The Music Troupe), First Lady (The Magic Flute, Bath Festival Opera), Susannah (Susannah, Hampstead Garden Opera), Vitellia (La Clemenza di Tito, Red Earth Opera), First Noble Orphan (Saffron Opera Group), and Dama (Macbeth, Buxton International Festival).

Helen is much in demand as a soloist, and performs regularly with the Royal Tunbridge Wells, Rochester, Compton and Shawford, Dover, Ember, Folkestone, and Sutton Valence choral societies, Sevenoaks Philharmonic Society, Bromley Philharmonic Choir, Thanet Festival Choir, the Seventy Singers, Maidstone Wind Symphony, the Bradstow Singers, and Wrotham Music Festival.

Last year, she performed at the Bexhill Last Night of the Proms, gave a solo recital for CODA Tunbridge Wells, and performed with the St Cecilia Wind Symphony ensemble in Tonbridge School Chapel.

Helen was a finalist in the Robert Presley Professional Development Awards 2023.



Rebecca Hughes (Mezzo Soprano)

Rebecca achieved a degree and postgraduate diploma in vocal performance and opera at Birmingham Conservatoire and Licentiate of Trinity College London. While at the Conservatoire she won a Kathleen Ferrier Trust Award and a Music Sound Fund Award.

Rebecca has performed with Grange Park Opera and New Sussex Opera among other touring opera companies, playing roles such as Romeo - I Capuleti e I Montecchi (Bellini), Mad Margaret - Ruddigore (Gilbert and Sullivan), Friquette - Belle Laurette (Offenbach). As a soloist, she has performed in many major works including Handel's Messiah, Bach's St John's Passion, Mozart's Requiem, Haydn's Nelson Mass, Mendelssohn's Elijah, Rossini's Stabat Mater and Petite Messe Solennelle, with a number of choral societies. These include Seaford, Shrewsbury, Hailsham, Norwich, the Royal College of Organists, the Royal Free Singers, Derby Cathedral Choir and the Choir of St John's. Recent engagements include Mercedes - Carmen with South East Opera, and Seibel - Faust with New Sussex Opera and Guilford Opera, and the Fairy Queen with Eastbourne Gilbert and Sullivan society. Rebecca will be covering the role of Eboli in Verdi's Don Carlo with Midsummer Opera in June. Rebecca spends most of her time singing, teaching and giving vocal workshops to choral societies in and around East Sussex.





Luke Price (Tenor)

Born in Germany, Luke was a chorister at Westminster Cathedral and later studied singing at Trinity College of Music (now Trinity Laban Conservatoire). He has worked for opera companies including Glyndebourne (Festival and the Touring Company), Salzburg Festival, Dutch National Opera, Théâtre du Châtelet, Garsington Festival, Opéra National de Lorraine and Opéra National de Lyon. He sang Eufemio in Storage's *Gli Equivoci* for the Batignano Festival.

Since 2000, Luke has been a member of the chorus at the Royal Opera House and has sung a number of roles including Janissary (*Entführung*), Parpignol (*La Bohème*), Young Drunk (*Lady Macbeth of Mtsensk*), Giuseppe (*La Traviata*), Animal Seller (*Der Rosenkavalier*) and Third Esquire in *Parsifal* under the baton of Sir Simon Rattle.

Luke has sung a number of oratorios, including Rossini's *Petite Messe Solennelle*, Britten's *Saint Nicholas*, Ramirez's *Navidad* and Elgar's *Caractacus*. He has also performed a number of recitals both here and abroad.

Jozik Kotz (Bass)

Jozik was born in Oxford of Polish-Australian parents. After reading music at the University of York and singing as a lay clerk at York Minster, he won a post-graduate scholarship to the Guildhall School of Music and Drama, where he was a finalist in the Kathleen Ferrier, Royal Overseas League and Richard Tauber competitions. In 1993, he was winner of the South East Arts Competition, which led to his debut at Wigmore Hall.

