



PROGRAMME



LEWES TOWN HALL
Sunday, 22nd October 2000 at 7.30 p.m.

MOZART

REQUIEM

VESPERS, K339

SERENATA NOTTURNA, K239

Esterházy Chamber Choir
Esterházy Chamber Orchestra
Leader **Andrew Bernardi**

Conductor **Peter Leech**

Bibi Heal, Soprano
Alison Henson-Jones, Alto
Stephen Rooke, Tenor
Andrew Greenan, Bass



**Foundation
for sport
and the arts**



Lewes District Council

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PROGRAMME

Mozart	Vesperae solennes de confessore	K339
	Serenata Notturna in D Major	K239
	1. Marcia	
	2. Menuetto	
	3. Rondo - Allegretto	

INTERVAL

Mozart	Requiem	K626
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PROGRAMME NOTES

Mozart's *Vesperae Solennes de Confessore* (Solemn Vespers of the Confessor) was written in Salzburg in 1780. The service of Vespers is an evening service in the Catholic liturgy (*Vesper* is Latin for 'evening'). Tonight it is sung with the traditional antiphonal plainsong chants preceding and following each movement.

Continuing an evening theme, *Serenata Notturna* or 'Nocturnal Serenade' is the name given to Mozart's Serenade No.6 in D, written in 1776.

When Mozart died, on 5 December 1791, he had been working on the *Requiem*. This had been commissioned anonymously by Count Franz von Walsegg-Stuppach who wished to pass it off as his own work written in memory of his wife. In the autograph score the vocal parts and figured bass are complete as far as the end of the 'Hostias', except for the 'Lacrymosa' where only 8 bars were written. Only the first movement - 'Requiem Aeternam' - was fully orchestrated, otherwise only a few bars are filled in.

Shortly after Mozart's death, his widow, Constanze, asked Joseph Eybler to complete the work. Mozart had once written Eybler a glowing reference, and he had visited Mozart frequently during his final illness. He orchestrated a few movements but four that the work took more time than he could afford, and he returned the score to Constanze. She then approached several other musicians, and eventually turned to Franz Xaver Süssmayr. Süssmayr claimed to have orchestrated Mozart's movements (though in fact he copied Eybler's version some of the time), completed the

'Lacrymosa', and composed the 'Sanctus', 'Benedictus' and 'Agnus Dei' himself. Süssmayr was a musician of limited technique and ability, and it is improbable that there is any truth in the familiar legend that Mozart discussed the *Requiem* with him and gave him detailed instructions about the continuation and the orchestration. Indeed, until the last day or two of his life, Mozart did not expect his illness to be fatal, and so had no reason to think that he would be unable to finish the *Requiem* himself.

This new version of Mozart's *Requiem* is edited by Richard Maunder, and starts afresh from Mozart's incomplete autograph. The orchestration has been reworked throughout, using parts of *Die Zauberflöte* and *La Clemenza di Tito* as the chief models. The 'Lacrymosa' has been given a new continuation, which leads to a completion of Mozart's sixteen-bar autograph sketch of the 'Amen' fugue (rediscovered by Wolfgang Plath about twenty-five years ago). Süssmayr's 'Sanctus' and 'Benedictus' are sung tonight after the 'Hostias'. The Süssmayr version of the 'Agnus Dei' that follows appears to be based on a reasonably extensive Mozart sketch. Following Mozart's instruction, the 'Kyrie' fugue is repeated for the 'Cum Sanctis'; the traditional re-use of part of the 'Requiem Aeternam' for the 'Lux Aeterna' then naturally follows.

Programme notes prepared by Karen Zel



VESPERS

1. Dixit Dominus

Antiphon:

Make haste, o God, to deliver me

Make haste to help me, o Lord.

Glory be to the Father, the son and the Holy Spirit.

As is was in the beginning, so be it now and for evermore. Amen. Hallelujah

The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth. The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of

Melchizedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way: therefore shall he lift up the head.

Antiphon:

Make haste, o God, to deliver me

Make haste to help me, o Lord.

Glory be to the Father, the son and the Holy Spirit.

