



**A History of Music at
Eastbourne College
from its Foundation in 1867 until 2012
and the Opening of the
Birley Centre**

Last updated 11 February 2025

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Introduction

The aim of this history was to put into perspective a rich part of the story of Eastbourne College and was begun at a time when a new multi-million-pound whole-school building to house a state-of-the-art music school was high on the College council's agenda and which was completed in summer 2011. Writing this history helped some of those who were involved with this project to learn much about what had happened musically to bring us to where we were, and reminded us of key events and characters at a time when we had recently celebrated the College's 140th year which included publishing a book, *Eastbourne College: A Celebration*, bringing together reminiscences of those who knew and had known the College in whatever capacity, and which was published on Speech Day 2007.

What follows has many imperfections (some factual, some typographical, some by omission); it is still a work in progress. We ask that, as you read, you let us know of these imperfections so that we can hone it so that it is, as far as possible, a true record.

The original research was done during July and August 2006 by the director of music Graham Jones, helped by Michael Partridge OE, college archivist. It is being updated as further information is submitted. A bibliography is given later.

It was compiled over four days during August 2006 by Graham Jones and John Thornley both of whom had been involved in the musical life of the College and the town for more than 30 years, but neither of whom would boast any expertise in writing historical accounts. It is inevitable that the more recent part of the story is more detailed; those whose memories go further back or have more accurate recollection about more recent events are invited to join us in the task of producing as accurate a story as possible and one which reflects what is a most stimulating journey.

The latest update with additions and amendments throughout the story was completed in January 2021. Please email jt@eastbourne-college.co.uk for more details, to make contact or to suggest amendments.

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Our thanks also to those have helped with the research:

Bill Bowden
Paul Jordan
Michael Partridge
David Tillett

Music Masters and Organists

1869	HW Hardy	
1874	C Hanby Crump PhD	
1875	CW Ewing	
1878	Dr WH Sangster DMus FCO	New College Oxford
1882	W Fitzgerald BA	Christ Church Oxford exhibitor
1884	ER Newton MA MusB	St Catharine's College Cambridge
1887	F Gillett	
1914	A Macshane	Leipsc Conservatorium
1915	GA Alcock	

Music Mistress and Organist

1917 ESM Reed ARCM

Directors of Music and Organists

1931	JS Lowe MA MusB ARCO ARCM	Selwyn College Cambridge
1936	CH Barlow BA MusB	King's College Cambridge choral scholar
1938	PG Temple BA MusB	Exeter College Oxford organ scholar
1940	JH Alden DMus MA FRCO ARCM	New College Oxford
1945	PG Temple	Exeter College Oxford organ scholar

Directors of Music

1949	JB Phillipson LRAM ARCM	Royal Academy of Music
1965	JCC Walker MA	King's College Cambridge choral scholar
1991	GL Jones BA	Hatfield College Durham organ scholar
2012	NJ Parrans-Smith DipTCL	Trinity College of Music London

Assistants / Organists

1940	JB Phillipson LRAM ARCM	Royal Academy of Music
1946	MG Burgess BA BMus FRCO	Wadham College Oxford
1949	PA Tranchell BA BMus	King's College Cambridge scholar
1950	JBT Barratt MA LRAM ARCM	Pembroke College Cambridge
1957	DM Cawthra BA ARCO LRAM ARCM	The Queen's College Oxford
1959	MJL Foad MA ARCM LLCM (TD)	Gonville and Caius Cambridge exhibitor
1966	PM Smith BA FRCO ARCM	King's College Cambridge
1969	BL Sawyer MTC ARCM GRSM	Royal College of Music
1972	IW Major FRCO GRSM ARCM LRAM	Royal College of Music
1976	GL Jones BA	Hatfield College Durham organ scholar
1991	DRS Force BA	College of St Hild and St Bede Durham organ scholar

Heads of Strings		
1977	SJ Vegh	Trinity College of Music London
2003	SW Parry BMus	Trinity College of Music London
Head of Music Technology		
2006	PR Barton Hodges BMus (left July 2009)	Royal College of Music London
Head of Academic Music		
2007	DRS Force BA	College of St Hild and St Bede Durham organ scholar
Assistant Director of Music		
2008	SW Parry* BMus *Head of Performance Studies from 2007	Trinity College of Music London
Teacher of Music Technology		
2009	JE Hughes BMus BA	Royal Conservatoire The Hague

Preface

What is to follow is a factual account insofar as has been possible with the records available. It has been interesting to note to what extent social changes, not to mention two devastating world wars, have affected the development of College music, and the influence of different headmasters cannot be under-rated in this history. Most of those who have worked in these changing situations would seem to have shown a great sense of loyalty and dedication. These qualities were exemplified by Henry Hardy, the first music master, who was a significant musician in the town as an organist and conductor, running the Eastbourne Choral Society for some 20 years, and also by the great contribution of Frank Gillett. His 27 years' service saw the first real flowering of musical activity. He was also the first of several key players to bring the then growing town into College musical life and see the importance of integrating the two for their mutual benefit.

From my perspective, the dark years of the First World War and the moribund time that was to follow were lightened by the presence of an unassuming woman, Elsie Reed, who devoted what seems to be nearly 50 years divided between the College and the prep school Ascham, and whose unstinting service was pivotal to future growth. It was she, along with William Read, who managed to foster one of the College's future great musicians Ralph Nicholson. Carey began the renaissance after Arnold, firstly by his own actions and also by appointing Lowe and Barlow, thus ironically bringing musical standards to a second peak as the Second World War approached.

Post-war reconstruction was begun by Peter Temple who, in his short tenure, seems to have had some sense of vision, despite any shortcomings he may have had. I feel a warmth for Jack Phillipson who worked tirelessly for 17 years and, though perhaps there was more that could have been done, his efforts were rewarded when it was decided to build a new music school in 1955.

It was John Walker, with whom I worked closely, who was to lift College music onto a new plane, particularly in the choral sphere. His idiosyncratic ways 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 built on and developed over recent years. He laid the foundations for a department that could be broadened to cope with the diverse demands of current musical needs.

Over the past 18 years, numbers of instrumental music pupils and those studying music academically have risen, which is in part due to the enhanced projection of College music to feeder schools and the wider public. The need to attract more top-quality musicians has resulted in more music scholarships being available and this has been complemented by teachers able to teach at a high level, often beyond grade eight. There is now a recognition among the College council that there is a need for a purpose-built music school and this will be part of the Birley Centre.

(Written in August 2006 by Graham Jones, Director of Music 1991–2012)

The Early Years

The early years of music at the College were very interlinked with St Saviour's Church (consecrated on 31 January 1867, the same year the College was founded) in South Street. (The College's first building was Ellesmere Villas, now Spencer Court, in Spencer Road.) The vicar was Revd Henry R Whelpton, one of the founding members of the College (which had 15 boys in the first term) and on the College council. (Much later in 1976 it was to be a happy circumstance that Old Eastbournian Revd Derek Allen, former principal of St Stephen's House in Oxford, became vicar of St Saviour's Church.) The headmaster was Revd JR Wood. On Sundays, boarders attended services at St Saviour's and sat in pews reserved and paid for by housemasters; this lasted until the opening of the College Chapel in 1874 when the College had 101 pupils.



St Saviour's Church

Henry Wells Hardy (1820–93), who was the organist of St Saviour's (1869–70) and also organist of St Mary's, Eastbourne's parish church (and an original shareholder of Eastbourne College Company), was the first music master, mentioned in 1869. He lived in what is thought to be the first house to be built in Hardwick Road, then known as Berbice Villa. The earliest mention of him seems to be in the first edition (11 July 1859) of the *Eastbourne Gazette and Fashionable Intelligence*, advertising his services as a teacher of piano, organ and singing, and also selling or hiring out pianos by Broadwood and others. Born in Chelsea, he had moved to Eastbourne in about 1855 (after a spell as organist at the impressive parish church in Ottery St Mary, a church which is largely the work of John de Grandisson, Bishop of Exeter (1312–69), who built it in 1342 as a collegiate church on the lines of Exeter Cathedral). He created the first link with town and school as, for

20 or more years, he was the conductor of the old Eastbourne Choral Society ('a body which had a very successful career and did much to popularise oratorio music in the town', *Eastbourne Herald Chronicle*). The first reference to choral singing at the College is recorded by the *Eastbournian* of May 1871 which states that: 'A singing class has been formed lately which has been joined at present by about 35 fellows [there being about 50 boys in the school] under the able management of Mr Hardy.' In the same year, on Speech Day (the first recorded mention of this event), the music included Gounod's Chorus from Faust. Hardy left the College in 1873 and died 20 years later. Among many other mourners at his funeral was Dr Sangster (see later) and the *Eastbourne Herald Chronicle* added: 'Mr Hardy was widely known and his death will be deplored by a large circle of friends.'

C Hanby Crump PhD was appointed resident music and singing master and organist in January 1874; part of his job was to train the Chapel Choir. This is the first mention of a College organist and a Chapel Choir. The Chapel, which took eight months to build and forms the nave of the present building, was formally opened by the Bishop of Chichester (the College visitor) on 20 June 1874 with an American organ providing accompaniment, and the singing

was noted to be very good. In the same year the headmaster (the College's second), Revd Thompson Podmore, and his wife took the choir on their first outing to Herstmonceux Castle for a picnic. It seems that the first concert with an audience (of the boys and 50 visitors) took place in December 1874 in the then College dining hall and included the choir and was to have involved some kind of performance of the toy symphony though Crump was unable to get one of the instruments. However, in July 1875, Crump left, though records show that he was resident in Eastbourne until 1884.

Crump was replaced by CW Ewing (born 1849), sometime professor of music in Marylebone and the first organist of St Saviour's 1867–69. Saturday 8 April 1876 saw what seems to be the beginning of a tradition of an annual concert conducted by Ewing. This comprised vocal (including duets and trios) and instrumental items; of particular interest was a violin solo. In 1877 the choir, following the annual concert, were entertained to supper with the headmaster. (Records are missing between 1878 and 1880.)

The next and, to date, the most notable music master and organist was Dr WH Sangster DMus FCO, Oxford University (1835–99) appointed for the academic year beginning in 1878 (he was concurrently organist of St Saviour's). He was a former chorister of the Temple Church, London and had studied the organ under EJ Hopkins and others. He continued the annual April concert, and there is considerable praise for the 1881 event with its solos, part-songs, duets, choruses and violin solos. His son, Edward Sangster OE (who was later to play in the London Philharmonic Orchestra), was mentioned for his violin solo, Beethoven's Rondo in G. In the part-songs, all voices were treble and there was a hope that some voices might break in the near future to be able to produce some harmony singing. Speech Day happened on 4 August 1881, and music was one of the main focuses of the celebrations, 'greatly contributing to the cheerfulness of the proceedings' (*Eastbournian* 1881). Dr Sangster, who was a very eminent organist and prolific composer, left the College in 1881 aged 45 and moved to increase his involvement in the choir school at St Saviour's Church which had been set up in 1878 as a 'classical boarding school' on land acquired in South Street by Henry Whelpton. (Recruitment for this school was from the sons of clergy.) Sangster was also honorary conductor of the Eastbourne Musical Society for some 18 years.

At this stage, the music master was not paid out of the fees (he was paid £30 as organist and further salary came from music fees paid to the College). W Fitzgerald BA, exhibitioner of Christ's Church Oxford, was appointed in January 1882 (though there seems to have been some concern by the College council that his degree may not have been in music). The April concert of 1882 had as its chief feature what seems to be the first mention of an orchestra of boys and adults (three first violins, four second violins, a viola, a double bass, a flute, a cornet and a harmonium) which accompanied the choral work *Christ and His Soldiers* by John Farmer.

In January 1884, still with about 100 boys in the school, Ernest R Newton MA MusB, St Catharine's College Cambridge, was appointed music master (he had previously been organist and choirmaster at Monmouth Grammar School). The first music scholarships were made in 1884 to one or two boys who were appointed choral scholars, part of whose fees were paid by the school. They boarded at 3 Grange Terrace with ER Newton as their housemaster. This year also saw the American organ in Chapel replaced by a Walker organ with two manuals and nine stops. The annual April concert continued and was enjoyed by many though an alternative account in the records bemoans the fact that it happened on the first fine afternoon for sometime and was worse than school, crammed as they were into Eton jackets and clean

collars with sharp edges and made to pretend to enjoy it. There is also the first mention of a concert band playing marches on sports day.

The Mendelssohn violin concerto, played by pupil OW Street and accompanied by Newton on the piano, was a feature of the 1885 concert. December prize day in Chapel of that year had musical items which included a violin trio as well as a violin solo by the headmaster's son. The Choral Society, called such for the first time, performed Richard Coeur de Lion by Franz Abt. The chairman of the council, Mr Sharp, in his speech, announced formally the creation of two choral scholarships and complimented the headmaster on the musical efficiency of the College.

Frank Gillett's Tenure

Revd GR Green, an assistant master, was appointed headmaster in 1887, a position he held for only a year partly due to ill health. There was also, due to poor College finances (the school was running at a loss), a need to appoint a dynamic new headmaster who would bring with him an intake of boys, as was the custom of the time. Revd GR Green was a man of high-church leanings, and it was convenient that the College was in the parish of St Saviour's. He shortened the matins service and introduced the chanting of psalms, canticles and responses. Easter day saw the singing of Merbecke's Creed for the first time.

In summer 1887, Newton left to become organist and choirmaster of St Thomas', Portman Square, and was replaced by Frank Gillett, organist of St Peter's Church, Eastbourne, who stayed at the college for 27 years. Gillett had come from Finsbury in London and his father had been a schoolteacher. In the censuses of 1841 and 1871 his grandfather and father are recorded as being resident in Brighton.

The headmaster from 1888 was Revd Dr Charles Crowden who brought the organ (which forms the basis of the current instrument) from Cranbrook (where he had been headmaster). He also brought some 90 boys (making a total of about 150) and some staff. The Chapel was enlarged by the addition of chancel and transepts and so could now accommodate this new instrument. It is also in this year that we see mentioned that the fee for the extra activity of music was four guineas (dancing, drawing, drilling and gymnastics were all extras too).



Frank Gillett

Frank Gillett's tenure saw the annual College choral concert (now in December) in 1889 move to the Town Hall (which had been opened in 1886) and become the main annual musical event. The principle work was Romberg's Cantata *The Ley of the Bell*, 'an unusually ambitious undertaking for a school concert fully justified its choice on the present occasion owing to the very manifest care and labour bestowed on its preparation... An excellent little amateur orchestra [presumably from the town] accompanied the whole under Herr Cramer's able leadership' (*Eastbournian* March 1890). In 1890, congregational singing in Chapel was noted as lacking in spirit and the *Eastbournian* of

this year encouraged all to join in heartily. The 50-strong SATB choir seems to have had double choir formation on both sides of the Chapel. In June 1893, they enjoyed a visit to the Devonshire Park Theatre, at the invitation of the headmaster and his wife. The breaking-up concert in December 1895 (the school now numbered over 200) included a performance of the cantata *The Lay of the Last Minstrel* by Mee Pattison, sung by the 68-strong Choral Society, accompanied by the College orchestra (about 12 players) and conducted by Frank Gillett. This seems also to have been the concert which included the first performance of the school song, *Carmen Eastbourniense*, set by WS Bambridge. This had been brought to the College by the then new headmaster Revd MA Bayfield, appointed 1895, who had taught at Malvern College and then was subsequently headmaster at Christ's College Brecon for five years. Several new members of staff followed him from Brecon, including Revd Cecil Horsburgh and George Peacock, both of whom are mentioned later. Speech Day 30 July 1895 saw the first reference to two music prizes. The violin prize, given by Herr Elderhorst (the violin teacher), was won

by HP Jameson. There was also a piano prize given by Gillett. (By 1909 there was mention of a singing prize.) The Chapel organ was enlarged and re-built in 1896, and there followed an organ recital (the first one recorded) by EH Turpin MusDoc. In 1897 there is a first mention in the *Eastbournian* of the corps bugle band 'who proved themselves... quite equal to the occasion.' The band also headed the corps into Chapel on the occasion of the anniversary of Queen Victoria's accession. The Devonshire Park Theatre was the venue for the December concert in 1898; by 1899, and back in the Town Hall, there were over 80 (largely boys) in the Choral Society with a 20-piece orchestra made up of one pupil and other musicians presumably from the town.

In 1900 Harry Thomson took over as headmaster (the first lay headmaster and this resulted in the appointment of the first chaplain Revd CW Horsburgh who was later housemaster of Blackwater and then became curate and headmaster of St Saviour's Choir School in 1909), the music for the school song was rewritten by Frank Gillett and first sung at the December concert. The year 1901 saw the appearance of a rugby football song, written by assistant master EC Arnold (who became headmaster in 1924) and set to music by Frank Gillett. (About 1914, Arnold composed an alternative rugby football song of more dubious merit, set to music by a friend RE Lyon.) The December concerts, attended by all the school and local dignitaries, continued and were usually reviewed by the local paper. The repertoire of these annual events included parts of Beethoven's Symphony No 1, Beethoven's Symphony No 8, Stanford's Revenge, Samuel Coleridge-Taylor's Hiawatha's Wedding Feast, Mozart's Idomeneo Overture, Stanford's Last Post, Haydn's Symphony No 5, and Frank Bridge's The Inchcape Rock.

Revd FFS Williams took over as headmaster in 1906. At 36, he was the youngest headmaster to date and he was to stay 18 years. He restarted fund-raising for Big School which was opened formally on Speech Day 1909. The first concert in Big School also took place that year: 'It was, of course, somewhat in the nature of an experiment as the acoustic properties of the hall had never been tested in this manner before. Previous trials, however, had led to the abandonment of the orchestra so that the concert was on slightly less ambitious lines than usual.' (*Eastbournian*). The evening featured, among other musical items, a string quartet made up of the Duke of Devonshire's Orchestra and the choir contributed two part-songs. June 1907's *Eastbournian* has the first record of a choral scholarship to Jesus College Cambridge. This was worth £30 and was awarded to VS Brown who was later to become Air Cdre Sir Vernon Brown CB OBE MA CEng. In 1910 Frank Gillett was ill and Gonville housemaster HP Jameson OE took over the running of the music (and the *Eastbournian* congratulated the school on the musical capabilities of the staff). From about 1912, Gillett's December choral concerts appear to have taken place in Big School by which time the Choral Society numbered about 40, accompanied by an adult orchestra of 12 players.

Frank Gillett retired in 1914 and later died in 1936 aged 71. Gordon Carey, one of his great friends and who took over as headmaster in 1929, wrote about the Gillett of the early 1900s in his autobiography: 'He was a middle-aged bachelor of somewhat weather-beaten appearance without public school background and with meagre musical qualifications. In Chapel, his organ playing, whether in accompaniment or solo, was grievously faulty but he was a most efficient choir trainer and, in charge of the school Choral Society, he managed, somehow, every December, to achieve a creditable performance of some fairly ambitious musical work.' With these concerts, some of which had been held in the Town Hall and comprised up to 80 singers, Gillett was the first of several key players to bring the then growing town into College musical life and see the importance of integrating the two for their

mutual benefit. Gordon Carey went on to say that he was the kindest and most lovable as well as one of the wisest of men with a shrewd understanding of boys at their best and their worst. It is worth noting that Adrian Carey (son of Gordon) remembers 'Dear old Frank Gillett' often attending Chapel in the early 1930s.

From 1914 to the 1920s



William Read

In 1914 (when pupils numbered 200) A Macshane, who had studied music at the Leipsic Konservatorium and had trained with Dr Nicholson at Manchester Cathedral in choir management and organ playing, was appointed but went off to war in the summer of 1915. From 1914, the violin teacher was William Read who had studied at the Royal College of Music in London and was later to be leader of Eastbourne's municipal orchestra (the Duke of Devonshire's Orchestra), one of the forerunners of today's Eastbourne Symphony Orchestra [see the 1980s]. June 1915 had no Speech Day. Some organ duties seem to have been taken over by visiting organists as well as Hugh Jameson who seems also to have taken over some choir duties. It was said that he had the gift of being able to play the piano by ear. He was later also to leave to join the army. Gilbert A Alcock (brother of Sir Walter Alcock, sometime organist of the Chapels Royal, Salisbury Cathedral and Westminster Abbey) took over in succession to Macshane as music master; his tenure was brief but he is in the records as teaching piano at the College until the early 1930s. By 1916 pupil numbers had dropped to one hundred and fifty.