Jozik subsequently performed operatic roles with English National Opera, Glyndebourne, Opera Factory, Garsington and Grange Park; and in Paris, Vienna, Zurich, Madrid, Aix-en-Provence and Lisbon. He has appeared as a soloist at the Proms and with the BBC Symphony, London Philharmonic, Philharmonia and English Chamber orchestras. His CD recordings include baroque cantatas for Hyperion, Turnage's *the Silver Tassie* and Gavin Bryars' *Doctor Ox's Experiment* for Deutsche Grammophon, and Paray's *Mass* with the Scottish National Orchestra, which was nominated for a Grammy Award.

Jozik has been Hailsham Choral Society's musical director since 2005. In 2019 he stepped down for two years to pursue other interests, and returned in 2021.



Chorus

Chorus Directors Graham Jones and Jozik Kotz
Rehearsal Accompanist Will Hancox

ES Chorus

Sopranos

Shirlene Billenness
Anthea Birch
Marilynne Bromley
Sarah Corin
Deirdre Daines
Catheryn Delderfield
Pru Ford-Crush
Elizabeth Foster
Susan Foster
Hilary Goodwin
Sandra Grusd
Susan Kerrison
Susan Lewis
Mary Mercer
Philippa Muggridge
Rowena Reeve
Mary Reilly
Val Roberts
Anna Rowntree
Alison Sprigg
Caroline Thompson
Margaret Tyler

Altos

Jane Allcorn
Liz Barker
Carolyn Bennion
Lynne Chiswick
Elizabeth Cotton
Monica Darnbrough
Gill Eves
Vicky Henley
Angela Hobden
Philippa Kirtley
Caroline Macready
Maia Nicholles
Ursula Taylor

Tenors

Jonathan Barker
Liz DeZille
David Jeffries
Richard Long
Eckard Petersen
Kevin Taylor
Kristian Thorkilnsden
Nick Weston

Basses

Kim Adams
Robert Ascott
David Brabner
Hugh Cosans
Matthew Cosans
Richard Crook
Geoff Ellis
David George
Hugh Graham
Philip Hamlin
Alfred Hockett
Paul Lucas
Colin Marchant
Chris Thompson
John Thornley
Alan Williams

Hailsham Choral Society

Sopranos

Jane Allen
Christine Baelz
Caroline van den Berg
Trish Brown
Janet Butterworth
Kim Charles
Pat Collingwood
Janet Cox
Carole Deschamps
Barbara Edwards
Liz Furlong
Nancy Gillio-Terry
Jacqueline Good
Hilary Hartley
Valerie Hyland
Noa Lachman
Susan Lahache
Penny Livermore
Alison Maconochie
Lynn Petit
Marion Ponting
Jane Preston
Sue Simpson
Lis Turner
Iris Warren
Maria Webzell
Sue White

Altos

Milly Clark
Pam Cornish
Fiona Dundas
Dot Evans
Liz Fitzpatrick
Barbara Fry
Aruna Green
Jean Hill
Clare Ilsley
Fiona Koops
Julie Mitchell
Sarah Owen
Liza Stewart
Rosalind Taylor-Byrne
Ann Walker

Tenors

Nigel Baelz
Paul Carter
David Gillham
Nick Gosman
Rob Slater

Basses

Adam de Belder
Ian Collins
Peter Gilbert
Ed Griffiths
Martin Hole
Robin Hooper
Graham Keeley
Simon Marsden
Tony Pittman

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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 and our sponsors for whose generosity we are very grateful.

For Friends, a subscription of £20 per person is taken on joining and then on 1 January each year. To sponsor the Orchestra for a year, a donation of £250 will give you two complimentary tickets to the three annual concerts and to the final of the Young Soloist Competition, and space in concert programmes for an advert.

If you would like to become an ESO Friend or sponsor the Orchestra, then please contact our treasurer for more details.

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Lists updated 15 April 2024.

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Requiem

Giuseppe Verdi (1813-1901)



When Rossini died in 1868, Verdi proposed that a Requiem should be written in honour of the great man. Thirteen leading Italian composers, including Verdi, would each be invited to contribute a movement. Somewhat predictably, initial enthusiasm for the idea soon gave way to all sorts of professional rivalries, and when it also became clear that the piece would be little more than an unconvincing pot-pourri, the scheme had to be abandoned.