As is was in the beginning, so be it now and for evermore. Amen. Hallelujah

2. Confitebor

Antiphon:

Well done, thou good and faithful servant; thou hast been true in a very little: enter into the joy of thy Lord.

I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation. The works of the Lord are great, sought out of all them that have pleasure therein. His work is honourable and glorious: and his righteousness endureth for ever. He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion. He hath given meat unto them that fear him: he will ever be mindful of his covenant. He hath shewed his people the power of his works, that he may give them the heritage of the heathen. The works of his hands are verity and judgment; all his commandments are sure. They stand fast for ever and ever, and are done in truth and uprightness. He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name. The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever.

Antiphon:

Well done, thou good and faithful servant; thou hast been true in a very little: enter into the joy of thy Lord.

3. Beatus vir

Antiphon:

Clever and true is the servant that the Lord has placed over his household.

Blessed is the man that feareth the Lord, that delighteth greatly in his commandments. His seed shall be mighty upon earth: the generation of the upright shall be blessed. Wealth and riches shall

be in his house: and his righteousness endureth for ever. Unto the upright th ariseth light in the darkness: he is gracious, and full of compassion, and righteous. A good man sheweth favour and lendeth: he will guide his affairs w discretion. Surely he shall not be move for ever: the righteous shall be in everlasting remembrance. He shall not be afraid of evil tidings: his heart is fixe trusting in the Lord. His heart is established, he shall not be afraid, until he see his desire upon his enemies. He hath dispersed, he hath given to the po his righteousness endureth for ever; his horn shall be exalted with honour. The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt aw the desire of the wicked shall perish.

Antiphon:

Clever and true is the servant that the Lord has placed over his household.

4. Laudate, pueri

Antiphon:

Blessed is that servant, whom when the Lord cometh and knocketh upon the door he shall find waking: he may open unto Him at once Praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth a for evermore. From the rising of the sun unto the going down of the same the Lord's name is to be praised. The Lord high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, Who humbleth himself to behold the things that are in heaven, and in the earth! He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; That he may set him with princes, even with the princes of his people. He maketh the barren woman t

keep house, and to be a joyful mother of children. Praise ye the Lord.

Antiphon:

Blessed is that servant, whom when the Lord cometh and knocketh upon the door he shall find waking: he may open unto Him at once.

5. Laudate Dominum

Antiphon:

Good and faithful servant, enter into the joy of the Lord.

O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Glory be to the Father...etc

Antiphon:

Good and faithful servant, enter into the joy of the Lord.

6. Magnificat

Antiphon:

This man, filled with contempt for the world and earthly pleasures, with word and deed he triumphed and achieved riches in Heaven.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden. For behold from henceforth: all generations shall call me blessed. For he that his mighty hath magnified me: and holy is his Name. And his mercy in on them that fear him: throughout all generations. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy: hath holpen his servant Israel. As he promised to our forefathers: Abraham and his seed for ever. Glory be to the Father...

Antiphon:

This man, filled with contempt for the world and earthly pleasures, with word and deed he triumphed and achieved riches in Heaven.



REQUIEM

1. Requiem aeternam

Eternal rest give unto them, o Lord: and let perpetual light shine upon them. A hymn, o God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: hear my prayer: all flesh shall come to Thee. Eternal rest give unto them, o Lord: and let perpetual light shine upon them.

2. Kyrie

Lord, have mercy. Christ, have mercy.
Lord, have mercy.

3. Dies irae

Day of wrath! O day of mourning,
See fulfilled the prophets' warning;
Heaven and earth in ashes burning.

Oh, what fear man's bosom rendeth
When from heaven the Judge

descendeth,
On the sentence all dependeth!

4. Tuba mirum

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.

Death is struck, and nature quaking
All creation is awaking
To its Judge an answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgement be awarded.

When the Judge His seat attaineth
And each hidden deed arraigneth,
Nothing unavenged remaineth.

When shall I, frail man, be pleading,
Who for me be interceding,
When the just are mercy needing?

5. Rex tremendae

King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us!