In 1917, the *Eastbourne Gazette* of 14 April records that Miss Elsie SM Reed, assistant organist of St Saviour's Church 'has been appointed organist of Eastbourne College.' She played a prominent part, often helped by her sister, in College music and at Ascham (until her retirement in 1963) and was to gain her ARCM in organ playing and harmony in 1928. At the end of the war, the headmaster decided not to appoint another music master, and the music of the school was in the hands of a number of visiting instrumentalists and assistant masters with no-one to co-ordinate what they were doing. George Peacock (founder in 1928 of the Music Society whose aim was the performance and discussion of music), assistant master from 1895 to 1931, 'with little encouragement from above, [had] managed to keep a Chapel Choir in existence [from 1915 to 1931]' (VM Allom). He also ran the acclaimed annual school concerts and it was said raised the musical standards of the school. Good Friday 1918 (a year when the organ was fully overhauled) saw a performance of Stainer's Crucifixion (and again in 1923).



Elsie Reed

December 1919 was to see the resurrection of the Choral Society. A 14-year-old boy called Cyril Carr Dalmaine joined School House in September 1918 and was later to become a musician of some standing though, according to his autobiography, he was not impressed with the College music provision at that time. He also adds: 'The authorities there spent a great deal of time in belabouring my backside with a gym slipper and sending me for runs on Beechy

[sic] Head and teaching me to put my head down and shove in some noisome ruggar scrum.’ He recalls playing Coleridge Taylor pieces (on the violin) at the end-of-term concerts, a programme of which is archived for December 1919. He goes on to mention once being let out at night to hear the Messiah at the Devonshire Park Pavilion.



**Cyril Carr Dalmaine
later known as
Jonah Barrington**

Leaving Eastbourne aged 16 he was to further his musical education at the Royal College of Music. He went on to teach violin at Uppingham School (1924), moving to Christ’s Hospital in 1926. He joined the BBC as assistant chorus master in 1931, and the following year became the second chorus master of the recently formed BBC National Chorus (later to become the BBC Symphony Chorus). Within two years, in a change of direction, he had become a radio and newspaper critic under the pen name of Jonah Barrington, officially changing his name in 1942 which was the year he featured on the BBC’s Desert Island Discs programme. He was also the composer of some chamber, organ and piano music. In 1921, another violinist arrived who was to become the future eminent musician Ralph Nicholson (composer, conductor, professor at the Royal College of Music, and conductor of the Guildford

Philharmonic from 1959 to 1990). A Gonvillian, he observed: ‘Our housemaster Mr Morres was very fond of music... He sometimes allowed me to slip away from prep to go down to the Devonshire Park and go to a recital by someone like the great violinist Fritz Kreisler.’

In his first year, Ralph Nicholson first appeared in the December concert playing his violin in Elgar’s Chanson de Nuit, later remembering that he was the only boy taking part. He went on to say: ‘... but there must have been hope for the future as the facilities at the college were good, and I was to benefit from them. There was a modest little lady called Elsie Reed who taught the piano and played the organ in Chapel... but I, naturally, felt the best hope for instruments in the College was the teacher of violin WJ Read. He was a splendid player and teacher, and I learnt a lot from him during my five years there and we became firm friends.’ During this time Ralph Nicholson’s father gave money for a music prize (which is today known as the RW Nicholson instrumental prize) which was won by his son.



Ralph Nicholson

By 1922, pupil numbers had reached three hundred. There were occasional recitals by College boys and staff and, on Speech Day 1924, the headmaster Revd FS Williams refers to new music facilities in the Tower of the Memorial

Building, which would remain the centre of musical activity until the 1950s. The Tower and south wing of the Memorial Building were completed in 1925.

In 1926, after 'a happy five years', Nicholson left to go on to the Royal College of Music. In the same year there was of interest an entertainment which featured a jazz band and a reference to a saxophonist (Buddy Fetherstonhaugh OE, later the famous saxophonist) who was able to vary his playing more than before with the acquisition of a soprano saxophone. Rupert Fetherstonhaugh (which he pronounced as written), a flamboyant character and who had his own boat while at the College, learnt the clarinet and had monogrammed shirts. He later worked with many of the jazz greats of the time before developing his love of motor racing.

These blossomings of musical talent happened in spite of a lack of musical direction; a state of affairs which, as Allom notes: '... had satisfied [headmaster] Arnold who had little music in his soul.'

Renaissance

A new headmaster arrived in 1929. Gordon Carey had previously taught at the College from September 1909 until Christmas 1910 when he left to teach at Glenalmond. He was also on the College council from 1918 until 1924 when he was instrumental in getting a reluctant Arnold appointed as head. He had been head chorister at King's College Cambridge and then came on to Eastbourne College as a boy in 1901 (where he was later head boy), principally because of the influence of the College head Thomson who had previously been a teacher at



Gordon Carey

Sherborne where Carey's brother was a pupil. He went on to win an open classical scholarship at Gonville and Caius where he later gained a chapel clerkship. Later, in 1915, during the First World War, he was stationed back at Cambridge and was offered a place to sing back in King's College choir. As College headmaster, Carey observed that Elsie Reed, though competent and willing, had no desire to train a choir, still less a congregation. He also made the first mention of a 'somewhat somnolent' weekly congregational practice which lasted for 15 minutes which was taken by GH Peacock. 'A school of our standing must have a full-time music master', declared Carey. 'As his [Peacock's] moment of retirement approached I resorted, I confess, to low cunning. Allegedly failing, but actually not trying, to find a suitable music master, I took over the congregational practices myself after he left and allotted a weekly half hour to them.'

Simultaneously, he arranged for the whole school to be provided with hymn books with tunes, with chant books and psalters. His son Adrian adds: 'I do remember how much difference the provision of psalters made to the participation of the congregation in singing the psalms. I think we were using the psalms newly pointed by Walford Davies.'

Ruari McLean OE remembers a Carey congregational practice when Woodrow Wyatt (later Lord Wyatt of Weeford) was late. When he came in, he had tied a white handkerchief onto his spectacles to make it look like a beard. 'This greatly amused the rest of us at the back of the Chapel. But the headmaster, in the pulpit conducting, saw it and roared out an invitation to Woodrow to visit him in his study.'

The Chapel was enlarged again in 1929 by the addition of new side aisles, giving it more of a sense of space and dignity. The Bishop of Chichester, Dr George Bell (official visitor to the College), dedicated the new building at a Sunday morning service.

Prior to Carey's appointment as head at Eastbourne, he had been approached to apply for the headship of King's Canterbury. He was shortlisted along with NP Birley, the father of Michael Birley (who became Eastbourne's headmaster 1956–70). George Bell, then dean of Canterbury Cathedral, had opposed Carey's application. In spite of this, Carey and Bell were later to become close friends and it is interesting to note that Carey's son Adrian was later to become chaplain to Bishop Bell.

The appointment of a full-time director of music, JS Lowe MA MusB ARCO ARCM, Selwyn College Cambridge, took place in the summer term of 1931. Lowe was born in Grantham in 1906 and educated at King's School Grantham and had previously been music master at Chigwell School. By the time of Lowe's appointment, Carey had resurrected the Choral Society (about 70, with the aim of having 150) as well as reviving the orchestra (which was nearly a full orchestra but needed more strings) which met in the Pennell House drawing room initially under the leadership of housemaster Robert Storrs. The first concert, conducted by JS Lowe, using both Choral Society (63 names are listed in the programme) and orchestra (led by violin teacher William Read and comprising about a dozen adult guest players) took place in December 1931. The concert included, for the orchestra, the first and third movements of Haydn's London Symphony and Warlock's Capriol Suite; for the singers, Bach's Peasant Cantata (possibly accompanied by Elsie Reed on the piano); and, accompanied by the orchestra, the Recognition of Land by Grieg. Following on from this in April 1932, Schubert's Unfinished Symphony was performed and Speech Day saw the orchestra playing again, as well as the Choral Society performing in the Dell. The *Eastbournian* December 1932, after lamenting losses in the strings section of the orchestra, records that: 'members of last term's orchestra who went up to Cambridge this term were gladly welcomed by Dr Rootham, the university conductor, and are now playing in the university orchestra.' One of the congregational practices had the school singing a congregational part of the Hallelujah Chorus in combination with the Choral Society which was a rehearsal for what was to be performed as the culmination of the December concert in Big School, the first part of which saw the orchestra and Choral Society combining to sing part one of Handel's Messiah. Headmaster's son Adrian also records that his father really enjoyed taking a big baritone part and earned the encores in the annual performance of Gilbert and Sullivan operas, notably for 'my object all sublime is to make the punishment fit the crime.'

Ralph Nicholson returned to the College in the 1930s to lead the violas or second violins in choral and orchestral concerts in Big School. An insight into standards at the time may be gained from Nicholson's observation on one such occasion in 1934 when he recounts being amused by a boy, sitting behind the orchestra, holding up cards which indicated to the choir the position in the work, in case they were lost. The Gramophone Society was first mentioned in 1931.

The year 1933 sees the first reference to the orchestra playing concertos. AL Fleming, College pupil who returned to perform Mozart's second horn concerto, 'played with confidence and style and we hope that he is being as successful now at the Royal College of Music under the exacting baton of Sir Thomas Beecham' (*Eastbournian*). JPG Harris who went on to the RCM the following year, played a piano concerto movement by Schumann or Mozart (the records are unclear). There is subsequent mention of performances from movements of Mozart's flute and clarinet concertos. Reference to the healthy state of the orchestra is again made in 1935 when it is recorded that only four OEs and four other adults were asked to help.



Speech Day in Big School 1933

Records now start revealing more pupils going on to study music at music colleges and, in 1936, records also show that a choral exhibition was won at Gonville and Caius Cambridge by P WatsWe have the first house music competition mentioned in 1934, judged by Professor FH Shera of the University of Sheffield, the winners of which were Pennell (first) and Wargrave (a good second). The competition took place in two parts: each house sang the same chorus from Purcell's *Fairy Queen* and this was followed by an instrumental item. The following year Reginald Jacques (organist at Queen's College Oxford and professor at the Royal College of Music) adjudicated and he was followed, in 1937, by Boris Ord, organist of King's College Cambridge and, in 1940, by WN McKie, precentor of Magdalen College Oxford. The Music Society was vibrant and there is a record of a talk by John Christie (owner of Glyndebourne).

Lowe left in 1936 after a distinguished five years during which the level of music appreciation and involvement in the College was recognised to have deepened considerably. *Eastbournian*

1936: 'He has been most successful as organist, choirmaster and piano teacher and, in particular, he has started a school orchestra and brought it to a high pitch of efficiency.' He later reappears in the records as conductor of the Cambridge Philharmonic Orchestra (1936), director of music at the Birmingham Oratory (having converted to Catholicism some years earlier) and later became head of music for BBC Midland region and conductor of the BBC Midland singers. In retirement, he took up the post of artistic director of the Coventry Festival for 1962 arranged in connection with the consecration of the new cathedral. Coventry Cathedral archives say that in this capacity he was concerned with the organisation of music and drama and collaborated with Britten in arranging rehearsals and appointing choirs, soloists and orchestra for the War Requiem. He died in 1996.

Christopher Barlow BA MusB, choral scholar King's College Cambridge, was appointed to succeed Lowe in 1936. He was born in 1908 and educated at Stowe and graduated in modern languages, taking a MusB a year later. Adrian Carey recalls that he brought with him from King's an air of sophistication and that he was very good company. 'I well remember him and my father [headmaster Gordon Carey] and Boris Ord [director of music King's College Cambridge] round the piano in our drawing room with Boris at the piano.' John Ross (Gonville 1932) recalls that Barlow was a friend of Christie who set up Glyndebourne and that 'every summer he crammed a half dozen of us into his large open sports car and we shot off to a last dress rehearsal before the first night of *Macbeth* or something else of Verdi. Memorable

and exciting evenings when we were entertained physically and mentally. I think the master's name was Barlow... he would have been proud of the seeds he planted musically. The choir were splendid. My mother on a visit one Sunday asked him if he would try me for the choir. He did and she got a letter saying: "Your boy sings beautifully but I'm afraid on only one note. I cannot take him." But he took me to Glyndebourne which was a lot better!' It is recorded that masters were still involved in music-making including the chaplain, Bishop Carey (no relation to the headmaster), John Belk (in memory of whom Woodrow Wyatt OE donated a prize) and Robert Storrs. Records at this time also show that Friday mornings in 1938 saw school prayers in Big School and the hymn sung to the accompaniment of the orchestra. An intensely private person who travelled extensively in France, Barlow's two years' tenure elicited comments like good musician, a helpful and pleasant colleague who tackled the direction of school music with keenness and efficiency. He was also involved in conducting the municipal orchestra and was an accomplished pianist. During the war he was a Squadron Leader flying instructor and then went on to be headmaster of two prep schools, retiring in 1972; he died in 1990.

Peter Temple, formerly organ scholar of Exeter College Oxford and director of music at Campbell College Belfast, took over as director of music in September 1938 aged 37. BEN Lyte (Gonville 1939) states that Temple was an enthusiast and to be in his company and not least his choir was to enter an entirely new musical world.



Peter Temple

He continues: 'From the spring term until our evacuation we were hard at work with the Moira House school choir, rehearsing the Messiah for some large performance which never happened, but it is to him that I owe a life-time love of choral singing.' The *Eastbournian* of March 1940 suggests that the performance did take place with a choral ensemble of over 100, almost exactly half boys and half girls. The performance featured two groups of extracts from the Messiah, the first beginning with the tenor recitative and aria Comfort Ye my People, 'very ably and confidently sung by George Tree who has since been elected to a choral exhibition at Christ's College Cambridge... The orchestra accompanying the chorus was of ladies who now play regularly under the conductor.

These were reinforced by the school brass and drum department in the Messiah and by the full school orchestra in the instrumental pieces.'

This was the year when it was first mentioned that the choir rehearsed in sections and that sectional practices of the strings, woodwind and brass were now usual (the orchestra now numbered about 30 players).

The War Years and Exile at Radley

Headmaster FJ Nugee arrived in 1938 and was to lead the College through the Second World War and exile to Radley into further growth musically into the 1950s (see next chapter). By the end of 1939, music was in a stronger position than the previous year; more boys were learning and better arrangements were being made for them. The Choral Society and College choir consisted of more or the less the same personnel and they were rehearsing for a Christmas concert and would, for the first time, be joined by about 50 singers from the local girls school Moira House. One of the tenor soloists was again College boy George Tree.

Temple was soon to be called up and joined the Royal Navy in 1940 and, in July, 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 (director and assistant director respectively) at a time when the College, with 240 boys, was evacuated to Radley (in June 1940). Alden had been assistant director of music at Harrow,



Dr John Alden

director of music at Bradfield College and organist at St Martin's in the Fields. On 30 June, they broadcast evensong from Radley College Chapel. Phillipson left (becoming assistant master at St Piram's-on-the-hill Maidenhead) soon after the beginning of the College's stay at Radley to reappear in Eastbourne at the end of the war. Music at Radley allowed for the joining of forces with the Radley musicians, and the instrumentalists in particular gained from this as there was a combined orchestra of about 40 players (including staff), of which eight were Eastbourne pupils. December 1940 saw a combined chorus of about 40 for a concert with the orchestra. Philip Venn OE recalls that the chapel traditions of the two schools were very different. 'Radley took a more formal line... so it was not long before the college approached the local church to ask whether they could use it for Sunday services.' Though it is interesting that the more formal arrangement of a carol service (not

combined) in the nine lessons and carols format took place in 1940 (though it seems likely that there was no choir, which had become a casualty of the war).

By the end of 1942, congregational practices had been re-introduced, the Gramophone Society continued to flourish, and a small choral society existed which sang especially



John Nugee, Headmaster 1938–56

composed pieces. Music was reported as keeping its end up in war-time. Philip Gray (P40) remembers: 'Dr John Alden was the College Music Department in Radley. An Oxford DMus and a very fine organist, 'Doc A', in his handsome Georgian rooms, conducted a twice-weekly seminar, with his collection of 78s and an electric gramophone, on music appreciation for those who wanted it. I thank him for his inspiration, teaching and guidance which has meant so very much to me ever since.' In a later email and having met James Alden, John's son, Philip Gray also mentions John's impish smile and bubbling enthusiasm. James Alden had a letter to his father from John Nugee (headmaster) at the time of John's marriage in 1953 where Nugee (with tongue in cheek) had suggested that if John Alden had been familiar with matrimony when he was working at the College then he might have been easier for Nugee to control! Ken Barton (School House 1944) in a letter of July 2007 recalls that he was deeply influenced by Alden. 'He taught me piano and got me interested in the organ. One holiday he invited me to be with him when he was playing for evensong in Westminster Abbey, an occasion I have never forgotten. I still play the organ today but mostly sing in the choir, psalms, anthems etc; the music I first came to love at the College.'

However, both schools were losing their more experienced players so fast and not replacing them with younger talent that it was feared that the orchestra might be in danger of dropping out of the limelight. At the end of 1943 the choir was restarted due to the advent of 15 boys with unbroken voices. The proximity of Oxford provided visits to concerts, one of which was a Vaughan Williams symphony conducted by the composer. By 1944, Eastbourne College boys numbered 145 and the choir numbered about 40 and there is mention of singing a Stanford Nunc Dimittis as well as the fact that the school, by the end of the war, had learnt about 60 new hymns. By this time, however, there was a lamentable drop in instrumentalists which would endanger restarting an orchestra once back in Eastbourne.

Dr Alden left in July 1945 having observed that '... instrumentalists are now only piano and string players and that recruits for other instruments are nil... Everything will not automatically come right when the school returns to its home ground. A change of location is not the same as a change in outlook, and it will be a matter of years before a proper orchestra and military band can be put into the field.'

The College returned to Eastbourne in September 1945 to re-start with 215 pupils. (By 1948, the numbers were 375, largely due to the formation during the war of a small school for Eastbourne-based day boys which took pupils of prep school age and older. This was the beginnings of the College prep school Ascham.)

Post-war Reconstruction

Dr Alden was replaced, once the College was back in Eastbourne, by the returning Temple and Phillipson who faced the challenge of rebuilding music and, in particular, re-forming the orchestra. (Alden initially went on to be director of music at the Royal Naval College Dartmouth before returning to Bradfield as director of music.) Archive articles observe that the school was singing with more understanding. Revd Roger Holloway (Pennell 1947) recalled: 'I remember vividly that first Sunday after the return from Radley, with Temple at the organ in the uniform of a lieutenant commander when we had the Stanford in G Te Deum, and me brought across from Powell House (where the prep school was then situated) to reinforce the trebles.' Holloway also mentions that Temple 'rallied the troops wonderfully in congregational practice, then an important event on every Friday. I remember his saying: "If it's me alone singing, it's bloody awful – but 200 of me would sound bloody marvellous."'

The Christmas carol service in 1945 (nine lessons and carols) was described as having excellent singing (with alternating singing between choir and congregation in the verses of well-known carols). Temple played Widor's Toccata at the end and the Chapel was full to the doors. *Adeste Fideles* was sung in Latin, a tradition which was to continue until the 1950s. The school had been issued with the English Hymnal with its wider selection of hymns which replaced the Public Schools Hymn Book (though this was brought back later).

By 1946 the choir numbered 65 and the orchestra had been restarted with a few strings and timpani. College violinist Peter Homburger (S42) notes that the orchestra was small and had no violas and that Phillipson offered his own viola to anyone in the orchestra willing to learn it (Homburger was to keep the instrument). He also noted that there was a great fuel shortage in 1945–46 and, as a result, electricity was turned off for two hours every Sunday morning and afternoon and he hand-pumped the organ. Professional concerts in school recommenced with the Amadio Trio (with well-known composer Michael Head on piano) and members of four other schools attended. In Chapel, the choir had been moved to the eastern end of the south aisle where their singing was 'no longer muffled by pillars.' The school attended evensong in All Saints' Church in June and November (this service preceded by a 45-minute organ recital by Temple). Music Society meetings continued in the Powell House music room.