In 1873 the Italian poet, novelist and national hero Alessandro Manzoni died. Verdi had been a lifelong admirer and was deeply affected by his death. He decided to write a Requiem in Manzoni's memory, and began by re-working the *Libera me* which he had composed five years earlier for the ill-fated Rossini project. Though it is Verdi's only large-scale work not intended for the stage, the Requiem is unashamedly theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections. Writing at the time, the eminent conductor and pianist Hans von Bülow aptly described it as 'Verdi's latest opera, in church vestments'.

The first performance of the *Messa di Requiem* took place on 22 May 1874, the first anniversary of Manzoni's death, in St Mark's Church, Milan. Special permission had to be obtained from the Archbishop for the inclusion of the female choristers, who were hidden behind a screen and clad in full-length black dresses and mourning veils. Though it was a successful performance, the restrained circumstances and prohibition against applause produced a somewhat muted reaction. In contrast, the second performance three days later, at La Scala Opera House, was received by the capacity crowd with tumultuous enthusiasm. The Requiem became an overnight sensation, and was equally ecstatically received at the many European performances that soon followed. Its British premiere took place in May 1875 at the Albert Hall, conducted by Verdi himself, with a chorus of over 1000 and an orchestra of 140. One journalist described the work as 'the most beautiful music for the church that has been produced since the Requiem of Mozart'; a view that was echoed by most people. However, a significant minority found it offensive that Verdi, an agnostic, should be writing a Requiem. For them, the very qualities which made his music so ideally suited to the theatre made it wholly unacceptable for the church. Today, this difference between traditional sacred music and Verdi's operatic treatment of the Requiem text no longer presents a problem.

The work begins with a hushed and solemn falling phrase on the cellos, a motif that recurs later. After the opening Requiem aeterna (Rest eternal), the Kyrie follows, introduced by the four soloists. Here the operatic nature of the piece is clearly revealed, with its expansive rising melody and wide dynamic contrast. The lengthy second movement, Dies irae (Day of wrath, day of judgement), is a sequence of nine widely contrasting sections containing some of Verdi's most dramatic and emotional music: notably the terrifying Dies irae theme with doom-laden thunderclaps provided by the bass drum; the on- and off-stage trumpets representing the 'last trump' of Biblical prophecy; and the tender pleading of the Salva me (Save me). The Dies irae motif is never far away, but eventually the terrors of the Last Judgement give way to the heartfelt Lacrymosa dies illa (That tearful day), and quiet final prayer, Dona eis requiem (Grant them peace).

For the Offertory, Verdi adopts a much more liturgical idiom, with a predominantly four-part vocal texture over a restrained accompaniment for the soloists' Domine Jesu. Trumpet fanfares announce the exhilarating Sanctus and Benedictus, an animated fugue for double chorus based on an inversion of the opening cello motif, with colourful, scurrying orchestral writing. The Agnus Dei sounds at first as if it is from some remote region. After the rich romanticism of much of the earlier music, Verdi presents us with an austere, unaccompanied duet, in bare octaves. The chorus answers, also in octaves but with the addition of a small group of instruments, and then, as the second and third statements of the Agnus Dei text progress, the music grows in richness and warmth. Lux aeterna (Light eternal) is a short movement for a trio of solo voices, sometimes unaccompanied and sometimes supported by shimmering strings.

After the chant-like opening of the final movement, Libera me (Deliver me), and a short arioso for the soprano soloist, Verdi returns to the original Dies irae and Requiem aeternam themes. The extended final section of the work is another energetic fugue, again loosely based on a version of the cello motto. After a tremendous climax the work gradually moves towards a quiet end, though the concluding prayer of supplication, surely reflecting Verdi's own uncertainty, noticeably lacks the final serenity and assurance of salvation found in most other Requiems.

Few choral works have captured the public imagination in the way that Verdi's Requiem has. The uncomplicated directness of his style, his soaring, lyrical melodies which lie perfectly for the human voice, the scintillating orchestration and, most significantly, the work's extraordinary dramatic and emotional intensity, all contribute to the Requiem's status as one of the great icons of Western music.