6. Recordare

Think, good Jesu, my salvation
Caused Thy wondrous Incarnation
Leave me not to reprobation.

Faint and weary Thou hast sought me,
On the cross of suffering bought me;
Shall such grave be vainly brought me?

Righteous judge! for sin's pollution
Grant Thy gift of absolution,
Ere that day of retribution.

Guilty, now I pour my moaning,
All my shame with anguish owning:
Spare, o God, Thy suppliant groaning.

Thou the sinful woman savedst;
Thou the dying thief forgavest;
And to me a hope vouchsafest.

Worthless are my prayers, and sighing
Yet, good Lord, in grace complying,
Rescue me from fires undying.

With thy favoured sheep, o place me,
Nor among the goats abase me,
But to Thy right hand upraise me.

7. Confutatis

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me with Thy saints surrounded.

Low I kneel, with heart-submission;
See, like ashes, my contrition;
Help me in my last condition.

8. Lacrymosa

Ah! that day of tears and mourning!
From the dust of earth returning
Man for judgement must prepare him.
Spare, o God, in mercy spare him!
Lord all pitying, Jesu blest,
Grant them Thine eternal rest.

9. Amen

10. Domine Jesu

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the deep pit: deliver them from the
lion's mouth, that hell may not swallow
them up, and may they not fall into
darkness; may Thy holy standard-
bearer Michael lead them into the holy
light; which Thou didst promise to
Abraham and to his seed.

11. Hostias

We offer to Thee, o Lord, sacrifices and prayers: do Thou receive them in behalf of those souls whom we commemorate this day. Grant them, o Lord, to pass from death unto life; which Thou didst promise to Abraham and to his seed.

12. Sanctus

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of Thy Glory: Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

13. Benedictus

Blessed is that cometh in the name of the Lord. Hosanna in the highest.

14. Agnus Dei

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

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

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

15. Lux aeterna

May light eternal shine upon them, o Lord. With Thy saints for ever, for Thou are merciful. Eternal rest grant them, o Lord; and let perpetual light shine upon them.

16. Cum Sanctis

With Thy saints for ever, for Thou art merciful.



PETER LEECH

This is Peter Leech's second appearance as guest conductor with the Esterházy Chamber Choir. Peter maintains a busy professional career as conductor of the Bristle Bach Choir, the City of Oxford Choir and the Chandos Chamber Choir in London. Increasingly in demand as a conductor of choirs and orchestras in the UK and abroad, he first established his reputation in Australia as one of that country's leading conductors of early and contemporary music.

He founded two period-instrument orchestras in Melbourne (Ensemble Eszterhaza) and Adelaide (New Holland Baroque) and co-founded Libra Contemporary Ensemble in Melbourne. From 1993 to 1995 he was Director of Music at St. Peter's Cathedral, Adelaide, during which time he won the Henry Krips Conducting Scholarship with the Adelaide Symphony Orchestra. Peter was guest conductor for the prestigious Melbourne International Festival of Organ and Harpsichord between 1991 and 1995, when he performed concertos with Thomas Trotter, Colin Tilney and Elizabeth Wallfisch.

In Sydney in 1996 he recorded 'Quito' with The Song Company, a CD of contemporary vocal music by Martin Wesley-Smith which won the ABC prize for best classical recording of a vocal work in 1997.

He is also active as a free-lance harpsichordist, singer and musicologist, and in recent years has performed with The Parley of Instruments, Cambridge Taverner Choir and Voces Sacrae (Oxford). As a singer he has recorded for the Hyperion, ASV Parec and Mosaic labels.

To find out more about Peter visit his website at:
<http://musicbase.org/noproblem/cappellafede/>



BIBI HEAL

Bibi graduated from the University of East Anglia with a First Class degree in Music in 1997. She completed her studies at the Royal Academy of Music, graduating in June 2000, and continues to study with Janet Price.