Phillipson, who was in charge of the Eastbourne Operatic Society, persuaded the EOS to give a concert in the Christmas term 1946, and it is recorded that the school orchestra now had brass players. Elsie Reed moved up the hill to the newly formed Ascham prep school. Antiphonal singing of the psalms between the congregation and the choir was the norm by 1947. In Big School, the Eastbourne Philharmonic Orchestra, under its conductor Ronald Harding, accompanied the Choral Society consisting of 90 boys (a third of the school) along with girls from Moira House; the programme included Act 2 of Gluck's *Orpheus* and Brahms' *Song of Destiny*. (Peter Homburger observed that practices were held on the top floor of Powell House during which, at joint rehearsals, Moira House girls were separated from College boys by a row of teachers from both schools.) The Chapel Choir numbered 60 boys who were also in the Choral Society. House choirs were encouraged though the house music competition had not yet been revived.

The Speech Day concert of 1947 featured five house choirs (Gonville, Pennell, Powell, School, Wargrave), JD Johnston played the first movement of Beethoven's *Moonlight Sonata*, the choir

sang two Scottish part-songs and the orchestra played excerpts from Handel's Water Music and Wagner's Meistersinger.

By 1947 the organ was in a poor condition. Brian Polden (School House 1948) recalled: 'The organist was often in trouble because the lusty congregational singing was too much for the organ as it then was, buried away in its alcove. Solution? Hang a microphone in front of it to catch the sound, including wind noises from creaky bellows and mechanical clatter from



Brian Polden (S48) at the Chapel organ before the rebuild

moving parts. Result? Unintended 'noises off', distortion and a pronounced hiss. Also, the instrument's mechanical tracker action was falling to pieces; notes became stuck down allowing the appropriate pipe or pipes to continue sounding. Solution? Incarcerate an idiot volunteer – me – inside the swell box near roof level to grab the offending non-returning parts. One was inspired

to assist the sound output by whistling the tune as loudly as possible, thinking, wrongly, that one could not be heard above the pipe work. The hapless organist was thus offered the luxury of an additional stop he didn't know he had. The result was predictable; congregational mirth, a disconcerted player and a reaction from the ecclesiastical quarter that was less than holy.' The instrument was to be rebuilt in 1950 by Walker and opened with a recital, attended by the whole school, by Dr William McKie (a return visit as he had judged the house music festival in 1940), now organist at Westminster Abbey.

Singing evensong in All Saints' Church had become a regular event and, on All Saints' Day 1947, the choir sang Byrd's setting of the canticles, and Temple had secured permission from Vaughan Williams to use an extract from his fifth symphony as an introduction to the hymn For all the Saints. About 50 boys were learning the piano and 15 learning to play other instruments; there were also 55 boys in the Corps of Drums. There is what seems to be the first reference to the carol service taking place in All Saints' Church in 1947, a far-sighted move by Temple as it was to become part of a pattern in later years, though it was to move back to the Chapel until John Walker's arrival in 1965. Speech Day 1948 in Big School was Temple's last musical event and the College Choral Society performed Dyson's In Honour of the City, and College boys James Johnston (who became a music scholar at Durham University), Michael Thorogood (who went on to the RCM) and Ian Sykes all performed. This last became known as Ian Fraser who became a musical director and composer (he was, among other things, musical director for Dame Julie Andrews) and won 11 Emmy Awards. Michael Matthews was another boy of this time who went on to the RAM.

Phillipson took over in January 1949 (one term after Temple departed) as director of music, and College boy Ian Sykes became assistant organist. MG Burgess BA BMus FRCO, Wadham

College Oxford, also appears on music staff lists in 1946 and 1950. At this time many international orchestras played in Eastbourne, and it is interesting to note that there was a visit in 1949 to a concert in the Winter Garden conducted by Barbirolli. In September the 'carelessly dashing' (obituary written by Revd Roger Holloway OE, later to become deputy chaplain to the speaker of the House of Commons) Peter Tranchell BA BMus, King's College Cambridge, was appointed as assistant music master but stayed only a year. The lure of Cambridge called him back where he was appointed director of studies (music) at Fitzwilliam Hall.



'Jack' Phillipson

Brian Polden (School House 1948) remembered Peter Tranchell: 'He brought with him an outrageous and infectious sense of fun and was a most gifted musician.' Ian Fraser (Sykes) (Pennell 1947) remembered: 'He was a bizarre character, particularly in his very eccentric manner of dress, including multicoloured dressing-gown sashes with tassles instead of a belt, which didn't go too well with the fur of his academic gown. I vaguely remember the strange music he wrote for one of the school plays, which included a 'jungle piano', a small wooden

box with pliant metal bars attached which you twanged.' Peter Marchbank, who contributed some chapters to a biography on Peter Tranchell, observed that a setting of the hymn Lord, dismiss us with Thy blessing was written for Eastbourne College. He added: 'Interestingly, when Peter used the tune in Cambridge he called it Wish Road [sic]. He also used it as the central section of an anthem Fortunare Nos which he composed in 1986 for the wedding of one of his students.' Marchbank refers also to another work by Tranchell called City of God (essentially an extended arrangement of the hymn using the well-known tune Richmond), described in its title page as an extravaganza for drum and bugle band, orchestra (flute, clarinet, horn, trumpet, two trombones, timpani and strings), treble solo, two pianos, choir and congregation, which may have reflected the forces at his disposal.



Peter Tranchell

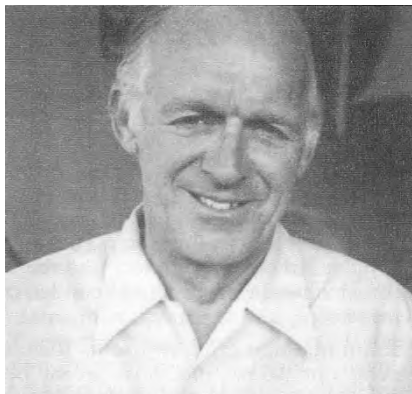
There had been considerable thought about the re-introduction of the inter-house singing and instrumental competition. This seems finally to have happened at the end of the summer term 1949 when the adjudicators were Mr and Mrs Maurice Cole (Maurice was a pianist, performer, teacher and adjudicator, and became a professor at the Guildhall School of Music from 1953). There were only two houses which entered for the instrumental competition (Blackwater, who won the cup for a wind trio and piano piece (Solveig's Song by Grieg), and Pennell). The winning house choir was Pennell, with School House a close runner-up. They all sang the same song, Non Nobis Domine (Quilter).

With reference to programmes produced around this time, we see a musical event in All Saints' Church (in June 1949) based on evensong involving College pupils and Moira House

singing, among other pieces, Bairstow in D, Holst's Turn Back O Man and the Hallelujah Chorus. In December 1949 there was a concert which featured the orchestra playing one of Elgar's Pomp and Circumstance marches and the finale from Beethoven's fifth symphony; the Choral Society sang Coleridge-Taylor's Hiawatha's Wedding Feast, various smaller items, carols and concluded with the school song Carmen Eastbourniense. April 1950 has an event with College singers and Ravenscroft School singing Handel's Messiah Part Two interspersed with hymns O Sacred Head Sore Wounded and All Glory, Laud and Honour.

In June 1950 the choir went to a school choirs festival in Canterbury Cathedral where they sang Wood's O Thou the Central Orb, Wesley's Blessed be the God and Father, and canticles in D minor by Walmisley. Robin RC Armstrong Brown (Wargrave 1951) remembers one of these Canterbury visits: 'We revelled in the sound we made in that great towering nave, as nearly 200 voices joined together, in praise possibly of God, but certainly of human musical genius.' He also remembers that congregational practice took place every Friday morning during break.

Brian Polden has further memories of the choir: 'The Chapel, of course, was a fulchrum around which much else revolved – for me, organ, piano, choir and the light-hearted Glee Club. In the choir, voices broke and former angelic-sounding trebles and altos were banned for a year before being voice-tested to decide where, if at all, they now fitted. In having to sing a new part everything that had been second nature before had now to be unlearned; either that or stick to what one knew and merely sing it an octave or two lower down – an inspirational technique that could generate at least seven-part harmony where only four was called for, thus embellishing the entire rendition and encouraging the distraught choirmaster to think about early retirement.'



John Barratt

In September 1950, John Barratt MA LRAM ARCM, Pembroke College Cambridge, was appointed assistant director of music. A special orchestra conducted by Phillipson and comprising local players and more experienced players from the school gave a concert which included Grieg's Piano Concerto performed by College boy Ian Sykes (who had recently obtained the second highest marks in the country for grade seven in Associated Board exams). It also included Mozart's Titus Overture, three movements of Warlock's Capriol Suite and Westward Ho (arr Haydn Wood, based on Stanford's Songs of the Sea). There were, at this time, a

number of College Choral Society concert performances of Gilbert and Sullivan accompanied by the Eastbourne Orchestral Society.

Michael Tripp (School House 1952) adds: 'While a boy chorister at King's College, Cambridge between 1947 and 1952, I was not aware of any boys going on to Eastbourne College at the time. However, I was the first of three of my generation in September 1952, shortly followed by Martin Church (Reeves 1953) and Clifford Mould (Reeves 1956). On arrival at Eastbourne College, I was immediately 'persuaded' by Phillipson to join the choir as a treble and to sing a few solos at services in my first term; a situation I found even more daunting than in King's College chapel. I think this was because my voice was beginning to break and I found the atmosphere intimidating having gone from a senior chorister to a very junior boy among men

whose singing in Chapel had one dimension: loud as possible! The other unforgettable memory of the choir was Vin Allom's contribution.



Chapel Choir with Vin Allom (back right)

He would take snuff and blow into his handkerchief at intervals during choir practice and get very uptight if any adverse comment was made in his direction. Indeed, he resigned from the choir at one stage having felt that his contribution had not been appreciated. We were encouraged to play instruments and the School

House orchestra of about ten made a very acceptable sound at prayers, some of whom were good enough for the school orchestra.' The article on Vin Allom by Revd Roger Holloway in the OEA magazine of January 2009 says: 'Vin Allom started at the College teaching biology, for which his early medical training well qualified him; jobs at the time were not easy to get. He was librarian for two years; for a while extra-mural house tutor to Crosby; and then, appointed by Nugee, housemaster of Wargrave from the beginning of 1938 to the summer of 1942. He was a natural 'talent-spotter', identifying unsuspected potential in the boys of his house. He swiftly recognised the quality and originality of Oliver Neighbour (Wargrave 1937), who remains the College's only Fellow of the British Academy. Neighbour's future field of scholarship was musical manuscripts, and it would be of interest to know to what extent Vin's own deep love of music played in Neighbour's development. But it must be conceded that Vin's own long stint playing the bass clarinet in the College orchestra was most remarked upon for its enthusiasm.'



'Jack' Phillipson and the Chapel Choir

By Speech Day 1953, the school orchestra had, it was judged, the best balance and range of instrumentalists, and the choir, large in number, and the Choral Society had made much progress. The Glee Club, formed in 1949, performed regularly. Allom, Hindley, Northcott were among the assistant masters who were involved with musical activities.

In 1954, a Broadwood grand piano was donated and situated in the music room which was still in the Tower. Brian Polden (School House 1948-51) remembers: 'Piano teachers were 'imported' souls whose lot was to suffer the endless stairs, seasonal temperature fluctuations and ill-regulated practice pianos that had been craftily secreted almost beyond earshot at the

top of the Tower. It was a mystery as to how they had got them there.' Plans had been drawn up for a new music school to be built behind Big School and the masters' lodge which was to consist of a concert room, two teaching rooms and ten practice rooms.



The school orchestra in 1953 conducted by 'Jack' Phillipson

The Lent term 1955 saw the opening of the new music school [by the 1970s this came to be known as the old music school and was in use until 2011 when the Birley Centre was built] with all the music staff involved and the concert room packed to capacity. March 1955 saw a performance (described as possibly the biggest musical event since the war) of Mozart's Requiem (1956 was the turn of Bach's Mass in B minor) in All Saints' Church with four professional soloists, the College Choral Society and Eastbourne's Bach Choir, accompanied by a string orchestra and the organ played by Dr Henry Coleman (organist at All Saints' Church). Speech Day, which took place over Saturday and Sunday, also featured a chamber music concert which included a trio by Frank Bridge, and there is now mention of a junior orchestra. From the beginning of the academic year 1955, the new music school was in use although it was clear from the beginning that sound permeated throughout the building which limited its usefulness. Among other room changes, the old organ room at the top of Powell House (where choral and orchestral rehearsals had been held) was freed up. Speech Day 1956, Headmaster Nugee's last one, mentions the full military band which played a variety of numbers including Dambusters' March, Trumpet Voluntary and Greensleeves. An orchestra of 34 players, including five visiting music staff (seven violins, one viola, four cellos and a double bass) played music including the slow movement of Haydn's Cello Concerto. There was also a Choral Society comprising 16 trebles, five altos, eight tenors and 13 basses singing Elgar's My Love Dwelt in a Northern Land and arrangements of negro spirituals. The main service, in Chapel on the Sunday morning, at which the preacher was the Bishop of Chichester, had the choir singing Statham's Praise Thou the Lord O My Soul. During this year, there is also

mention of the congregational singing of Parry's evening canticles in D and of Handel's Hallelujah Chorus on Easter Day.



The new music school in 1955

One of the music classrooms in the new music school



The Birley Years Begin



Michael Birley, Headmaster 1956–1970

Michael Birley, after whom the Birley Centre, opened in 2011, was named, ((for photograph see 'The Year is 2011' later), aged 35, arrived as headmaster in September 1956 and this academic year was to be the last for assistant music master Barratt, a kind, tactful and patient member of the musical staff. His obituary mentions his 'infectious enthusiasm for his subject and eternal good humour and friendliness to everyone.' He was replaced by David Cawthra BA ARCO LRAM ARCM, who had studied at Queen's College Oxford with Bernard Rose and Dudley Moore. Christmas 1956 saw the headmaster and his wife both singing in the December concert as members of the Choral Society. Records also show that a jazz group (numbering 21) had started. December 1957 had 150 voices (Eastbourne's Bach Choir and the

College Choral Society) singing Haydn's Creation in All Saints' Church. In March 1958 Mozart's Piano Concerto in C minor was performed with David Cawthra as soloist, and the school orchestra supplemented by professional players. On 4 November the school attended (College choir singing) evensong in All Saints' Church (possibly to commemorate All Saints' Day); the canticles were Parry in D and the anthem was Stanford's And I Saw Another Angel. Also in November the choir attended evensong in Chichester Cathedral which may have provided a stimulus for what was to follow: St Mathias Day 1959 had a choral evensong in Chapel when the choir sang Hylton Stewart in C and Stanford's How Beautiful Their Feet and choral evensong happened too on Ascension Day as well as on the Feast of St John the Baptist. Summer 1959 saw the departure of David Cawthra to be head of music at Manchester Grammar School and later senior lecturer in music at Exeter University. He was described in the *Eastbournian* as having a vivacious personality and an impish sense of humour and continues: 'It was perhaps as a pianist that he excelled whether he brought enjoyment to the highbrow in a concerto or to others in variations on Sidesaddle or some similar classic. His organ playing was marked by sensitivity and exact technique.' He was replaced by Michael Foad MA ARCM LLCM (TD), exhibitioner of Gonville and Caius College Cambridge. At this stage there were four visiting instrumental teachers (covering cello, clarinet, piano, violin, wind). There appears to be no brass teacher. There were two full-time musicians.

The new decade saw a performance in February of Fauré's Requiem in Chapel with Foad on the organ and a combined choir of College Choral Society and the choir from Roedean. In 1961, the first Eastbourne Competitive Music Festival was held and College pupils were involved. Among other winners were a College clarinet quartet which won the Waterhouse Challenge Cup and music scholar Samuel Miller who won the U16 Bach class. The new gym (it was noted for its resonant acoustic) was the venue for a performance of Haydn's Creation

with the Eastbourne Bach Choir, Moira House choir and the College Choral Society accompanied by an enthusiastic orchestra with Foad on the keyboard and Phillipson conducting. The year 1961 saw the house music competition divided over three terms for the different individual categories.

The newly formed Eastbourne Chamber Orchestra had College music scholar Samuel Miller play Mendelssohn Piano Concerto in G minor (Miller went on to be selected to play for the National Youth Orchestra). It is interesting to note that on Speech Day 1962 there is mention of the College orchestra being joined by players from Eastbourne High School and Moira House. St Saviour's Church re-enters the records as a venue for a performance of Bach's Christmas Oratorio with the College Choral Society and Moira House. A concert in Big School at the end of 1962 had Phillipson conducting the Eastbourne Chamber Orchestra and Robin Hinnell, head of school, playing Mozart's Clarinet Concerto. John Blatchly, teacher of natural sciences (who went on to be headmaster of Ipswich School), revived the Glee Club in 1962 and two years later he formed the Eastbourne College Subscription Concert Society (later known as 'subscription concerts') whose aim was to bring chamber music to Eastbourne; these were to begin with a recital by Leon Goossens (who was to reappear in 1980 under the baton of Graham Jones to play a concerto with the College string orchestra to celebrate the opening of the art school). In 1962 College pupil Harry Lyth (later conductor and head of orchestral training at Hochschule Der Kinst in Berlin) was noted as a piano soloist in various concerts.

Music scholarships from 1963 are now listed in the *Eastbournian*. The Glee Club performed for the Eastbourne Musical Society in the Town Hall and took part in a concert in the grammar school. On Palm Sunday 1964 the newly formed Tudor Singers, conducted by Foad, gave their first concert in Chapel and, on 20 June, the college choir sang evensong in Guildford Cathedral. New music scholar Marcus Creed (later to gain a choral scholarship at King's College Cambridge and later professor at the Hochschule Der Musik in Cologne) arrived in September to join John March (later director of music at Highgate School). Foad left in the summer of 1964 and the *Eastbournian* reports: 'MJLF achieved remarkable results, mainly through his forceful personality... He will have left many friends in the town whether they be in his beautifully trained choir the Tudor Singers or in the village cricket clubs of the neighbourhood.'



Winifred Mills

Staff lists for the time show that DPG Williams BA was appointed for September 1964 but records of the headmaster's speech show that Blatchly had combined being head of science with assistant director of music. As in 1959, there were four visiting instrumental teachers (covering cello, clarinet, piano, violin, wind). The piano teacher was Winifred Mills (mother of well-known actor Royce Mills OE) who stayed for some thirty years.

January 1965 had a performance (the first in secular surroundings and using professionals, mostly from the first production, in the leading part) of Britten's *Noye's Fludde* in the Congress Theatre. The musical director was local solicitor John Chatfield (later Sir John who was to become president of the Eastbourne Symphony Orchestra), and the producer was Michael Morley, head of English at the local grammar school. They both welded

together a large company from several local schools among which the College had good representation.

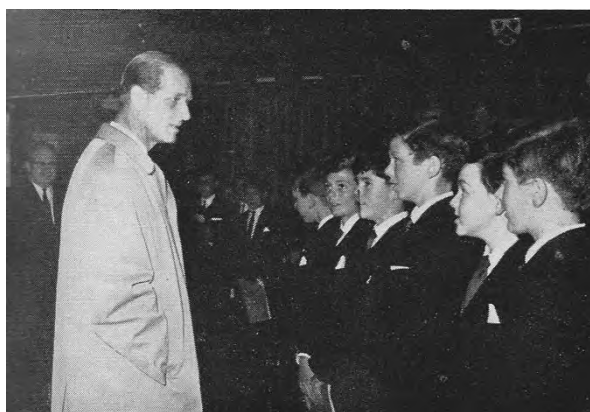


Mr. Noye (Owen Brannigan) and company aboard the ark. M. A. Creed (Ham) is in the front row, second from the left.

From the Mid-1960s

John Walker MA, choral scholar of King's College Cambridge, was appointed director of music from September 1965 and the gym was the venue for his first orchestra and choir concert which included Malcolm Arnold's Suite No 1, a work well suited to school orchestras. The carol service took place in St Saviour's Church (beginning to establish a new pattern) and continued the form of nine lessons and carols with a significant contribution by the choir. John (known as Jack) Phillipson played the organ. Again perhaps establishing a new pattern, March 1966 saw the College Choral Society with the Eastbourne Tudor Singers and 20 boys from St Mary's School, accompanied by an orchestra assembled for the day, sing Orff's Carmina Burana with professional soloists; this seems to have been the first College production in the Congress Theatre. Later in the year, a smaller second choral concert featured Lambert's Rio Grande.