John Bawden

We anticipate the 10-minute interval will start at about 8.20pm at the end of the Lacrymosa (end of the Sequence) and that the concert will end at about 9.30pm. The players and singers will gather at the end of the interval for a photo before the concert continues.

Conductor's Note on Verdi's Requiem

While differing creeds and philosophies may give explanations for death and suffering, reconciliation for the artist is achieved at a deep level by creation. Curiously, agnostics, such as Brahms, Berlioz and Verdi, have ultimately felt this as strongly as believers.

In 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 only finally dissuaded by his friend Merelli, the administrator at La Scala. However, the death of Rossini in 1869 gave birth to the idea, ultimately unsuccessful, of creating a requiem with movements written by different Italian composers; but Verdi was the only composer to complete his section.

In 1873 his close friend and compatriot, the writer and poet Alessandro Manzoni died. Verdi, in a letter to the authorities, 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 Eduard Hanslick, the 19th-century music critic and academic, 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, the Requiem is more. 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; Deliver me, Lord, from eternal death on that awful day.

Graham Jones

Future Dates

Eastbourne Symphony Orchestra

ESO Summer Concert

Sunday 30 June 7pm

St Saviour's Church BN21 4UT

Humperdinck Hansel and Gretel Overture

Strauss Oboe Concerto

(soloist Ewan Millar, ESO Competition winner)

Sibelius Symphony No 2

Norah Sande Award Piano Competition

Saturday 6 and Sunday 7 July

Birley Centre BN21 4EF

ESO Autumn Concert

Sunday 20 October 7pm

St Saviour's Church BN21 4UT

Programme to feature winner of the

Norah Sande Award

Hailsham Choral Society

Summer Concert

Saturday 6 July 7.30pm

Hailsham Community Hall BN27 2AX

Autumn Concert

with Gournay Choir

Saturday 28 September 7.30pm

Hailsham Parish Church BN27 1BJ

Christmas Concert

Saturday 7 December 7.30pm

All Saints' Church, Eastbourne BN21 4HE

Bach Christmas Oratorio

1. Requiem and Kyrie

Chorus:

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2. Sequence

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!
Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Bass:

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Soprano, Mezzo-soprano and Tenor:

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano:

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:

1. Requiem and Kyrie

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

2. Sequence

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!
The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:

nothing shall remain unavenged.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:

What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:

King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:

tantus labor non sit causas.

Juste iudex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

Interval

3. Offertorio

Quartet:
Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:
That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

Interval

3. Offertorio

Quartet:
O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and his
descendants.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we
commemorate today.
Grant, O Lord, that they might pass from death into that life

era animas omnium fidelum defunctorum de poenis inferni; fac eas de morte transire ad vitam.

4. Sanctus

Double Chorus:

San ctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Benedictus qui venit in nomini Domini.

Hosanna in excelsis!

5. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

6. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua
eis, cum sanctis tuis in aeternam; quia pius es.

7. Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die illa
tremenda; quando coeli movendi sunt et terra:
dum veneris iudicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit
atque ventura irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae; dies magna
amara valde.

Requiem aeternam, dona eis, Domine, et lux
perpetua eis.

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

Libera me, Domine, quando coeli movendi sunt et
terra; dum veneris
iudicare saeculum per ignem.

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

Libera me.

which you once promised to Abraham and his
descendents.

Deliver the souls of all the faithful dead from the pains
of hell;

Grant that they might pass from death into that life.

4. Sanctus

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are filled with your glory.

Hosanna in the highest!

Blessed is he that comes in the name of the Lord.

Hosanna in the highest!

5. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Lamb of God, who takes away the sins of the world,
grant them rest.

Lamb of God, who takes away the sins of the world,
grant them rest everlasting.

6. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual
light shine upon them
with your saints forever; for you are merciful.

7. Libera me

Soprano and Chorus:

Deliver me, O Lord, from eternal death on that awful
day, when the heavens and the earth shall be moved:
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to
come, when the heavens and the earth shall be moved.

The day of wrath, that day of calamity and misery; a
great and bitter day, indeed.

Grant them eternal rest, O Lord, and may perpetual
light shine upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth
shall be moved;
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that
awful day.

Deliver me.



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