Bibi enjoys a full and varied programme of opera and oratorio and gives regular recitals. Recent engagements include *Barbarina (Le Nozze di Figaro)* for Garsington Opera, *Susanna (Le Nozze di Figaro)* for Cambridge University Opera, *Despina (Cosi fan Tutti)* for Bampton Classical Opera and recitals in Abruzzo, Italy. Bibi has

performed much of the oratorio repertoire, including a CD recording of *Carmina Burana*. Highlights of this season include performances at the Royal Festival Hall and the Royal Albert Hall, and a masterclass at the Wigmore Hall with Barbara Bonney.

Whilst at the Academy, Bibi formed a duo with accompanist Sarah Northcott. Together they have given recitals in and around London and the UK, have appeared in masterclasses at St John's, Smith Square with Malcolm Martineau as part of the *Liederreise* and *L'invitation au voyage* concert series, and have recently given a recital in Southwark Cathedral.

Bibi's future engagements include Papagena (*Die Zauberflöte*) for Garsington Opera, Barbarina (*Le Nozze di Figaro*) in Gstaad with Barbara Bonney, Bach *Magnificat* in Vienna, *Liebeslieder Waltzer* at St John's, Smith Square with Malcolm Martineau and a Christmas concert at the Royal Albert Hall



ALISON HENSON-JONES

Alison was born in Cardiff and grew up in Rhiwbina. She studied piano at the Welsh college of Music and Drama with Mary Rees and obtained an Honours Degree in French, German and Italian and then a P.G.C.E. at the University of Manchester. Alison pursued her singing as a soloist with many choral societies and operatic groups in South Wales and West Sussex, where she now lives. Her performances were consistently well received.

For the past few years, she has been studying singing and repertoire with the renowned mezzo-soprano Ameal Gunson and she is also working with Peter Hamburger at the Guildhall, School of Music.

Oratorio performances include Rossini *Stabat Mater*, Handel *Messiah*, Haydn *Mass in a Time of War*, Vivaldi *Gloria*, Schubert *Mass in Ab* and Britten *St Nicholas*.

Alison has given two recitals for Opera Omnibus this year with the Baritone Michael Dewis. In November, she will be singing the title role in Gluck's *Orfeo* at Aldeburgh. In forthcoming masterclasses, Alison will be working with Neil Jenkins, Richard Jackson and Victor Morris.



STEPHEN ROOKE

Stephen Rooke was born in Newport, Gwent, and studied at the Royal Northern College of Music. During his time at the RNCM Stephen won several prizes and competitions including the Sir Anthony Lewis Memorial Prize, the Webster Booth Award, the Alexander Young Award, and the Curtis Gold Medal for Singing. In 199 Stephen won the Clonter Singer of the Year Award.

Stephen has been a member of both Glyndebourne Festival and Glyndebourne Touring Opera, and was awarded the Erich Vietheer Prize by Glyndebourne Festival Opera. Operatic roles include Pilade (*Ermione*) and Chaplitsky (*The Queen of Spades*) for Glyndebourne Festival Opera, St Briche (*The Merry Widow*) for the Royal Opera Count Elemer (*Arabella*) for Opera North, Fenton (*Falstaff*) and Macduff (*Macbeth*) for City of Birmingham Touring Opera.

Following a masterclass given by Sir Michael Tippett during the 1988 Manchester Tippett/Debussy Festival Stephen was offered a performance of Tippett *Songs for Dov* with the College Chamber Orchestra, which culminated in an invitation to give recital at the Tivoli Festival in Copenhagen. Further concert work includes Handel (*Messiah*) with the City of Birmingham Symphony Orchestra in Symphony Hall Birmingham, Beethoven *Missa Solemnis*, Mozart *Requiem*, Elgar *The Dream of Gerontius* and *Coronation Ode* in St Asaph Cathedral and in Canterbury Cathedral, Verdi *Requiem*, Vaughan Williams *On Wenlock Edge* and *My Fair Lady* with the Bournemouth Symphony Orchestra .

Recent operatic engagements have included Forsyth and Captain Fonnegra (*Friend of the People*) for Scottish Opera, and concerts include Saint-Saëns *Christmas Oratorio* with the Academy of St Martin-in-the-Fields and Sir Neville Marriner in Oporto. Stephen is currently engaged in the role of Tom Rakewell (*The Rake's Progress*) with English Touring Opera.