Phillipson left in the summer of 1966 to become Ascham's director of music (where, records state, he proved himself to be a born prep school master and where he found his true vocation) and the *Eastbournian* registered that he had provided the College with a great variety of music over the years and had given opportunity and encouragement to whatever talent passed through the school. His obituary in the *Eastbournian* of 1998 states: 'A violinist himself, he built up an orchestra which grew steadily in competence, a fact largely due to his own infinite patience in directing also the efforts of embryonic musicians in the second orchestra.' His son Roger also left the College in the same year; among his many musical achievements he was head of choir and went on to study music at Goldsmiths College London, took an MA at Nottingham University, was director of music at Ashby-de-la-Zouch grammar school in 1975, and died tragically of leukaemia two years later.



Prince Philip with some choristers

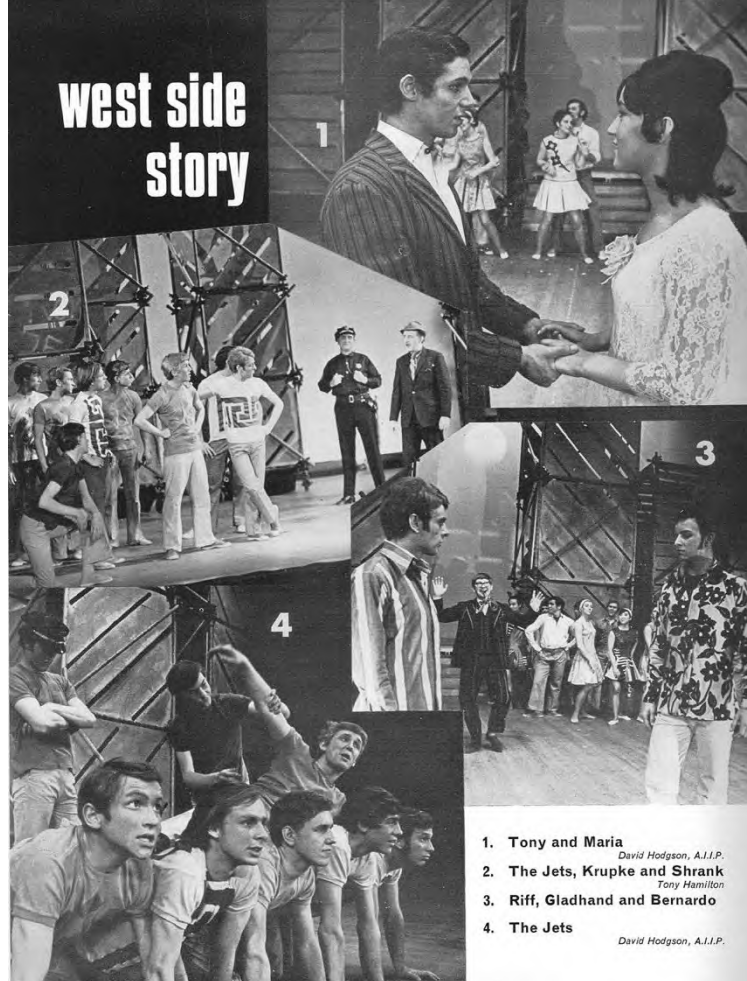


The Queen's visit (John Walker far right)

The Queen visited the college in October 1966 in anticipation of the College's centenary the following year. The choir sang during her visit and she met and chatted with them. The first Advent carol service with processions took place as the end-of-term service in St Saviour's; a break with tradition which did not include the usual Christmas carols. The organist was the newly appointed assistant director of music Peter Smith BA FRCO ARCM, King's College Cambridge.

The year 1967 was another year when Easter was celebrated in term time which involved a full programme of Chapel services. Records show that the Folk Club was founded in the summer term by Adrian Underhill (Gonville) and quickly gained a large number of members. They met on alternate Sundays in the cellars of Powell House. Its aim was to encourage

members of the school to learn to play the guitar and also to perform in front of a sympathetic audience. The *Eastbournian* covering March 1971 describes the Folk Club as providing a warm and friendly atmosphere in which boys and girls at all levels could feel free to enjoy themselves. Performances included some memorable improvisations and original compositions. George Young (School House) describes the vibrant Folk Club as a term loose enough to cover electrified blues, pop and rock, as well as more acoustic folkier music. The atmosphere was always informal. A centenary arts festival week in May began with two concerts involving 12 local schools (both singers and players) which featured, among other items, Chappell's Daniel Jazz and Crosse's Meet My Folks, and reached its climax with a performance, after ten months of rehearsal, of *West Side Story* in the Congress Theatre which attracted ten minutes' ovation after the last performance with countless curtain calls. (In the 1968 *Eastbournian*, John Walker pays tribute in an obituary to piano teacher Fred Seymour and remembers the endless hours when he had patiently played the impossible piano reduction of *West Side Story*. 'I am glad for your ample spirit, your quiet dignity and serenity' he concludes.) The commemoration service in All Saints' Church (on Speech Day) of the same year began with a fanfare written by Peter Smith to greet the Bishop of Chichester. (It seems likely that this Speech Day service in All Saints' which included a brass and possible percussion element established the tradition which continued well into the next century). This was followed by an introit *The Heavens Declare* (often used in the repertoire after John Walker's retirement) written for the centenary by Philip Radcliffe, fellow of King's College Cambridge. Later in the day there was a performance of Handel's *Acis and Galatea* by the College choir, the Tudor Singers and a specially assembled orchestra. The end of the Michaelmas term again saw an Advent carol service but this time in All Saints' Church.



1. Tony and Maria
David Hodgson, A.I.J.P.
2. The Jets, Krupke and Shrank
Tony Hamilton
3. Riff, Gladhand and Bernardo
4. The Jets
David Hodgson, A.I.J.P.

In 1968 (and again in 1969) there was another arts festival which featured a concert in the Town Hall which included Purcell's *Fairy Queen* and Lambert's *Rio Grande*. A concert was given in St Peter's Church which featured the newly re-formed Eastbourne Chamber Orchestra conducted by Peter Smith. The programme included Bach's *Concerto for Violin* (soloist Harry Lyth OE) and *Oboe* (staff member Jeremy Rider) and in the orchestra were Ernest Handley and Mrs E Rivers who taught music at the College. Pupils Marcus Creed and Robert Woolley (later to become a professor at the Royal College of Music) and

four OEs also played in the orchestra. Creed and Woolley both, in 1968, gained the highest marks in the country in the Guildhall School of Music exams, grades eight and seven respectively.

The year 1968 also saw the birth of what became known as the Cornwall Singers, a close-harmony group formed by John Walker to sing in various venues and to raise money for the lifeboats. Research by Anthony Newman (*Wargrave 1963–68*) names the group as Reeves pupils Paul Hooper and Luke March, Wargravians Andrew Maccoy, Guy Nelson-Richardson and Anthony Newman, with David McKeown (Craig) and Powell pupils Marcus Creed and Richard Mackenzie. Staff member Colin Polden joined them the following year.

In May 1969, the Congress Theatre was the venue for the the *Dream of Gerontius* with the City of Birmingham Symphony Orchestra, the first time a fully professional national orchestra had been used. The choral societies of the College, Ascham and Moira House and the Tudor Singers made up the chorus and the soloists were Kenneth Bowen (tenor), Pamela Bowden (mezzo) and Roger Stalman (bass) and in the audience was Philip Ledger, later director of music at King's College Cambridge.

In 1969 the College council had decided to accept girls into the sixth form. Also in this year, Peter Smith left (to take up a post at Marlborough and then Eton) and his final concert included the last movement of Beethoven's first piano concerto with the school orchestra, soloist Marcus Creed. Smith upheld the highest standards of perfection both as a teacher and performer. John Blatchly comments that the College orchestra, sadly lacking in boy members, would doubtless have reached a comparable standard to that of the re-formed Eastbourne Chamber Orchestra had there been talent available. He was succeeded by Brian Sawyer MTC ARCM GRSM another skilled organist (he held the record in 1969 for long-distance organ playing) about whom, when he left in 1972, John Walker wrote: '[We remember him for] his

concern for people, his patient nursing of the band – which he made his own – his absolutely genuine, winning, unreserved and uncomplicated friendliness.’

The 1970s

During holy week in 1970, which fell in term time, there was a service sung in procession with the Chapel Choir in St Saviour's Church. There was also a concert of Schutz's St Matthew's Passion given by the Tudor Singers now under the baton of Walker. May 1970, again with the CBSO, conducted by Walker, saw a performance of Verdi's Requiem in the Congress Theatre, and composer and sometime parent Ronald Binge wrote a review for the *Eastbournian*. (Subsequent choral concerts were: 1971 St John Passion with the Jacques Orchestra, soloists Martyn Hill and Michael Rippon; 1973 Carmina Burana with the English National Orchestra (St Bede's prep school now included along with College Choral Society, Moira House and Ascham); 1974 Messiah with the English National Orchestra; 1975 Belshazzar's Feast with the ENO with Beresford House included; 1976 a fund-raiser come-sing-and-play-Messiah in the Winter Garden; 1977 Verdi's Requiem with the ENO and which now included St Andrew's prep school; 1978 Brahms' Requiem with the Guildford Philharmonic; 1980 The Dream of Gerontius with Richard Lewis singing Gerontius, and the Guildford Philharmonic; 1982 Beethoven's Symphony No 9 with the Guildford Philharmonic.)

At the end of the summer term 1970, Michael (headmaster) and Anne Birley left the College and the new headmaster who arrived in September was J MacG K Kendall-Carpenter. No carol service happened due to electricity cuts and term finished a day early. January 1971 saw a second performance of Britten's Noye's Fludde in the Congress Theatre. Again, the musical director was John Chatfield and the producer Philip Le Brocq and again it incorporated other local schools. The College was well represented by College pupil musicians Marcus and Neville Creed in particular and the lead soloist was again Owen Brannigan who, the *Eastbournian*



The choir with John Walker

records, dominated the proceedings; he created in Noye, the humble servant of God, a very human figure. Following this, the Creed brothers were among those invited to go to London for auditions for a performance of the opera at the Aldburgh Festival and Marcus was successful. November 1971 saw a new development (and one which was to become a regular feature) in a performance of Let's Make an Opera, Walker conducting and Le Brocq

directing, followed by what was the last house music competition for a while. On Sunday 12 December 1971 the College broadcast the BBC's People's Service from the Chapel; this was the College's second broadcast.

Early in 1972 there is mention of the opera society led by Martin King. Other members of staff helping with musical activities and mentioned in records are David Chaplin, Tony Friswell, Simon Funnell, Kenneth Hindley, Philip Le Brocq, Colin Polden and Brian Robinson. The end of the summer term saw Brian Sawyer's final band concert in the gym which included Ronald

Binge's Elizabethan Serenade, Offenbach's Gallop from Orpheus in the Underworld and two arrangements by Jasper Franklin who was now teaching brass. One of the band said afterwards: 'We have never played better than tonight.'

Ian Major FRCO GRSM ARCM LRAM arrived as assistant director of music in September 1972. There were now ten visiting instrumental teachers covering brass, cello, double bass, guitar, piano, violin, woodwind. An annual musical (with cast taken from the Lower Sixth) now seems to be part of the routine and this year was the turn of *Oliver!* again with Walker musical director and Le Brocq producing, with some local input (local primary school teacher Myrtle Lines, later to become long-standing secretary of the Eastbourne Symphony Orchestra).

Subsequent musicals were: 1973 *Salad Days*; 1975 *Oh! What a Lovely War*; 1976 *My Fair Lady*; 1977 *Free as Air*; 1978 *Oklahoma!* this time with musical director Graham Jones and leads Tania Alfillé (later to become a member of the College council) and Michael Prince (later well-known actor Michael Praed); in 1979 *Cabaret* with Charles Burnell as Emcee and Eddie



Tania Alfillé and Michael Prince in Oklahoma! 1978

Izzard as the Nazi with Andrew Boxer producing; 1980 *South Pacific* with, in the part of Emile, John Le Brocq who tragically died in the November; 1981 *Pajama Game* including Martin Ball (later well-known actor); 1982 *Guys and Dolls*, producer Andrew Boxer, musical director Graham Jones, choreographer Janice Blake (who was involved in several productions), in the Winter Garden because Big School was being re-built after the fire; 1983 *Annie Get Your Gun* with Jo Allen and Mark Le Brocq in the lead roles, cast also included David Pendlebury (later work was in the West End), again in the Winter Garden; 1984 *Half a Sixpence* which featured Jon Emmanuel (later director of West End shows); 1985 *Babes in Arms* with Giles Taylor (musician and later professional actor) and Emma Le Brocq; 1986 *The Boyfriend* (when, as had often been the case, the orchestra included College pupils among visiting professionals); 1987 *Guys and Dolls* with John Marshall (later choral scholar at Trinity College Cambridge, and then St George's Windsor choir) as Nicely Nicely Johnson; 1988 *Carousel* produced by chaplain Ron Johnson with Alistair Blackburn (son of

former council member Richard Blackburn OE and who won a choral scholarship to Worcester College Oxford) in one of the lead roles; 1990 *My Fair Lady*; 1991 *Oliver!*



**John Le Brocq and Sophie Linley-Adams
in South Pacific 1980**

In 1972 Donald Perrens was now acting headmaster. With no more house music festivals, Craig House (housemaster Le Brocq) is in the records as producing an independent house concert in 1973, a trend to be followed by various other houses. Concerts of the Old Time Music Hall format (Le Brocq and Walker) presented by the Friends of the Choral Society were regular features, starting in 1973.



Neville Creed and John Walker

What was billed as the band concert but seems also to have included the orchestra ('in common with so many other schools we have a chronic lack of string players', John Walker) led by Neville Creed (who went on to be awarded a choral exhibition at Trinity College Cambridge, director of music at Tiffin School (John Walker's previous school) and later St Edward's Oxford, and also choirmaster of the Bournemouth Symphony Chorus and London Philharmonic Choir) had its concert in the gym under the baton of Major and included one of Dvořák's Slavonic Dances and the finale of Beethoven's Symphony No 5. (It was noted also that Neville Creed sang the treble solo in Wesley's Blessed be the God and Father in former headmaster Gordon Carey's memorial service in December 1970.) Speech Day 1973 had, for the first time, picnic boxes and wines sold to help fund choral concerts.

September 1973 saw the arrival of Simon Langdale as headmaster who had previously been a housemaster at Radley College (for photograph see 'The Year is 2011' later).

In 1974 a record of a house concert in Powell (housemaster Brian Prentis) mentions the influence of the Creed brothers and staff member Simon Funnell. June saw the centenary celebration of College Chapel with a visit from the choral scholars of King's College Cambridge (colleagues of Marcus Creed), and the organ scholar Francis Grier. The Bishop of Lewes celebrated a special sung eucharist on the day itself and, as the procession entered the Chapel, the choir sang Parry's I was Glad. Mine Eyes Have Seen the Glory was sung heartily by the congregation and it was noted that the regular congregational practices were helping the congregational singing. The summer holidays saw the College's close-harmony group the Cornwall Singers continue their annual trips to Cornwall (Polruan) with John Walker to sing in venues and raise money for the lifeboats [this group was Jonathan Barnsley, Christopher Beard, Christopher Beeching, Neville Creed, Nigel Gale, Michael Norris (later to win a choral exhibition at Trinity College Cambridge), Colin Polden (staff) and Anthony Willford].

The records of 1974 say that there were two carol services, an Advent one with processions in St Saviour's, and a Christmas one in All Saints', so a pattern was being established. A music

scholars' concert took place in 1975 among whom were James Ballingall, Christopher Binge and Charles Miller. Binge played the second movement from the saxophone concerto written by his father who was in the audience. Well-known organist Richard Popplewell gave an organ recital (attended by very few College boys), there was a Music Club concert (consisting mainly of orchestral items including the first movement of a Mozart piano concerto with Charles Miller as soloist) in the summer. It was noted by Simon Funnell that 'the number of boys present reflected badly on the cultural interests being fostered in the school.' He went on to say: 'more than lip service to the arts, and to the orchestra in particular, is needed if the College is to enjoy instrumental music of a standard attained by other institutions of our size.' What appears to be the last subscription concert took place this year with the Elizabethan Consort of Viols (previous concerts had included many well-known performers like the Allegri String Quartet and the King's Singers). The 1975 *Eastbournian* talks also of a Folk Club concert in the summer with a number of performers including Chris Binge, John Earle, Clarkson Nylander and Mike Prince.

Ian Major left in the summer of 1976 and records note that he always managed to bring a stoical cheerfulness to the job no matter how daunting the prospect. He had his reward in the consistently rising standards of musicianship that were enjoyed by audiences. He was a very skilful and accurate organist and always ready to help with house concerts and such like. Simon Funnell also left the College this year. During the same year another fund-raising initiative for the Choral Society happened with a come-sing-and-play-Messiah taking place in the Winter Garden at Easter.

Graham Jones BA, organ scholar Hatfield College Durham, took over as assistant director of music in September 1976, and John Walker took a sabbatical in the Lent term 1977. During these Christmas holidays the music facilities were improved by the addition of an extra building (to be known as the 'new music school'), providing a small concert / rehearsal room and two smaller office / teaching rooms. This was a temporary measure but was in use until the Birley Centre was built in 2011. There was a band and orchestra concert in this term and the *Eastbournian* review by sixth former Pamela George observes that there was a marked improvement in the standard of both the band and, in particular, the orchestra.

Vicky Henley (Nugent 1975), later chairman of the OEA and writing in 2006, remembers her Speech Day services in particular: 'It's the wall of sound when a hymn starts that gets me every time. I remember it so clearly from College days. And yet it still surprises and stirs me whenever I return to a service where College pupils are singing. Anywhere else a communal hymn sounds thin and weedy in comparison. I remember my first Speech Day when trumpeters and pupils playing other brass instruments and drums were brought in, just in case

the sound wasn't loud enough already. The congregation seemed to ignite, rugby heroes singing along with delicate third formers, united in a chorus without embarrassment and singing as loudly as possible without any feeling that it wasn't 'cool.'



Sandor Vegh with the College String Quartet (Edward Barrett, David Woodhouse, Tim Jefford, Hilary Marvin)

September 1977 saw the arrival of a third full-time member of the Music Department Sandor Vegh (who had trained at Trinity College of Music and who had worked for some years with the Royal Ballet and the Welsh Philharmonic) who was in charge of strings and in October the College saw its first string orchestra. There were at this time only six visiting instrumental teachers.



Graham Jones conducts the College Band in Big School in the late 1970s before the fire of 1981

March 1978 had a favourable report in the *Eastbournian* by Michael Barry (music staff St Andrew's) on the band and orchestra concert which included a performance of all of Beethoven's Symphony No 1. He mentions in particular the capable leadership of John Capaldi

(later to study music at Durham University and later to return to conduct the Eastbourne Symphony Orchestra on three occasions).



The end of an orchestra concert in 1978 in the old Big School. Conducted by Graham Jones, the picture features among others Alan Gardner and Jeremy Moore (standing second and third from left) with violinist David Woodhouse in front with Tim Jefford to his left. Seated cellists are Pavlos Blee (?) and Jessica Gardner, with oboist Mark Le Brocq. Percussionist on stage is Iain Carnegie. Standing cellist is John Evans (second master) and standing behind him is trumpeter Andrew Wicks.

Changes to the practice time of the orchestra (hitherto in an unsatisfactory short evening slot after supper) which moved to a priority afternoon slot helped to give the group better time properly to rehearse. Also of note, in May, Michael Prince, accompanied by staff member Rodney Bingham, sang Schumann's Song Cycle *Dichterliebe* in a Music Club concert. It is recorded that Prince's performance displayed a mature understanding of the emotional content and was matched by technical expertise. In June, St Saviour's Church was a new and higher profile venue for the orchestra concert which included a performance of Schubert's *Unfinished Symphony*.

Academic year 1978/79 had an orchestral concert in November in Big School which included Grieg's *Peer Gynt Suite No 1* and a performance of Hummel's *Trumpet Concerto* with pupil Andrew Wicks (former Chichester Cathedral head chorister and later choral scholar at Durham Cathedral) as soloist. The same concert also featured the first performance of the Training Orchestra under Walker's baton. Jones had taken over the Tudor Singers. January saw an interesting innovation with a concert by the school orchestra for the third form (the following year's main work was *Peter and the Wolf*). Other members of staff helping out with musical activities included John Evans (second master), and Alan Gardner (housemaster Wargrave) and John Thornley (former chorister at Southwell Minster) who sang his last evensong with the Chapel Choir after 36 years in September 2014. He made the OE reunion



John Thornley's last evensong

service his last evensong, which was very fitting as the cohort (1980–94) included OEs who were at the College in his earlier years, and the choir was joined by Philip and Sally Le Brocq and their daughter Emma. 'JT' said: 'It has been one of the most rewarding aspects of my time here to date; choral music is in my DNA.' College Chaplain Chris Macdonald, writing in the *OEA Magazine*, said: 'For successive chaplains John has been, on top of everything else, effectively our equivalent of a parish administrator and we would have struggled to

cope without him. Moreover, as well as everything he has done for choral music, I have been deeply grateful for his foresight, wisdom and support. For all those who truly value the College Chapel and its choral tradition, he will be sorely missed.'

The 1980s

Academic year 1979/80 included, in December, Capaldi's performance ('sensitive and technically adroit') of Mozart's Piano Concerto in A. January 1980 saw the first concert of the Eastbourne Sinfonia (later to become the Eastbourne Symphony Orchestra) when the main work was Dvořák's Symphony No 8. Founded by College second master John Evans (later to be replaced by John Thornley as concert manager), Alan Gardner and Graham Jones (who as musical director and conductor was still in post into the 2020s), and Sandor Vegh as leader, the newly formed 60-piece orchestra included nine members of the College. (In the early years there were Iain Carnegie percussion, Jeremy Moore horn, Andrew Wicks trumpet. Later years included violinists Dan Diesinger and Emma Simmons, clarinettist Tom Clarke and cellist Jack Shepherd.) In addition to this, a pattern emerges, among other events, of three College orchestral concerts a year, one of which is in St Saviour's; an annual visit to Chichester to sing evensong in the cathedral; an Advent and Christmas carol service; sometimes a choral concert; regular sung Chapel services; summer musicals; Music Club concerts.

Christopher Saunders arrived as headmaster in January 1981 who had previously been a housemaster at Bradfield College (for photograph see 'The Year is 2011' later).



Graham Jones with the College orchestra, summer 1981

In May 1981 Andrew Wicks sang Schubert's Shepherd on the Rock accompanied by Jonathan Webber with Nigel Brabazon on the clarinet. Other concerts around this time in the early 1980s included Handel's Organ Concerto in F (soloist Thornley who also later played Albinoni's Adagio in G minor with Martin Ball leader and violin soloist) and Rodrigo's Fantasia para un gentilhombre (soloist Peter Newbury), Mozart's Concerto for flute and harp (flute soloist Peter Blee now Revd Peter Blee), Haydn's Horn Concerto (soloist Jeremy Moore), Holst St Paul's Suite (string orchestra). The Music Club concert of November 1981 had a packed music school listening to Britten's Hymn to St Cecilia with Iain Wicks treble and Mark Le Brocq (later well-known tenor soloist) and Schubert's String Quartet The Bird (David and James Francis, Simon Weale and Christopher Walter). This month also saw Big School gutted

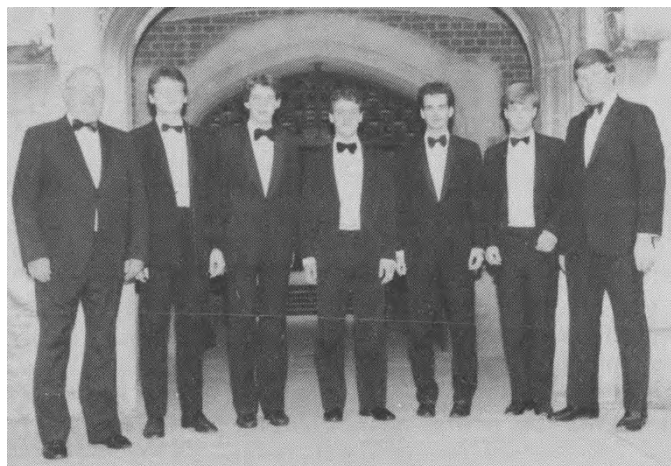
by fire and there followed an appeal to re-build. One of the events, which was opened by well-known comedian Ronnie Corbett, was a gala fête on Speech Day 1982.



Graham Jones conducts the swing band at the gala fête

The same academic year Philip Le Brocq, having been able, by listening to recordings, to compare the Beethoven Symphony No 1 performance of 1979 with the summer 1982 St Saviour's orchestra concert which featured Haydn's

London Symphony comments: '...a great pleasure to record a constant and growing sense of ensemble from performance to performance bearing in mind the constantly changing occupancy of all school orchestras. Graham Jones must be applauded for his super-human enthusiasm and skill in coaching his musicians to their current peak.' By 1982 also, St Andrew's were involved in the now 30-strong Training Orchestra now under the baton of Jones.



Summer 1982 Cornwall Singers (from left to right): John Walker, Andrew Weale, Martin Ball, Andrew Wicks, Richard Prince, Mark Freeland, Mark Le Brocq

The chaplain, Revd Ron Johnson, writes in 1984 that the 'highlight of each week's worship is without doubt the 9.45am choral eucharist which is all due to the sheer genius of John Walker and the results he achieves. This is also the case for the carol services and Speech Day service in all of which have also the dedicated expertise of Graham Jones at the organ. So valuable are the occasions when the whole school worships together that this year we initiated a service in St Saviour's at the end of the Lent term.' This service continued for many years.

Summer 1984 saw key musicians leave like Mark Le Brocq (who won a choral scholarship at St Catharine's College Cambridge) and Simon Weale (academic exhibitioner to read music at Magdalen College Oxford) who had, this year, performed Mozart's Piano Concerto in A major with the College orchestra in St Saviour's. On Friday 15 June, in the new Big School, Simon Weale also played the College's new piano, a Steinway (replacing the worn-out Bechstein which had been burnt in the fire), a really top-quality instrument, that had been brought from

the Royal Albert Hall and which had been played by world-famous pianists John Lill and Peter Katin. The programme was Bach, Debussy, Messiaen, Rachmaninov and Schubert.

The year 1984/85 saw Simon Weale play Grieg's Piano Concerto with the College orchestra. The year saw also the first sixth form arts festival created to celebrate the rebuilding of Big School. It was noted that the choir had more than 80 pieces in its repertoire and December 1984 was the first time that there were two Christmas carol services (as well as the Advent); the extra Christmas carol service was to allow for the many visitors and parents who wished to attend but were unable to when the whole school was present. Small-scale musicals (a theme to be developed later) included *Side by Side* by Sondheim put together and featuring now well-known professional actor Giles Taylor, the son of one of the longest living OEs Peter Taylor who died in 2010 and who was married to actress Barbara Hicks, and also featuring Emma Le Brocq, and narrated by Jon Emmanuel. The pianists were James Hillman and John Marshall (later to win a choral scholarship to Trinity College Cambridge and become a Gentleman of the Royal College of St George RCM). Summer 1985 saw the second production of Blake Boxer Productions (choreographer and parent Janice Blake and College staff member Andrew Boxer had arranged this holiday event) in the De La Warr Pavilion Bexhill with Annie; Graham Jones was musical director (1984 was *Cabaret* with, among others, Jon Emmanuel and John Thornley).

The following year 1985/86 saw the now established annual music routine continue with added events like Simon Weale returning to give a piano recital and another pupil-led initiative from James Hillman with *Musical Mosaic* (a compilation from various shows). About Speech Day 1986, Robin RC Armstrong Brown (Wargrave 1951) notes: 'On my elder daughter's last Speech Day I persuaded my father to attend and have three generations of Eastbournians [present]. The day started with the final service in All Saints' Church. My father was beside me and Susan was in the choir. The organ led us into the first hymn and more than 500 voices gave it everything they had; it was like a blow. I saw my father flinch. He said: "It was that first note. Like a trumpet-call; it shook me rigid."'

In 1986, the whole sixth form attended, as part of their now biennial arts festival, a concert in the Winter Garden with soloist and former Eastbourne Grammar School pupil John York playing Saint-Saëns' Piano Concerto No 2, and who had talked at Circus (the name given to weekly sixth form talks organised by John Thornley) the previous week as a way of introducing the work. Radio Sussex Big Band and Kent Opera also featured in the festival. May 1987 saw *Musical Memoirs*, compered by Alistair Blackburn, which was a potted musical pastiche of College life. The College Swing Band played at the annual ball which then took place on the penultimate Saturday of term. James Hillman observed in the *Eastbournian* that there was a lack of support shown by members of the College at many musical ventures and that the congregation for the 9.45am choral eucharist had dwindled (this was later to be remedied by house sponsorship). He further noted how appreciative were most of the sixth form after their compulsory attendance at the John York Circus talk and performance in the Winter Garden as part of the arts festival, most of whom had never before attended a concert.



The Craig singers (though many were not in Craig) of 1986 who visited hotels in Eastbourne to sing carols and seasonal songs in aid of St Wilfrid's Hospice.

Left to right back row: Iain ('Fred') Wicks, Robert Holmes, John Marshall, Charles Halliday (staff), James Hillman (director), Claire Thompson, Richard Murray

Left to right front row: Judith O'Sullivan, Tania Pollio, Samantha Adams, Belinda Le Brocq

The College musical roadshow started in summer 1987 and visited various prep schools in order to promote further College music. Another pupil-led initiative was the beginning of the Craig singers who, at Christmas 1986, sang and collected for local charities. May 1987 also saw the first choral concert combining the Eastbourne Sinfonia and the College Choral Society along with several other local choirs under the baton of Graham Jones, with John Thornley (ESO concert manager), in a performance of Verdi's Requiem in the Congress Theatre (recent previous years had seen choral concerts in St Saviour's Church without College singers but with the ESO and adult singers from the town and surrounding area).



Verdi Requiem in the Congress Theatre 1987 under the baton of Graham Jones

September 1987 had ten visiting instrumental staff and three full-time. Summer 1988 saw Mostly Music (Alistair Blackburn), the fourth in a series of independent sixth form productions, and also the retirement from the college of Philip Le Brocq who had been a stalwart supporter of the arts, drama, and music in particular, and a great inspiration for many College people.

The Chapel organ was substantially rebuilt and redesigned by Wood Brown of Haywards Heath. The arches to the north aisle which had been created in 1950 were fully opened with new bright upper-work pipes to allow the instrument to be more than adequate for a full congregation. Other tonal improvements also provided more versatility for recitals.

June 1988 was the choral concert with Orff's Carmina Burana again in the Congress Theatre with Jones musical director and the ESO; this has now become a pattern. June 1989 was Vaughan Williams' Sea Symphony and March 1990 Beethoven's Symphony No 9. Year-group concerts were introduced for third and fourth forms in 1989 in order to encourage performance among younger members of the College. Regular events continued.

The year 1990/91 saw the revival of professional concerts organised by Graham Jones, assistant director of music. October 1990 saw, in the Congress Theatre, the first ESO music-from-the-movies concert which interspersed music with appropriate film clips provided by Roy Galloway OE who owned the town's cinema, the Curzon. The concert was compered by then local resident Neil Brand who was to become well known in this field. This formed part of the sixth form arts festival when John York played Rachmaninov's Piano Concerto No 2, and this event started a biennial pattern.

March 1991's choral concert was Haydn's Creation (in memory of local MP Ian Gow, a member of the College council, who had recently been assassinated by the IRA).

Summer 1991 saw the retirement of John Walker after 26 years and his final musical Oliver! (which was to be the last summer Lower Sixth musical). Colin Polden wrote: 'John Walker's influence was mostly felt in the College Chapel where he was concerned with decent though unfussy observation of the ritual, and encouraged the choir to sing reverently but with heart. He would never acknowledge the second rate. His music-making was never precocious, his performances never pretentious. Choir practices were a stirring amalgam of the scatological and the spiritual – one moment he would be trying to explain the significance of the crucifixion, the next referring to the anatomical deficiencies of his mythical grandmother.' He was responsible for innovations like brass and percussion in the Speech Day service as well as many arrangements particularly for the choir, and he left a magnificent legacy of congregational singing. Philip Le Brocq wrote: 'He is a private man, hard to fathom. He is someone who celebrates civilised values, who appreciates the good things of life, abhors the tawdry, a splendid raconteur with a wicked wit and a relish for literature and language as well as music.'

The 1990s

Graham Jones took over as director of music in September 1991 and David Force BA, organ scholar St Hild and St Bede Durham University, was appointed assistant director of music and College organist. Recent years had seen a pattern emerge which the new director developed along with some significant changes. During the year, the visiting instrumental teachers were increased to 17, and the second term saw a professional recording on cassette of the Chapel Choir and the newly formed Chamber Choir. A month later, the Chapel Choir sang evensong in Winchester Cathedral (in addition to the annual October Chichester Cathedral visit). March's choral concert was Brahms' Requiem in the Congress Theatre with 200 singers and the Eastbourne Symphony Orchestra. The summer term's Speech Day service which continued the tradition of using brass players and percussion in the congregational items heard Finzi's God is Gone Up for the first time. A little while before, the first midsummer concert, in front of a large audience of College people and local guests, had taken place in Chapel with both choirs, the organ scholar (a new post, Matthew Raisbeck, who later won an organ scholarship at Worcester College Oxford) and readers. The organ scholar gave his second organ recital during this year.

David Force took up the baton for the College Symphony Orchestra (programme included Warlock's Capriol Suite), leader Richard Deighton (the pattern of three concerts is still going). Matthew Raisbeck conducted the Training Orchestra in the summer orchestral concert during which a presentation was made to Alan Gardner who had played the horn in over 50 concerts.



David Force with the College Symphony Orchestra and Leader William Oastler, 1993

Professional concerts continued and the Hot Rhythm Orchestra featured along with, later, a group of early instrumentalists called Roundelay. A music scholars' concert also featured. The

innovation of the informal concert happened during this year and included performances by the Chamber Choir, the String Orchestra, the String Quartet, the String Trio and the Piano Trio. Pupil-led initiatives continued with Musical Magic (Ben Hillman), and the following year Noel Coward's Cowardy Custard (directed by chaplain Ron Johnson and featuring James Hossack who won a choral scholarship to King's College Cambridge).



Cabaret with Matthew Raisbeck as Emcee

The year 1992/93 saw the first Music Department newsletter and the arts festival at half term. The first production of a musical (Cabaret) to take pupils from all years of the school (previous musicals having been for the Lower Sixth only) was now at the end of the Michaelmas term (producer Clive Wouters head of drama, featuring Matthew Raisbeck as Emcee, musical director for this and subsequent musicals Graham Jones).

was installed in Chapel. There were visits by prep schools to sing with the College Choir, and roadshows which included the Swing Band. The Training Orchestra (conducted by pupil Gareth Dodes) and chamber music (including two string quartets) concerts all took place. James Geer (who won a choral scholarship to Magdalen College Oxford) was head of choir.

New choir lighting from the choir stalls in Chichester Cathedral

The March 1993 orchestra concert featured Haydn's Symphony No 85 and the choral concert was Verdi's Requiem. Monday 3 May the Chapel Choir made a live broadcast (the College's third) of the morning service on BBC Radio 4 with James Geer singing solo in an arrangement by Graham Jones of Dear Lord and Father; the anthem was Wood's O Thou the Central Orb. Practical music-making was also increasing and there were 38 practical entries (including six grade eights) for Associated Board exams. Masterclasses on the organ by Anne Marsden-Thomas and in singing by Alison Pearce also took place linked to professional music concerts which also featured the BBC Radio Sussex Big Band.



Chapel Choir 1992/93 with chaplains Revd Johnson and Revd Comyns and Head of Choir James Geer

Charlie Bush arrived as headmaster in 1993. The Robert Storrs Strings Centre was opened by his daughter Fiona and a concert of chamber music given. This new part of the Music Department was situated in the former masters lodge and buttery building above the former school shop, giving five new teaching and practice rooms, a new department library and some much-needed rehearsal space.



Headmaster Charlie Bush with Fiona Storrs (right) opening the school's new string centre named after her father

October saw the innovation of the house music festival the focus of which was to encourage and celebrate house music-making. Each house provided a programme of music of their own choice though, as with the earlier house music competition, an external adjudicator (internationally recognised soprano Alison Pearce). More informal concerts were given and the pro music series included John Marshall OE in the close harmony group OK Chorale. The choral concert in the Congress Theatre was Elgar's *The Dream of Gerontius* with nearly 300 musicians on stage. May 1994 saw a visit also to St George's Chapel Windsor to sing evensong and a guided tour (where the choir were met by OE Matthew Raisbeck who was organ scholar there for his gap year). *Side by Side* by Sondheim featured as a small-scale musical in the summer term.



Carlo Curley at the Chapel organ

The following academic year (1994/95) had Mozart's *Requiem* performed in St Saviour's Church (David Force conducting) and the Chapel Choir recorded a professional CD called *Christ Triumphant*.

The CD cover described the College choral tradition as: *'The Chapel Choir comprises some 50 singers and is formed of a double four-part choir on the usual decani and cantoris principle. A mixture of boys and girls is used on the treble and alto lines. There are several former members of the Choir Schools Association in the group. Andrew Spencer from Exeter Cathedral is one of our three former head choristers. The choir has an enviable reputation and has broadcast on national radio. The Chamber Choir offers further opportunities for the most dedicated. Life as one of the choristers is busy and the music recorded here reflects some of the varied repertoire sung during the academic year. The 9.45am sung*

eucharist is the central Sunday service; the Collegium Regale by Herbert Howells is one of the many different setting used. A cathedral setting is also sung at 7pm evensong; Stanford's Magnificat and Nunc Dimittis in G being one of the finest examples of the evening canticles. Evensong is also sung on special weekdays and there are frequent visits to sing in cathedrals and other venues. The Advent Carol Service is one of the highlights of the year. Peter Smith's carol When Christ was Born of Mary Free was written for the Chapel Choir during his term at the College (1966–69). There are also two Christmas services of lessons and carols. Besides anthems and motets, arrangements of hymns, often written by the College Music Department, are performed throughout the year. The short anthem The Heavens Declare by Philip Radcliffe was commissioned for the College centenary in 1967 and performed in the presence of the composer. The ending of the school year is always a memorable occasion, the Speech Day service reflecting the festive but emotional atmosphere. Trumpets, trombones and percussion are used to full effect. Stanford's Jubilate in B flat represents one of the arrangements for the entire school.'

Earlier on, in October, the house music festival took place again (Andrew Wicks the adjudicator) and the biennial arts festival also happened. The carol services took place as normal preceded by the now biennial whole-school musical which was *South Pacific*, physics teacher John Little producer with Graham Jones musical director. The pit orchestra was now drawn almost entirely from the College and the production had five choristers in principal roles. Professional concerts continued and included Carlo Curley on the Chapel organ.

Chamber music also continued to expand as did the role of informal concerts (at this point solo and ensemble performance play an increasing part in GCSE and A-level syllabuses). The Senior String Quartet was invited to play at a masterclass at the Charleston Manor Festival. Pupil Gareth Doodes conducted part of the orchestral performances. A new initiative was the strings day for prep schools when large numbers of prep school pupils visited the College for a day of musical training and activities. Speech Day saw music events in the Dell, starting another new tradition. The number of music scholars rose, and academic results this summer were noteworthy.

Michaelmas term 1995 saw the beginning of co-education in all year groups (girls had been in the sixth form since the very late 60s) and this had an inevitable impact on musical activity including a greater take-up of those studying academic music. The December musical was *Guys and Dolls* with Piers Noller as Sky Masterson and brother and sister Ben (Nathan Detroit) and Lucy Walker (Miss Adelaide). During the year, Alexandra Riley gained her performer's certificate in singing (the first mention of a singer going beyond grade eight). The house music festival also happened in October. One of the orchestral concerts featured Hummel's Trumpet Concerto with Mark Fellows as soloist.