Future plans include Don Ottavio (*Don Giovanni*) for Glyndebourne Touring Opera, and Jenik (*The Makropoulos Case*) for Glyndebourne Festival Opera at the Brooklyn Academy of Music in New York.



ANDREW GREENAN

Andrew Greenan read Modern Languages at Cambridge and studied with John Cameron at the Royal Northern College of Music. He made his professional operatic début in Schoenberg's *Die Glückliche Hand* at La Scala, Milan and then sang in Bayreuth for three consecutive Summers.

Andrew was formerly a Company Principal at English National Opera, where he sang many of the standard operatic roles.

For the Royal Opera, Covent Garden, he has sung Swallow (*Peter Grimes*) with Charles Mackerras, Pietro (*Simon Boccanegra*) with Georg Solti, 1st Nazarene (*Salome*) with Dohnanyi and Ataliba (*Alzira*) with Mark Elder and the Orchestra of the Age of Enlightenment.

Andrew Greenan's comprehensive concert repertoire includes performances of *Messiah* with the Edinburgh Royal Choral Union, at the Barbican and in the Middle East; Bach *Magnificat*, *St Matthew Passion* and Beethoven *Mass in C* in Spain; Beethoven *Choral Symphony* with the New Queen's Hall Orchestra and many performances of Verdi *Requiem*, most notably with the Belgian National Orchestra under Yuri Simonov.

The season has seen performances of *Der Freischütz* for the English National Opera; Arkel (*Pelleas et Mélisande*) for Glyndebourne Touring Opera and Sarastro at the Wiener Volksoper, Gremin (*Eugene Onegin*) for ENO, Boland (*Fierrabras*) at the Buxton Festival and his début at La Monnaie as Hans Schwarz (*Die Meistersinger*), a role he also sang for the Royal Opera House, Covent Garden. Future roles include concert performances of *Les Troyens* with the LSO and Sir Colin Davis; Rocco (*Fidelio*) and Landgraf (*Tannhäuser*) for Opéra de Nancy, and Zaccaria (*Nabucco*) for ENO.



THE ESTERHÁZY CHAMBER CHOIR

The Lewes-based Esterházy Chamber Choir was founded in 1993 and comprises some thirty experienced singers originally brought together by their founding Music Director David Angus. During the present season (see below) the choir has been widening its experience by working with a number of different directors on a project basis. These have included Michael Fulcher, Nicholas Houghton and Peter Leech. The name Esterházy was chosen because of its strong musical associations. Count Esterházy was Haydn's patron and most of the composer's works were first performed at the Esterháza palace in the former Austro-Hungarian Empire.

The choir aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. As a charity it also aims to make music more accessible to the young by offering free admission to accompanied children under 16 to its annual Christmas Concert.

The choir is a warm and friendly group which welcomes approaches for audition from experienced musicians, especially tenors, who have similar aspirations. The choir is somewhat unusual in that it usually now performs in 'quartets' rather than the traditional blocks of singers in parts. The choir is also pleased to offer its talents in support of charitable events.

An extensive repertoire spans five centuries of sacred and secular music by composers such as Tallis, Purcell, Bach, Handel, Haydn, Mozart, Howells, Britten, Tavener and Michael Rose. As well as being noted for its *a cappella* work, the choir has performed with the London Mozart Players, London Philharmonic Brass, the Irish Chamber Orchestra, London City Brass and its own Esterházy Chamber Orchestra led by Andrew Bernardi.

Outstanding among the choir's concerts have been what was described as 'The definitive *Messiah*: 'an electric performance' with the London Mozart Players in Brighton; a performance of Haydn's *Creation* during the Brighton Festival; Britten's *Ceremony of Carols* with Osian Ellis; and two charity gala performances of Handel's *Messiah* at Glyndebourne which together raised over £80,000. This season, the choir performed Bach's *Magnificat* and Vivaldi's *Gloria* in St George's (Brighton) and Bach's *St. John Passion* in Eastbourne followed by Handel's *Messiah* in Seaford and a programme of Sacred Choral Classics in Ringmer. All the choir's concerts this season had enjoyed the support of The Foundation for Sport and the Arts which last year made a substantial award to the choir. Future plans include a Gabrieli concert with brass at St Bartholomew's on 16th December 2000 and an appearance with Emma Kirkby in the Lewes Festival production of *Dido & Aeneas* on 2nd May 2001.