After a short retirement spent in his home in France and later in Chichester, John Walker died in 1995 after a long illness. A memorial service for him, attended by many former pupils and some of John's family, was held in College Chapel using music of great significance for him including the Stanford in G Nunc Dimittis. The choral concert in March, also dedicated to his memory and attended by his sister Liz, was Duruflé's Requiem.



John Walker's two sisters surrounded by some of those musicians who attended his memorial service.

From left to right Ralph Allwood, Nigel Gale, Neville Creed, John Marshall, Mark Freeland, James Francis, Andrew Weale, Martin Ball, Andrew Wicks, James Hossack, ?, John Capaldi, Anthony Newman, Colin Polden, Michael Prince (aka Praed), ?

The regular musical events happened during 1996/97 and the College was inspected in October. The Music Department was praised for a good standard of music-making, its warm and caring atmosphere and the effective and enjoyable academic teaching. OEs James Geer (now at Trinity College of Music having won the Morag Noble Scholarship for the most

outstanding applicant) and Matthew Raisbeck returned to give a pro music concert. The Chamber Choir took part in an international music festival in Winchester. Adrian Frost and William Geer won choral scholarships to Magdalen College Oxford, and Andrew Spencer was awarded his performance certificate.

March 1997 had Mozart's Coronation Mass and Rossini's Stabat Mater as the choral concert in the Congress Theatre under the baton of David Force with the ESO. Orchestral concerts now regularly feature concertos, and Helen Falkus was the soloist in the Saint-Saens Cello Concerto. Summer 1997 saw musicians leaving for music courses: Julia Deighton, James Field, William Geer, Alexandra Riley (choral scholarship King's College London) and Lucy Walker.

The autumn of 1997 saw the Chapel Choir leading a service in All Saints' Church to celebrate the golden wedding anniversary of the Queen. The computer technology was improved by the addition of a second computer. International pianist Peter Katin was part of the pro music programme and this saw the start of the programme of celebrity recitals. The musical was Sweet Charity featuring Nicky Atkinson (later to find fame in the rock group Rooster). March 1998 was the last choral concert (Haydn's Creation) in the Congress Theatre before it moved to Chichester Cathedral. The orchestral concert was Mozart's Horn Concerto No 4 with Vitha Sheperd as soloist. Pop music produced a very successful band called Jopetto. Also, on the lighter side, Hamish Symington put together a five-piece rhythm-and-blues band which played gigs around the town.



Chapel Choir 1997-98 with Andrew Spencer as head of choir

Lent term 1998 started with the very sad news of the death of Pat Johnson, the chaplain's wife. The Chapel Choir sang in a packed All Saints' Church at the hugely moving occasion of her funeral. Summer 1998 saw another rebuild of the organ which now gained computerised

action with optical link. Gerald Sweatman gave a gift of a small two-manual organ, placed in the concert room of the new music school.

The Music School Organ



David Force at the console of the Concert Room organ

Following the recent refurbishment of the chapel organ, the Department was very fortunate to be given a two-manual chamber organ, which now takes pride of place in the Concert Room. Built by Gerald Sweatman using pipework by Tamar of Plymouth, the organ employs open foot voicing and contains a wide variety of classical tone colours. Originally conceived as a house organ and voiced by John Bailey of Grant, Degens and Bradbeer, the organ is perfectly suited to the acoustics of the room and has already proved its value for practice and continuo work, and as a solo instrument ideal for classical repertoire.



During the summer holiday, the Chapel organ refurbishment began which included the installation of a new millennium-compatible computerised action with an optical link between the console and the instrument. Above, Paul Rayner-Brown (left) and Terry Wood work on the Chapel organ.

Michaelmas term 1998 had the biennial sixth form arts festival with a piano masterclass with John York who played Rachmaninov's Piano Concerto No 2 in the music-from-the-movies concert which also included college singers Camilla Bustard and Joanna Clarke singing I Feel Pretty. An eight-piece jazz ensemble called Spencer's Nighthawks led by Carl Spencer OE

opened the festival. In April 1999, the Swing Band, Brass Group and Saxophone Quartet took part in a jazz concert conducted by Phil Edwards (part-time head of wind) and also featured a superb contemporary jazz ensemble which played works by Lower Sixth guitarist Luke Potashnick (later to find fame in the rock group Rooster). One of the College orchestra concerts featured Jonathan Bending playing Mozart's Piano Concerto No 23.

In 1999, the choral concert moved to the Saturday of the first bank holiday weekend in May and from the Congress Theatre to Chichester Cathedral. The programme was Elgar's *The Dream of Gerontius* (with Neil Jenkins, tenor, Sarah Connolly, and Martin Elliott, the College's head of vocal studies) with the massed choirs from Eastbourne including the College Choral society as well as Chichester University Chamber Choir, accompanied, as usual by the ESO under the baton of Graham Jones.

This term was to see the retirement of Lesley Dolphin after 19 years and Joyce Deighton (latterly head of keyboard) after 18 years, both piano teachers. (A special concert to celebrate the life of piano teacher Winifred Mills was held in November 1999.)

Farewell to Piano Duet

Two long-serving members of the instrumental staff leave the Department at the end of the Summer Term. Lesley Dolphin who has taught piano at the College for 19 years is taking semi-retirement, and Joyce Deighton, who joined the staff in 1981 and has latterly been Head of Keyboard, is moving away from the area.



Joyce Deighton and Lesley Dolphin

The New Millennium

The 1999 musical was *My Fair Lady*, directed by Emma Brown director of drama and featuring Julian Kaye (later a professional actor and musician who, as Jules Knight, helped found the boy band Blake) and Vanessa Pymble with Graham Jones the musical director for this and many subsequent musicals. There was a department visit to Westminster Abbey Choir School where a concert was presented to the boy choristers and their parents. The Advent carol service and processions included the College's new school hymn *Christ the Dawn of our Salvation*, commissioned for the millennium with words by Paul Wigmore and music by John Barnard. (Prior to this, *Father Hear the Prayer We Offer* had generally been regarded as the school hymn.) The Advent prose was a new composition by Year 11 girl Joelle Meakin (who was later to join the College's Classics Department).



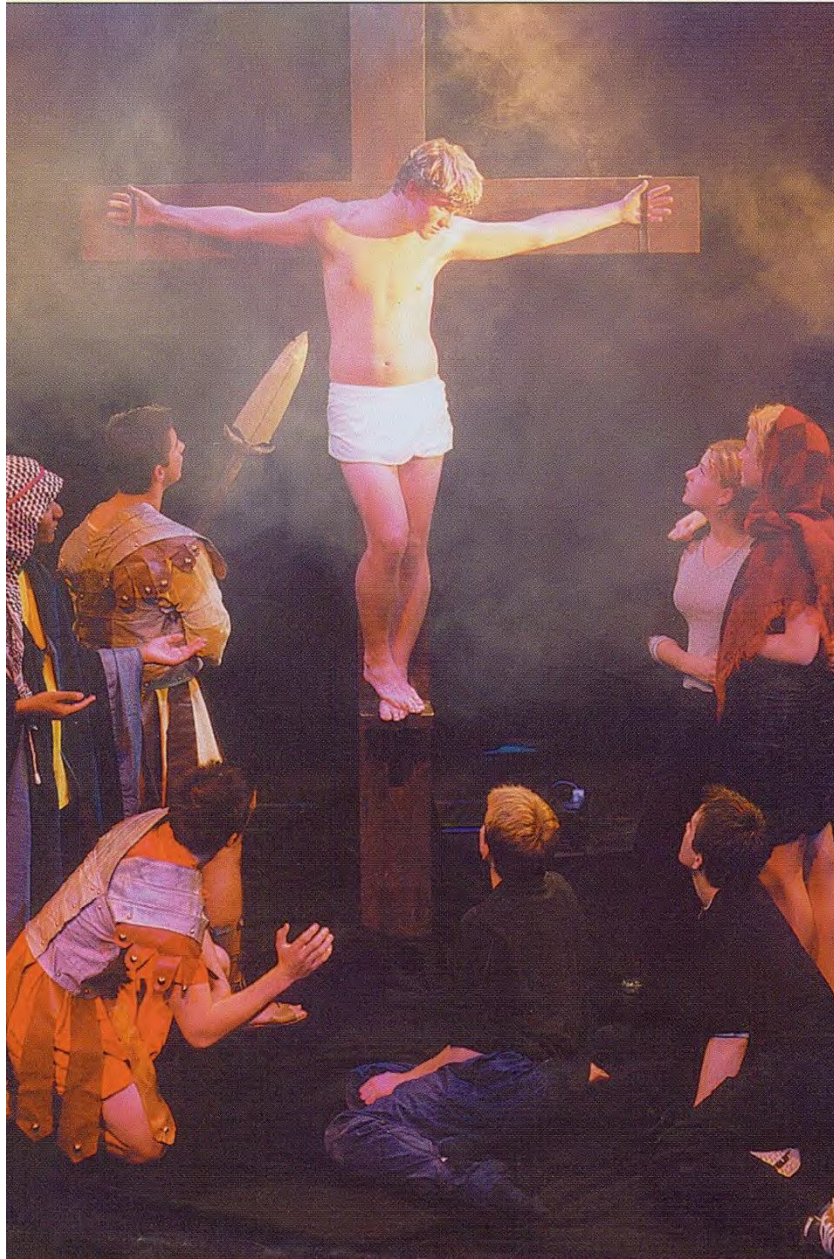
OEs Will Geer (left) and Adrian Frost both choral scholars at Magdalen College Oxford with Grayston (Bill) Ives (second from left) and Graham Jones (second from right)

The carol services saw a newly composed carol (also commissioned for the millennium) called *Sweet was the Song* (later published by OUP) written by Grayston Ives, master of the choristers at Magdalen College Oxford who was present at the service.

Following the success of strings day for prep schools, the first jazz day was launched in the Lent term, directed by Head of Woodwind Philip Edwards. May 2000's choral concert was Verdi's *Requiem* with Alison Pearce (soprano), Margaret McDonald (contralto), Mark Le

Brocq OE (tenor) and Martin Elliott (bass). One of the pro music concerts, a leading jazz fusion ensemble, featured Keith Goddard and Huw Jones joined by, for two numbers, Luke Potashnick, guitar, George Philips (later to go on to GSMD) and Phyllis Chan. George Philips also played Weber's *Clarinet Concerto No 1* with the College Symphony Orchestra. Sylvia Edwards, the first part-time Music Department secretary, retired in summer 2000 (Claire Shattock was to replace her in September 2000).

The year 2000/01 saw the now biennial sixth form arts festival under the theme of 'Renaissance', and music figured largely in the events. The music-from-the-movies concert featured Tchaikovsky's *Piano Concerto* (John York) and Auriol Evans, who played the young Jackie in the film *Hilary and Jackie*, performed on the cello at the concert. December 2000 saw the musical *Jesus Christ Superstar* with Ivan Dovey in the lead role, future head of school Ben Deery as Judas and Jodie Heslop as Mary Magdalene. John Little was the producer and the band was from the College orchestra blended with College rock musicians. (Graham Jones musical director.)



Jesus Christ Superstar with Ivan Dovey in the lead role

May 2001 had Mozart's Requiem and Beethoven's Symphony No 9 on the choral concert programme, again in Chichester Cathedral for the third year running, with soloists Alison Pearce, Frances Jellard, Mark Le Brocq and Martin Elliott.

Pupil Nicholas Castell won a place at Portsmouth Cathedral for his gap year and later went to the University of Manchester to study music. Former pupil Hamish Symington gained a choral scholarship at St Catharine's College Cambridge. Summer term 2001 saw two memorial services in Chapel, one for former member of staff Ellis Firkins and another for the mother of Merton Cox, a local music supporter, choral music aficionado, and later president of the ESO. The annual midsummer concert with the Chapel and Chamber choirs raised £300 for Save the Children. Pro music concerts included a piano recital by recently appointed piano teacher Caroline Clipsham playing works by Debussy, Gershwin, Rachmaninov and Schubert and jazz by Oscar Peterson. The concert followed the release of her CD earlier in the year.

October 2001 was the wedding of Commander Rex Cox (ex Wargrave), and the Chapel Choir was invited to sing at the beautiful baroque setting of the RN dockyard church in Portsmouth. A choral eucharist marked the 50th anniversary of the ordination of Revd Cliff Comyns, the assistant chaplain. The house music festival also took place in October (it is now a biennial event) and *Black Magic*, a compilation of music from the shows, was the main music theatre production later in the term featuring talented pupils from all year groups and with the band on stage.

In the summer term 2002, the choral concert included Duruflé's *Requiem* and Mozart's *Solemn Vespers*; Mark Le Brocq also sang Finzi's *Dies Natalis*. This chorus for this concert also included Cavendish School Chamber Choir. A new CD, *Lord for the Years*, featuring the Chapel and chamber choirs with some tracks of congregational hymn singing, was launched in May after the midsummer concert. Fourteen tracks from this



**Choral concert in Chichester Cathedral 2001
(Mozart's Requiem and
Beethoven's Symphony No 9)**



**Chapel Choir at
RN Dockyard
Church, Portsmouth**

were later published commercially on a five-cd set called *One Hundred Hymns and Songs of Inspiration*. Joelle Meakin was the first girl to win an Oxbridge choral scholarship (Gonville and Caius College Cambridge). Pro music was to feature a second piano recital by Peter Katin who was unfortunately ill and replaced at 24 hours' notice by Roy Howat, Debussy expert and professor at the RAM. At the Speech Day service, Parry's *I was Glad* was performed (with vivats) to mark the Queen's Golden Jubilee in the arrangement for brass and organ specially written for the service in St Paul's Cathedral.

Little Shop of Horrors was the musical in December 2002; the original rock-band scoring was orchestrated by David Force to include members of the College orchestra. This featured Ivan Dovey, Abi Orr and Hugh Skinner who have since followed drama courses. The

Training Orchestra, still comprising members of St Andrew's School, was now under the direction of Nick Milner-Gulland, piano teacher and former headmaster of Cumnor House prep school. The College had been inspected a few months earlier and the Music Department was noted for its warm atmosphere, the strength of its exam results and the enthusiasm of its musicians. Philip Scriven, organist of Lichfield Cathedral, continued the programme of organ recitals which formed a part of the pro music series at this time.

A few months earlier in October, the arts festival took place and featured the winner of the ESO Young Soloist Competition (founded in 1988) Amy Dickson on the saxophone playing Glazunov's Saxophone Concerto and who had spoken to the sixth form (as part of its weekly programme of guest speakers) about the performance. She also returned to give a pro music recital in February 2003. Another performer in the pro music series that year was well-known jazz singer and broadcaster Claire Martin.

The BBC visited again on Sunday 19 January 2003 to broadcast the morning service live at 8.07am on Radio 4 to two million listeners; this was the fourth College broadcast. The service included Stanford's Jubilate in B flat, anthems by Rutter and Steele, and an arrangement of Purify my Heart written for the occasion by the Graham Jones. The school hymn Christ the Dawn of our Salvation also featured. The newsletter for this term reports that music coursework recitals have become a regular and popular feature of the music calendar and that a new suite of ten music computers was installed.

Puccini's Missa di Gloria and Vaughan Williams' Five Mystical Songs along with a memorable duet of Bizet's Pearl Fishers sung by Mark Le Brocq and Martin Elliott (head of vocal studies) were part of the choral concert. The May College orchestra concert included a performance of Sarasate's Zigeunerweisen by exuberant sixth form violinist Dan Diesinger (leader of the orchestra) who dazzled his audience.

At the end of the summer term, we said farewell to Sandor Vegh after 26 years as head of strings. Among other things, a talented violinist and loyal colleague, he had been the mastermind behind the organisation of the popular strings day. James Crockford (S90) says in the January 2009 *OEA Magazine* that he is always grateful to Sandor Vegh for putting so much time and energy into his musical education and expanding his violin-playing horizons.



Sandor Vegh

September 2003 saw the arrival of Sion Parry BMus, Trinity College of Music, who was to head the strings and take over the Training Orchestra. Rap superstar JD of So Solid Crew talked to Year 9 about his work as a performer and producer in the music industry and, for variety, there was a gamelan concert in the pro music series. Director of Drama Tim Marriott wrote *A Wing and a Prayer* which was centred on a group of land-army girls and an RAF bomber squadron in the Second World War. To complement the script, David Force wrote a score which reflected the big-band era and was also musical director for the show. The Chapel Choir sang at another OE wedding and also at the funeral of a father of a College pupil. More compositions by pupils were sung at the Advent and Christmas carol services; this was to become a feature of carol services which also included performances of new works.

Chamber music now featured two string quartets, a piano trio and a wind quintet, with the Senior String Quartet entering the National Chamber Music Competition for the first time. In May, the String Orchestra performed, under Parry's baton, the prelude to Grieg's Holberg

Suite and Vivaldi's A minor Violin Concerto with Year 10 music scholar William Kunhardt-Sutton as soloist. Jazz day was conducted by Force (taking over the baton from Phil Edwards) who had also written two pieces especially for the occasion. The choral concert featured the first movement of Vaughan Williams' Sea Symphony, Rutter's Magnificat along with the full orchestral version of Elgar's anthem Give unto the Lord. In the summer term 2004, music facilities were further extended by the conversion of the staff accommodation on the first floor next to the Robert Storrs strings centre, providing extra teaching / practice rooms.



The start of the 138th academic year of the College saw **A Chorus Line** as the musical in December, choreography by dance teacher **Debbie Hackett** (who has been involved in a number of productions), producer **Tim Marriott**, musical director **Graham Jones**



Left to right; standing: Helen Brooks and Sam Fowler; seated: Cassie Day, Dominic Brown and Rachel Macklin in rehearsal with the Eastbourne Symphony Orchestra in the Congress Theatre for the music-from-the-movies concert, Graham Jones conductor

The arts festival a few months earlier had Dominic John (a winner of the ESO's annual Young Soloist Competition) playing Rachmaninov's Piano Concerto No 3 in the biennial ESO music-from-the-movies-concert. The same month, October, was the Eastbourne town's inaugural Victorian festival: the choir sang a Victorian evensong and there was a music hall evening in Big School compered by Nigel Wheeler (long-standing member of staff, housemaster and



Dominic Brown and Richard Ogden

master ic cricket) featuring songs and sketches of the period. Among other items there was the duet Balfe's Excelsior sung by Dominic Brown (who went on to study music at the University of Sheffield) and Richard Ogden (formerly head chorister of Westminster Abbey who went on to win a choral scholarship at Magdalen College Oxford). An innovation in November was the first choral day (in addition to the already established jazz and strings days) for prep schools when some 70 members of four school choirs, after a day's rehearsing, joined with the Chapel Choir to sing evensong. The term also had the String Orchestra performing as part of the Rotary

movement's 75th anniversary celebrations in the Congress Theatre.

The Swing Band has now nearly doubled in size, and much of its music is being arranged by David Force. Members of the Chapel Choir sang at the memorial service for former College staff member and centenarian Kem Bagnall-Oakeley at Wartling parish church and also sang at the wedding of former chorister Alexandra Riley at Lingfield parish church. The Senior String Quartet, coached by Sion Parry, reached the semi-finals of the National Schools Chamber Music Competition playing the first movement of Dvořák's American Quartet. Pro music concerts featured Mark Le Brocq OE and Alexandra Dariescu (winner of the ESO competition) who both also gave masterclasses.

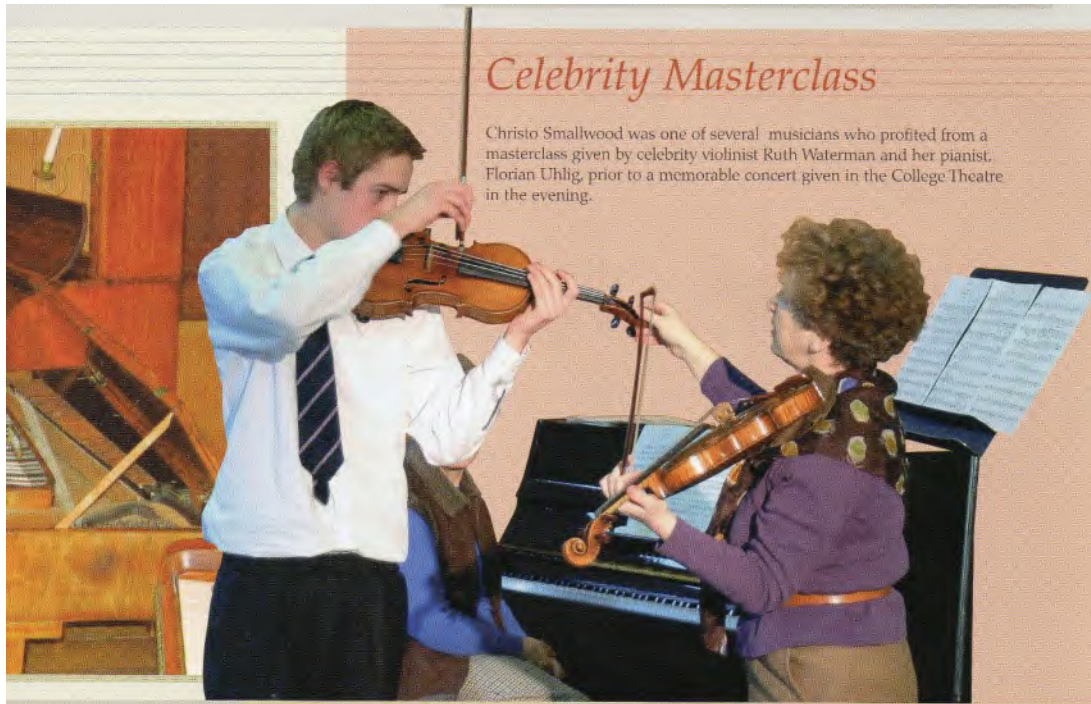


**Will Kunhardt-Sutton, Emma Simmons, Christo Smallwood
and Sam Fowler**

The choral concert's main work was Berlioz's *Te Deum* (Andrew Wicks OE, tenor), a work dependent on special effects placing, for the first time in the cathedral, a chorus and orchestra at the west end and using the main organ (David Force, organist) situated in the choir. That May the College orchestral concert, conducted by Force, supported and presented by the Hayman Society (for academic scholars), had a new-look orchestra dressed in black shirts; the programme included Elgar's *Serenade for Strings* and Fauré's *Elégie for Cello* with Sam Fowler as soloist. A junior cabaret was held in June when members of

Years 9 and 10 entertained their parents and guests in the context of a formal dinner in the dining hall.

New headmaster Simon Davies arrived in September 2005 (for photograph see 'The Year is 2011' later). The previous summer's exam results comprised 12 A* and 4 A grades at GCSE from 17 candidates. Members of staff involved with musical activities included Charlie Bostock (assistant head), Ben Jourdain (classics), Matt Parker (classics and master-in-charge of rugby), Colin Polden (head of English and ex-housemaster of Blackwater who was to retire in July 2006), John Thornley (MFL teacher and director of the Eastbourne College Society), and Jo Toy (housemaster Powell). In September a group of keyboard pupils visited Finchcocks, a museum with a historical keyboard collection, and had a tour of the museum and played some of the instruments. Four pupils (Ollie Clarke, Giles Colclough, Will Kunhardt-Sutton and James Wicks) returned there in October to perform in their prestigious annual concert for young musicians. November had the usual Remembrance Day service in Chapel and the biennial meditation orchestral concert in Chapel in the evening with the Casson Society giving the readings.



The new emphasis on composition in academic syllabuses produced a new growth of interest and expertise in this special area and this led to the production of a new show with script and score produced jointly by Year 11 drama and music sets: *The Roof* charted the formative years of a group of students following their successes and failures through a series of vignettes illustrated with songs. Earlier in term, the biennial house music festival had taken place. The carol services followed their now well-established format. Pro music included a celebrity recital and masterclass from violinist Ruth Waterman.



Farewell to two College stalwarts

The summer term saw the retirement of Colin Polden and Rev Cliff Comyns from the staff. Colin, a choral exhibitioner of Selwyn College Cambridge, has played a key role in College choral activities for many years and his fine baritone will be greatly missed. Cliff has served as assistant chaplain since 1975 and will be affectionately remembered for guiding generations of College pupils with his own brand of wisdom and humour.

Evensongs were sung as usual in Winchester and Chichester cathedrals, and the choral concert in April included Rutter's Mass of the Children, this time with some of the choristers from Prebendal School Chichester. The College orchestral concert, again at the new time of 6.30pm on a Sunday evening, featured a debate about the qualities of genius in the music of Beethoven and Mozart, and the orchestra played Beethoven's Coriolan Overture and Mozart's Symphony No 26. This was conducted by David Force who had worked with patience and innovation with this group for many years. This concert also featured the recently re-formed String Orchestra which played Barber's Adagio under Sion Parry's baton and which showed the strength of string playing which now exists. The concert by the Training Orchestra (now renamed the Sinfonia), again directed by Parry, included some numbers from the Swing Band arranged by David Force.

After a trial run in 2005, an innovation for the 2005/06 academic year was the Young Musician Competition masterminded by Sion Parry. This involved some 30 musicians in Years 9 and 10, took place in two rounds and was adjudicated by well-known guitar virtuoso Paul Gregory. The year saw many achievements by music scholars including Lower Sixth pupil Will Kunhardt-Sutton winning a place in the prestigious National Youth Chamber Orchestra and gaining the loan of a high quality violin from the Benslow Trust; Year 10 pupil Gilbert Lam who was the youngest musician to gain his performer's certificate on the piano; and James Wicks (Year 9) and Roydon Tse (Year 10) reached the finals of the National Chamber Music Competition. Singer Ollie Clarke (Upper Sixth) received offers of scholarships from three London music colleges accepting the one from the RCM.



David Force conducts the College Symphony Orchestra

September 2006 saw the introduction of music technology A-level with a new recording facility situated in the old JCR, along with the existing sequencing room now complete with ten computers. This new facility became a resource for all musicians in the school, not only for those studying music technology. Paul Barton Hodges BMus, now the fourth full-time member, joined the Music Department from Canterbury where he was a lay clerk in the cathedral choir and co-ordinator for the BA creative music production course awarded by the University of Kent. He studied at the Royal College of Music as a viola player and singer. This facility enabled the department to organise and involve itself in a number of initiatives including the Battle of the Bands Competition (begun a few years earlier by Pennell housemaster Dr John Newton) which this year included a professional adjudicator.

Paul Barton Hodges joins the music department as head of music technology. He comes from Canterbury where he has been a lay clerk in the

cathedral choir and co-ordinator for the BA creative music production course awarded by the University of Kent, having studied at the

Royal College of Music as a viola player and singer. While a student he established a mobile recording service, making recordings of his contemporaries for competition entries, demos and so forth. His work with young musicians continued and many performers have now become some of the country's rapidly rising stars.



He has recorded in many prestigious venues including Canterbury and Westminster Cathedrals; Fairfield Halls, Croydon; and St John's, Smith Square. Paul has also performed with many London-based choirs and orchestras.



In October, the String Quartet travelled to Chatsworth House in Derbyshire and performed the first movement of Borodin's String Quartet at a special Devonshire Society lunch.

David Force) was *In The Still of the Night*, the story of part of Cole Porter's life and incorporating some of his best-known songs. An in-house CD was produced in December

The December production (director of drama Tim Marriott adapted / wrote and produced; music arranged and directed by

which featured the highlights of both the Advent and Christmas carol services. The first overseas tour by the department took place in February 2007 when some 30 musicians along with five members of staff visited Vienna and gave two concerts. In May the Swing Band, as well as the newly formed Jazz Quintet, gave a performance on Eastbourne's bandstand. The summer term saw the first whole-school Young Musician of the Year Competition sensitively adjudicated by Julian Broughton from the University of Sussex with the grade eight and above category won by Thomas Clarke.



During the February half-term holiday thirty pupils and five members of staff embarked on the first international music department tour – five days in Vienna. All concerned enjoyed a fabulous trip. Two concerts were given, the first at a local school and the second in a church. The pupils played and sang to enthusiastic audiences and the hosts at both venues laid on generous and much appreciated receptions. The musical ambience of the city inspired some of the pupils to purchase musical instruments and lead the group Pied Piper-style through the streets. From the magnificence of the Schönbrunn Palace and the breathtaking view from the top of St Stephen's Cathedral to the sight of the skilled white horses at the Spanish Riding School and the glorious sound of the Vienna Philharmonic Orchestra at the Musikverein on the last night, the cultural and musical experiences gained will be remembered by all for a long time to come.

The year 2007 saw the 140th celebrations of the College's foundation. The department's

contributions to these included Peter Donohoe's celebrity piano recital, and the performance

by the College orchestra, now conducted by Parry, which returned to St Saviour's to give a memorable concert which featured three Upper Sixth soloists, all music scholars. Giles Colclough and Christo Smallwood played Mozart's Concerto for two pianos (last movement) and Will Kunhardt-Sutton played Mendelssohn's Violin Concerto (first movement).



Other celebratory events were the Chichester choral concert (which included Dvořák's Mass in D and

Elgar's Fourth of August from The Spirit of England, and the performance of The Pearl Fishers' Duet by Mark Le Brocq and Martin Elliott); the Field of Sound, the College's first outdoor extravaganza featuring well-known opera band Amici with the College String Quartet as part of their backing group; and the Speech Day service which included Lord I Have Loved the Habitation of Thy House, a specially commissioned anthem by Grayston Ives (who was present at the service), organist and master of the choristers at Magdalen College, and which incorporated the traditional brass and percussion elements.

On Speech Day also a CD was produced (using the College CD duplicating equipment generously provided by OEs Andrew Bazergan and Eric Koops) by Paul Barton Hodges and his team of the musical highlights featuring a complete cross section of college music produced during academic year 2006/07.

The 140th celebrations concluded in December 2007 with an energetic production of the 1970s classic Godspell, script adaptations by Director of Drama Tim Marriott and new band parts (for saxophones and brass) written by David Force, and musical direction by Graham Jones. This Michaelmas term also featured pupil Richard Macklin's A High Street Musical which featured original songs deftly arranged for five-piece band. January 2008 saw the formation of the Alden Singers (named after Dr John Alden), directed by Paul Barton Hodges and accompanied by John Thornley. This choir tackled a more broadly based repertoire, complementing the work of the Chapel and Chamber choirs.



Graham Jones conducts OEs performing Handel's Zadok the Priest

The end of March 2008 saw some 70 pupils and a large number of OEs joining forces for a gala concert in the Britten Theatre of the Royal College of Music. The programme featured the College Symphony Orchestra, chamber groups, Chapel and Chamber choirs and the Godspell cast augmented by a number of duets and ensembles. Some members of John Walker's Cornwall Singers from the 1970s were reunited to perform close-harmony songs and the concert culminated in a spirited rendition of Handel's Zadok the Priest with the combined forces under the baton of Graham Jones. After the concert, the audience was

entertained at a reception in the RCM's Concert Hall by the Swing Band and Jazz Quartet. A guest appearance by the boy band Blake, which includes OE Jules Knight (aka Julian Kaye), added extra glamour to the evening.



Below:
The junior
piano trio
playing before
the concert

In March some 70 pupils and a large number of OEs joined forces for a gala concert in the splendid auditorium of the Royal College of Music's Britten Theatre (above, left). The College Symphony Orchestra, chamber groups, chapel and chamber choirs and the *Godspell* cast were augmented by a number of solos and ensembles from the visiting musicians, and the concert culminated

in a spirited rendition of Handel's *Zadok the Priest* with the combined forces under the baton of Graham Jones. Afterwards the audience was entertained at a reception in the RCM's Concert Hall (above, right) by the Swing Band, Jazz Quartet and a number of solo performers. A guest appearance by Blake (above, centre), who include OE Jules Knight in their number, added extra glamour to the evening.



A new soloist in the Chichester choral concert line-up was Patricia Rozario OBE and this event featured the first orchestral performance of Philip Ledger's Requiem. The College orchestra concert, again in St Saviour's Church and under the baton of Sion Parry, featured Upper Sixth music scholar Thomas Clarke playing the first movement of Mozart's Clarinet Concerto, pianists Chris Cheung (Y10) and Gilbert Lam (Lower Sixth music scholar) playing Saint-Saens' Carnival of the Animals. Senior Piano Trio James Wicks (violin), Jack Shepherd (piano) and Gilbert Lam (piano) gained a place in the semi-finals of the National Chamber Music Competition with their performance of two movements from Dvořák's Dumky trio. James Wicks was also successful in gaining a place in the National Youth Orchestra of Great Britain. A CD was produced for Speech Day (this year the service was in St Saviour's Church) of some of the repertoire of the swing band.



Chapel Choir May 2008

The main dramatic and musical production of Michaelmas term 2009 was *Oh! What a Lovely War*, script again adapted by Tim Marriott, music arranged by David Force and directed by Graham Jones. The production involved some 70 pupils, with strong solo performances by Pierrot Lee, Rose Slavin, Kate Skinner and Janine Tooker. Before this there had been a Remembrance Day concert, which featured the String Orchestra and the Senior String Quartet. Gilbert Lam, now Upper Sixth, gained the Diploma of the Associated Board of the Royal Schools of Music. Masterclasses were given by pianist John York (part of the arts festival and the music-from-the movies concert), Spencer's Nighthawks and Jubilate Brass, some of whom featured as part of a wider pro music programme. There was also a further visit by pianists to Finchcocks Museum.

At the end of January 2009, some 30 musicians went to Brighton to perform at the lunchtime concert series at the Chapel Royal. Particularly memorable was a spirited performance by Year 11 music scholar Anna Rogers of Monty's Czardas and the Senior String Quartet's playing of the first movement of Dvořák's American Quartet; also featured were the Chamber Choir and String Orchestra. This month, the Chapel Choir sang matins in All Saints' Church. Big School Forum (Battle of the Bands) took place in February.

The beginning of the summer term began with a memorial service in Chapel for former College chaplain Revd Ron Johnson. The Chichester Cathedral choral concert in May united the College Choral Society (pupils and adults) with a choral society from the town (the Eastbourne Choral Society) and singers from Junior King's Canterbury to form a chorus of some 180 singers, accompanied by the Eastbourne Symphony Orchestra, in a performance of *The Creation*. The soloists were Kishani Jayasinghe (soprano), Pascal Charbonneau (tenor) and John Hancorn (baritone).

The College orchestra concert (in St Saviour's) featured a performance of Vivaldi's Concerto in A minor for two violins by Anna Rogers and James Wicks, and Gilbert Lam played the first movement of Saint-Saens' Piano Concerto in G minor. The three annual prep school days took place as did other regular events including informal concerts and the Young Musician Competition and this year saw moves to re-introduce the corps of drums after a 15-year gap. The end of the year saw the departure of the first head of music technology Paul Barton Hodges to King's Canterbury. A string orchestra CD was produced for Speech Day (which took place back in All Saints').

Michaelmas term 2009 Joe Hughes BMus BMus BA, a graduate of Dartington College and a student of composition at the Royal Conservatoire The Hague joined the full-time music staff to take over responsibility for music technology. In December the Swing Band regaled Christmas shoppers in Terminus Road in aid of St Wilfrid's Hospice prior to an appearance by Dame Vera Lynn. The Folk Group, formed this year and largely pupil-led, performed, in March, to 200 pupils at Shinewater School and, in May, to Frewen School which specialises in learning difficulties.



Sion Parry with the College orchestra and leader James Wicks in St Saviour's Church 2010

The annual choral concert, in April 2010, returned to Eastbourne and took place in St Saviour's Church as part of the Eastbourne Festival. The Eastbourne College Choral Society (a chorus of 120 singers made up of pupils, staff, parents and friends) was accompanied by the Eastbourne Symphony Orchestra in a programme which included Faure's Requiem and Vaughan Williams' Five Mystical Songs. This was the hundredth ESO concert conducted by Graham Jones. The College Symphony Orchestra concert saw Lower Sixth pupil Anna Rogers as the soloist for Beethoven's Romance in F and James Wicks' outstanding performance of the first movement of Wieniawski's Violin Concerto No 2 in D minor.

As well as the regular musical events, a musical soir e was staged at the beginning of March, conceived as a showcase for musical talent for musical supporters from across the town and to increase awareness of the Birley Centre, the building of which had begun this month. Situated opposite the Congress Theatre in Eastbourne's cultural quarter, it was planned for opening from September 2011 and for it to be a whole-school facility with an auditorium, state-of-the-art music school, recording studio, specialised teaching rooms, rehearsal space as well as gallery and exhibition space.

Back to the Michaelmas term 2009 and there was a production of *The Roof* which had a cast of 25 pupils showcasing songs which had been written by Y11 GCSE music pupils. There was also the Remembrance Day concert which featured Rebecca Hreben playing Handel's Organ Concerto (*The Cuckoo and the Nightingale*) and Anna Rogers playing Vivaldi's well-known Spring Concerto. The main school production being a play, the Music Department were able to bring together, in a Christmas Cabaret, a variety of styles of music which featured the Chamber and Chapel choirs, the Concert and Swing bands, the Folk Group, the Symphony Orchestra and the newly formed secular choir Euphonix under the direction of Sion Parry.



Owen Kent, Joe Hughes (Music Technology) and Matt Davies

The biennial house music festival took place in October 2009 and was adjudicated by international guitarist and composer Paul Gregory, and displayed a commendable standard of performance including solos, instrumental and vocal ensembles, bands and whole house songs. Old Eastbournians Owen Kent and Matt Davies returned to adjudicate the Battle of the Bands in February 2010. The annual Young Musician Competition moved to the Lent term and was adjudicated by Andrew Cleary, director of music at Portsmouth Grammar School.



Julian Lloyd Webber with James Harmer (centre) and local BBC television crew (left)

The pro music series had begun with a celebrity masterclass with internationally renowned cellist Julian Lloyd Webber, this event was in partnership with the Friends of the Towner Art Gallery. Four cellists took part from state and independent schools, including Year 11 music scholar James Harmer (pictured third from left, with local BBC television crew, left). Old Eastbournian tenor James Geer returned to give a recital with accompanist Ronald Woodley in a programme that included Schumann's Leidekreis and Poulenc's Tel Jour Telle Nuit. Harry the Piano

returned to give his second performance at the College and the series concluded with a memorable guitar recital by Paul Gregory in his second visit to the College this year. The end of the year's Speech Day service featured Graham Jones' arrangement of Mine Eyes Have Seen the Glory of the Coming of the Lord (first written for Charlie Bush's last Speech Day service in 2005) and, as usual, the whole school singing something learnt in weekly congregational practice; this year it was Stanford's Jubilate in B flat.



Massed choirs sing evensong at the end of Choral Day for visiting prep schools, November 2010

The major production of the Michaelmas term 2010 was *Evita*, the most challenging musical staged at the College in recent years. Andrew Lloyd Webber's demanding score with no spoken dialogue was suitably adapted to give every opportunity to all those involved to display their talents to the full. The 23-piece band, accompanying a cast of over 40, provided the music, and demanding operatic soloist roles were undertaken by



Evita: 23-piece band and cast of some 40 pupils with musical director Graham Jones and choreographer. Tim Marriott directed.

Poppy Jamieson and Beth Ewen (both in the role of Evita), James Dickens and Rory Ellis (Che), and Will Stentiford (Perón). This was supported by some accomplished choral work and musically challenging close-harmony singing. Among other regular events, the Battle of the Bands, adjudicated by Joe Washbourne, Toploaders' front man, was won by Mercury, and the annual Young Musician of the Year Competition, expanded to two evenings, adjudicated by guitarist Paul Gregory and composer-conductor Dominic Nunns, was won by Dan Yu (grade eight and above category). The choral concert in the summer term included Poulenc's *Messa di Gloria* and Parry's *Hear My Words Ye People* (soloists Martin Elliott and OE Andrew Wicks). St Saviour's Church also hosted the College Symphony Orchestra concert which featured Vivaldi's *Concerto Grosso* opus 3 number 2. The tradition of sixth-form music scholars performing concerto movements continued with Anna Rogers and Chris Cheung playing respectively the first movement of Mendelssohn's *Violin Concerto* and the second and third movements of Shostakovich's demanding second piano concerto.