If you want to check concert details you can visit our website on:
www.esterhazy.org.uk

THE CHOIR

Sopranos

Sue Barber
Sarah Bridgland
Catherine Burton
Becky Clifford
Fran du Corbier
Pru Heathcote
Michelle Lefevre
Lucy Morgan-Jones
Tess Powderham
Tricia Roussel
Françoise Towler

Altos

Maria Birch
Meryll Goodwin
Joan Hester
Sarah Jarvis
Denise Jones
Robin Page
Nancy Turner
Karen Zeff

Tenors

Russell Burton
David Gillham
David Sutcliffe
Richard Sutton
Richard Ware

Basses

John Astbury
Peter Claridge
Chris Dixon
Derek Froud
David Goodwin
John Hayllar
Matthew Spencer
Philip Towler

Rehearsal Pianist: Sarah Jarvis



THE ESTERHÁZY CHAMBER ORCHESTRA

The Esterházy Chamber Orchestra has been brought together by its leader Andrew Bernardi. The instrumentalists are leading UK professional musicians drawn from the London Orchestras and Chamber Groups. The ensemble is characterised by its outward going nature, and commitment to bringing music to life. The Orchestra has enjoyed performing alongside the choir on a number of occasions including recording the *Messiah* at Glyndebourne.

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THE FRIENDS OF ESTERHÁZY

We would like to pay especial thanks to the members of our 'Friends' Association who have given generous financial support. Promoting and producing concerts, with or without orchestras, is very expensive and the choir would not be able to continue without this additional help.

Mrs. C.R.K. Baden-Powell

Mr. Alexander Bruce

Mr Hedley Cornwell

Mr. C.B. d'A. Fearn

Mr. & Mrs. P. Gillham

Mr Nick Hollington

Mr. David Millington

Ms Deborah M. Peat

Rev. D.W.A. Stride

Prof. Adrian Wood

Mr. David Botibol

Karen & John Coley

Mr. Mark Evans

Mr. Derek Froud

Mrs. J.R. Gumpert

Dr. M.A. Norman

Dr. Derrick J. Platt OBE

Mr. R.L. Vigars



ESTERHÁZY CHAMBER CHOIR

Friends Association

The Esterházy Chamber Choir has an active and supportive network of "Friends" who give generous financial support and receive the following benefits:

Associate (annual amount: anything from £5 upwards)

Associate Friends will receive advance details of all ECC concerts, priority booking (made through the ECC Friends Co-ordinator) and an acknowledgement in every concert programme booklet.

Patron (annual amount: from £25 upwards)

In addition to the above benefits, Patrons receive invitations to occasional concert receptions and are entitled to a reduction of 20% when purchasing two or more tickets through the ECC Friends Co-ordinator.

Benefactor (payment of £250+ made through *Gift Aid*)

Benefactors enjoy all the benefits of Patrons and Associate Friends, for life!

The scheme is run by Philip Towler at the following address:

Esterházy Chamber Choir
Freepost SEA 2702
Brighton BN1 5ZZ
01273 507965

The choir is managed by David Goodwin at the following address:

1 Dorset Road
Lewes
BN7 1TH
01273 471089 (phone/fax)



~ **OUR NEXT CONCERT** ~

CHRISTMAS CONCERT

featuring seasonal pieces by

GABRIELI & TAVENER

Saturday, 16th December 2000 at 7.30 p.m.

**St Bartholomew's Church
BRIGHTON**

**ESTERHÁZY CHAMBER CHOIR
LONDON CITY BRASS**

Conductor **Russell Burton**

Programme designed by Françoise Towler



Supported by
The Foundation for Sport and the Arts