The year is 2011 and the Birley Centre opens a new era

Thus far, this history of music has mentioned some key moments of each year (often, in more recent years, taken from reports in the *Eastbournian*), without listing everything which happened. With the opening of the Birley Centre in October 2011 and the retirement, in the summer of 2012, of Graham Jones, it seems appropriate to add, in full, the department's review as it appears in the *Eastbournian* 2011/12 which immediately follows:

Much feverish activity was in evidence at the end of the summer term and during the summer holidays of 2011: countless packing cases were moved from the old premises to the new building, a jeek-by-jowl operation with the builders as they sped towards the completion of the Birley Centre, running behind schedule due to bad weather. The builders released rooms as they were completed and in went the packing cases followed by the furniture. Twenty-two pianos were moved in the final week of the holidays, and the concert Steinway grand returned from being refurbished from recommended experts in Yorkshire.

The Michaelmas term started on a wing and prayer as far as the technological aspects of the building were concerned: computers (some for classroom use), lighting, and the recording studios were largely untested. In spite of these concerns, there was a tangible feeling of anticipation and expectation. There was also a need to co-ordinate the demands of a busy department now located in a building offering a much wider variety of public events, many of which took the form of external lettings and therefore not part of the day-to-day running of a school Music Department.



Headmaster Simon Davies and Robina Davies, Executive Chairman of Glyndebourne Productions Ltd Gus Christie, former Headmaster Michael Birley and Anne Birley, Chairman of Governors Admiral Sir Ian Forbes

The principal opening of the building by Gus Christie, executive chairman of Glyndebourne Productions Ltd, took place on Tuesday 4 October, giving only four weeks to produce a short but representative musical programme. This began with a brass fanfare, followed by Percy Grainger's Handel in the Strand, using both the Steinway and the new Kawai grand pianos played by Kenneth Lam and Seb Marlow, with the String Orchestra conducted by Sion Parry. Dan Yu's band took to the stage with their version of Ain't No Sunshine which included a

string trio. This was followed by two music-theatre numbers (an evocative arrangement of Keep the Homefires Burning with Eden Richards as soloist, and, as the finale, Cole Porter's Another Op'ning, Another Show) featuring a band and large chorus choreographed by Kirsty Hamilton-Reid and Fen Marriott, with spectacular lighting by Birley Centre technician Mike Cousins. This programme formed the basis also of a second opening, this time for town dignitaries.



'Another Op'ning, Another Show'



Kenneth Lam at the Kawai with the String Orchestra conducted by Sion Parry



Seb Marlow at the Steinway with the String Orchestra



Dan Yu with James Harmer (cello), Eleanor Ruskin and Jenni Hreben (violin), Andrew Chapman and Will Butler-Manuel (guitar), Ben Green (drums)

Sunday 13 November was Remembrance Day where there was much musical activity. The evening concert featured the String Orchestra performing two movements from Warlock's well-known Capriol Suite, and there were various instrumental and vocal soloists interspersed with war poems. The concert concluded with two Negro spirituals sung by Euphonix, our secular choir.

Black Magic, the title given to a programme of music-theatre numbers, gave the opportunity to showcase some individual talent both vocally and choreographically. This also showcased the versatility of the new building and was a fitting end to the first term in the Birley Centre.

The Chapel Choir was an integral part of the Michalmas term's musical offerings, starting on the first Saturday of term with an evensong for the OEA reunion. Regular Sunday Chapel services followed and, at the beginning of November, the annual choral day for prep schools, where more than one hundred prep school singers joined us. Remembrance Day morning service, the Advent Carol Service in St Saviour's Church, and two Christmas carol services in All Saints' Church followed in quick succession. Other Lent-term key moments for the choir were evensong in Chichester Cathedral on 8 February and the end-of-term service in St

Saviour's Church with, as preacher, former member of staff Dr John Newton, then headmaster of Taunton School. On 3 March, the choir sang at the thanksgiving service in St Saviour's Church for former Assistant Chaplain Cliff Comyns, with a congregation of some six hundred, including College headmasters from the 1970s.



Headmasters Simon Davies (2005–2016), Charlie Bush (1993–2005), Chris Saunders (1981–1993) and Simon Langdale (1973–1981) who attended the Thanksgiving Service for Revd Cliff Comyns, former College assistant chaplain

The Chapel Choir, at the beginning of the summer term, were part of the College Choral Society concert which numbered some 120 singers. The concert, accompanied by the 60-strong Eastbourne Symphony Orchestra, was a programme of English music to celebrate the Queen's Diamond Jubilee. The second half featured some 50 singers from St Andrew's Prep School who joined us for Rutter's Mass of the Children. The Speech Day service, embellished with brass and percussion, included the school singing The Hallelujah Chorus prepared in the weekly congregational practices.



David Force conducts the jazz concert after a day's work with prep schools and the College Swing Band

The new building was the venue for the other two prep school days where some 60 players of jazz and strings were invited to work alongside College musicians. Our musicians also worked alongside visiting professionals (there were workshops with Laura Dugmore, Taiko Meantime and Trinity Jazz Ensemble) as well as experiencing performances from Martin Roscoe and Yes Sir Boss. Luke Potter, lead guitarist of Yes Sir Boss, also judged the Battle of the Bands which was won by The Marlows who also won the prize for the best original song.



Luke Potter (second from left) with Ben Green and The Marlows

Another highlight of the Lent term was the Young Musician of the Year Competition. Fifty pupils gained places in the final rounds which took place in March over two evenings, adjudicated by Robin Wells, formerly director of music at Charterhouse. There was a huge variety of musical style and the winner of the grade eight and above was Jenni Hreben.

This year the College Symphony Orchestra and String Orchestra summer concert was staged in the Birley Centre when three soloists were part of the programme: Grace Cheung (trombone, second movement Haydn's Trumpet Concerto), James Harmer (cello, third movement Monn's Cello Concerto in G minor) and Kenneth Lam (piano, Addinsell's Warsaw Concerto).

It is clear from the multitudinous activities this year, many of which have been musical, and many of which have been College-based, that the Birley Centre is indeed a resource that will continue to raise the profile of the arts, and music in particular, in the College and the town.



Graham Jones conducts the Chapel Choir at the Thanksgiving Service for the life of Revd Cliff Comyns in St Saviour's Church on Saturday 3 March 2012. They had worked together for 30 years.

Graham Jones retired in the summer of 2012 after 36 years at the College. Appointed as assistant director of music and College organist in 1976, Graham became director of music in 1991. Though he was keen that his farewell celebrations should be low key, various groups nevertheless arranged appropriate thank-you gatherings. These included a supper with heads of music of prep schools, a drinks reception followed by dinner with visiting music staff, a final choral evensong on Sunday 17 June followed by a champagne reception for choir and other pupils, colleagues, governors, OEs, current parents and parents of OEs and many friends from the town, and a champagne reception for OEs and other friends following the Speech Day service. The more formal presentation, where gifts from the Senior Common Room, from OEs and also from his many friends in the town was made during the last Monday break of term, where his colleague of 21 years, David Force (College organist and head of academic music), spoke of Graham's achievements and this, and Graham's reply, is recorded in the *Eastbournian* and the *OEA Magazine*. (They are both also recorded below.) Graham Jones ended by wishing Nick Parrans-Smith, the new director of music, every success and by asking the Senior Common Room to raise their glasses to toast the Birley Centre.

David Force said:

It would be impossible adequately to summarise the events and achievements of a career spanning 36 years in just a few minutes, so this must necessarily be a retrospective that can touch on only a few aspects of Graham's long and distinguished time at the College. Nevertheless, I hope it gives you a flavour of the wide range of Graham's activities and the impact that he has had on the music of the College during his time here.

At Graham's farewell evensong just over a week ago, the chaplain eloquently painted a picture of how different a world it was back in 1976 when Graham arrived at Eastbourne as a fresh-faced graduate from Durham University. It may be difficult for those who weren't even born then to appreciate just how much has changed in that relatively short space of time, and teachers of Graham's vintage have seen enormous changes in the world of education. While I suspect that Graham would agree that perhaps not all of those changes have been for the better as far as music is concerned, under his guidance the Music Department has evolved,

expanded and diversified, embraced the changes and developed its remit within the school to provide a high-quality musical experience for all pupils. This development would not have been possible without a huge personal input, and Graham has led from the front in giving of his time and energies beyond the call of duty, driven by a genuine personal desire to do the best for the department and the pupils.



Chapel Choir December 2011; Graham Jones' last of 36 years of carol services

From the perspective of the average College pupil, Graham is probably best known as the genial host of the weekly congregational practice, something which he has worked hard to develop and indeed to protect over the years. The congregational singing of the College has long been renowned and there is nothing quite so spine-tingling as being part of the rousing singing of Jerusalem on Speech Day or O come all ye faithful at the carol service, and it's worthy of note that singing in this manner is in fact the only activity in which we all participate together as a College. Graham has also marshalled the whole school into singing other classics such as Zadok the Priest and, of course, the Hallelujah Chorus which we will be delivering with gusto in All Saints' Church on Saturday. Alongside this enthusiasm for congregational participation is Graham's passion for choral music, and his direction of the Chapel Choir has maintained the enviable standard established by his predecessor. The choir takes the lead at the most significant moments in our communal life: Speech Day, carol services, the whole school service, and at moments of crisis such as funerals and memorial services. But its most significant contribution is to the weekly round of Chapel services, the house eucharists and the evening services, where it plays a vital role in enhancing and illuminating our worship. Graham's devotion to the choir has been exemplary, and is indeed a manifestation of his own deep personal faith. Long may his legacy in this respect flourish as a central feature of our musical life.

Graham is of course a very fine orchestral conductor. He directed the College orchestra for many years and raised the standard to the point where it could tackle proper symphonic repertoire. He was also a co-founder of what was then the Eastbourne Sinfonia and is now the Eastbourne Symphony Orchestra, which has played an important role in the cultural life of the town for more than 30 years. This close association with the orchestra has been of huge benefit to many College pupils, some of whom have had the opportunity to play in the ESO, and of course to the many hundreds who have sung, together with parents, grandparents in some cases and staff in the annual choral concert. I am delighted by the number of OEs, often not particularly musical people, who reminisce about some inspirational moment they experienced in a choral concert when they return to visit the College: the impact this type of

experience has on young people should not be underestimated, and it is something that Graham has valued and tirelessly promoted during his tenure.

Another of Graham's loves is music theatre, and he has wielded the baton at most of the major musicals produced at the College during his time. His collaborations with Andrew Boxer and later with John Little on the most visually stunning school musicals I have ever seen will stay long in the memory, and more recently he has worked with Tim [Marriott, Head of Drama] to raise the levels of quality, insight and interpretation of the works we have staged, such that the emotional impact of the musicals we have worked on over the last decade has made a deep and lasting impression on all of us who have been involved with them.

For most of Graham's tenure as director of music, the department operated within a collection of makeshift and separate buildings which were quite inadequate for our needs. His ambition was always to have a proper, purpose-built music school and it is fitting therefore that his final year at the College has been marked by the opening of the Birley Centre, a magnificent working environment and one which will have a huge and positive impact on the musical life of the school, practically and academically, in ways which are only just starting to be realised. Graham has been central to the long process of design and evolution of the building and has committed many hours of work not only to its planning but also to getting it up and running this year and making it work. I hope he will feel proud of his role in realising this project which will be of benefit to Eastbourne musicians long after all of us here are gone.

Alongside the many public aspects of Graham's role are the quieter, less obvious ways in which his impact has been felt. He has worked hard for the benefit of his pupils over the years, helping them to achieve academic and practical success and mentoring them through applications for university courses or the many choral scholarships that College pupils have won over the years. He is a resolute defender of the visiting music staff, a large team which many of the common room don't get to meet very often but who deliver several hundred lessons a week and which require a huge amount of organisation, ably assisted of course by the tireless efforts of Claire Shattock [Music Department secretary]. In fact, a music department is very much like a school within a school, and Graham has fulfilled the role of its headmaster, sometimes irascible, sometimes the disciplinarian, but always working for the benefit of its staff and pupils. He will be much missed by us all, and fondly remembered and reminisced about for many years. I suspect we won't realise the full extent of what he does and has done until he is no longer here to do it for us. I'm sure you will join me therefore in thanking him for all of this, and for much more which I haven't time enough to describe, and to wish him a very long, a very fulfilled, and a very happy retirement.

Graham Jones replied...

If you are feeling that your social life needs a bit of a lift I can thoroughly recommend retirement. I have had a wonderful last ten days, with parties that I have known about and also a couple of surprises. Over this time, I seem to have become a bit of a champagne connoisseur. Thank you, David, for your kind words, and thank you, Ellie [Boxer], for organising this very special personal gift of a CD with contributions from OE musicians, and to Joe [Hughes] and Mike [Cousins] for producing it. Of course, I was not meant to know about it, but it was curious how OEs seemed to appear from nowhere to use the recording studio, and how I would be warned away from the control room by Joe saying 'Mike is busy'!

I first came to Eastbourne in 1976, a time that was described most eloquently by the chaplain in his sermon a week ago at my last evensong. I had heard of Eastbourne College and had met



**Graham Jones during the celebration to mark his retirement surrounded by some of the past and present Music Department (left to right):
Jane Mansergh, Sandor Vegh, Martin Elliott, Siobhan Carter, Lisa Knights (Wigmore),
Richard Lakin, Claire Shattock, Phil Edwards, Dave the Birley Centre porter, Joe Hughes,
Keith Goddard, Sion Parry, (Brian Knights), David Force, (Ruth Force)**

a former pupil who painted an idyllic picture. My tutor at Durham University had taught at Hurstpierpoint for two or three years and had been clear in his message that this was the job for me. I travelled down in a national train strike, through Hexham and Carlisle. At every station I heard an announcement that that was the last train and so, by the time I arrived in Eastbourne, late, at about 8pm, I was thinking 'this had better be good'!

These were balmy days. There were no computers, no staff induction (I was just given a timetable), no appraisal, no risk assessments. The music school was the old building (currently Dell 2 and ICT 2) which consisted of a single room downstairs and 12 chicken boxes upstairs for practice rooms. One of my jobs was to improve the instrumental music. The band rehearsed twice a week on a Monday and Friday evening for 45 minutes, the orchestra on a Wednesday. The band was the more proficient group and was capable of bashing out an acceptable Jamaican Rumba or something similar. In those early days, I remember the warmth of common room. Some things don't change.

It is always important to look to the future. From the school's perspective I see a couple of difficult years for music. The recession is understandably making parents cut back. More pupils have ceased tuition this year than at any other time in my career. With fees approaching £800 for thirty 30-minute lessons it is not hard to appreciate why the grade three clarinettist might give notice or a second instrument be terminated. I was also concerned to hear Michael Gove's latest pronouncements about abandoning GCSEs and returning to O-levels. I taught O-level for over ten years and have witnessed the broadening effect that GCSEs have made, attracting greater numbers to the optional subjects like music (even if there is somewhat less in the way of technical demand).

I have enjoyed the challenges that the Birley Centre has given over the last five years. Even today the alarm on the school entrance is playing up! I have no doubt that it will continue to be a fantastic resource. I wish Nick [Parrans-Smith, the new director of music] every success. I am sure that he has the necessary energy and drive.

What of the future for me? There is much on the administrative side of things that I won't miss. However, I will miss people, and pupils in particular. Every musician I have taught has, of course, been different: different strengths, weaknesses and talent. I will continue my involvement with music in the town and, of course, with the Eastbourne Symphony Orchestra. I have already been approached by other local groups seeking my help. I hope to make use of the Birley Centre when appropriate.

Thank you to you all for your warm reception. Thank you to the music staff for their loyalty and support. Thank you also to Claire who has been such a support with the administration. Can I conclude by asking you to raise your glasses to the future and to the Birley Centre?



**The first year of the Birley Centre (2011/12) and the full-time Music Department staff (left to right):
Mike Cousins (technician), Joe Hughes (music technology), Claire Shattock (secretary),
Graham Jones (director), Sion Parry (assistant director),
David Force (head of academic music and College organist)**

The Year 2012 and into the Future

Graham Jones, a music graduate and organ scholar from Hatfield College Durham University, was appointed College assistant director of music and organist in September 1976 by headmaster Simon Langdale. Alongside his College work, he has been the musical director of the Eastbourne Symphony Orchestra since its inception in 1980 (other founding members included College second master John Evans and Wargrave housemaster Alan Gardner whose resident house tutor John Thornley joined in 1981 as concert manager) to the present day. He also established the ESO's annual Young Soloist Competition begun in 1988 following a generous gift from the 11th Duke of Devonshire. He was appointed College director of music in 1991 and retired in 2012.

Nick Parrans-Smith, a graduate from Trinity College of Music, London, appointed by headmaster Simon Davies, became College director of music in September 2012. A trombonist and singer with a widely varied career as a performer on stage, in the recording studio, and on radio and television in addition to his work as an instrumental and academic teacher, he came from Lichfield Cathedral School where he had been director of music. He moved to Denstone College in September 2015.

Dan Jordan was appointed College director of music in 2015 by headmaster Simon Davies. He came from Bloxham School where he had been director of music and a housemaster. He was educated at Wells Cathedral School and was a choral scholar at St John's College Cambridge before studying at the Royal Academy of Music and graduating with distinction from the opera course. He was a member of the choir of St Bride's, Fleet Street from 1999 until 2014 and had worked with Pro Cantione Antiqua, the Clerks' Group, the King's Consort, the ENO, Scottish Opera and Opera North among others and under conductors such as Sir John Eliot Gardiner and Trevor Pinnock.



Left to right: Graham Jones, Dan Jordan, Nick Parrans-Smith

Photo taken summer 2015 (JT)

College musicians

1881	EJ Sangster	LPO
1907	VS Brown	Choral Scholarship Jesus College Cambridge
1919	CC Dalmaine	Later Jonah Barrington Composer, conductor, journalist
1926	RW Nicholson	RCM Later Gowland Harrison Scholarship RCM Professor at RCM Conductor and Composer
1926	REL Featherstonhaugh	Later Buddy Featherstonhaugh Saxophonist
1933	AL Flemming	RCM
1934	JPG Harris	RCM
1936	P Watson	Choral Exhibition Caius College Cambridge
1940	GA Tree	Choral Exhibition Christ's College Cambridge
1941	OW Neighbour	Later FCA Music Librarian of British Library
1949	JD Johnston	Lady Mary Trefusis Scholar Royal School of Church Music Music Scholarship Durham University
1950	ML Matthews	RAM Later CW Boise Scholarship
	MA Thorogood	RCM Composer
1951	ID Sykes	Later ID Fraser Musical Director and composer for US TV Musical Director to Dame Julie Andrews 11 Emmy Awards
1957	TC Spencer	Carl Spencer Jazz Trumpeter
1961	CAP Mould	Later RAM
1966	RP Phillipson	London and Nottingham Universities Later Director of Music Ashby-de-la-Zouch Grammar School
1967	HS Lyth	Emmanuel College Cambridge Later Conductor and Head of Orchestral Training Hochschule Der Kinste Berlin
1968	JQ March	Durham University Later Director of Music Highgate School
1970	MA Creed	Choral Scholarship King's College Cambridge Isabel Blackman Award to GSMD Professor at Hochschule Der Mutik Koln Director Rias Kammerchor Berlin
	RP Woolley	RCM Professor at RCM Harpsichordist
1975	NC Creed	Choral Exhibition Trinity College Cambridge Later Director of Music Tiffin School and St Edward's School Oxford
1976	MT Norris	Choral Exhibition Trinity College Cambridge
1977	NJ Gale	Choral Scholarship Exeter University
	CG Miller	Guildford School of Acting Theatre MD
1978	MD Prince	GSMD Later Michael Praed
1979	JLF Capaldi	Durham University
1982	ARM Wicks	Choral Scholarship Durham University RNCM
1983	JP Moore	Manchester University

1984	ME Le Brocq	Choral Exhibition St Catharine's College Cambridge
	SJ Weale	Scholarship RAM Exhibition Magdalen College Oxford Instrumental Scholarship
1985	JR Gibbons	Conductor Trirhenum Symphony Orchestra
1988	JA Marshall	Choral Scholarship Trinity College Cambridge Gentleman of the Royal College of St George RCM
1989	AJ Blackburn	Choral Scholarship Worcester College Oxford
1993	JB Geer	Choral Scholarship Magdalen College Oxford Morag Noble scholarship TCM
	MJ Raisbeck	Organ Scholarship St George's Chapel Windsor Organ Scholarship Worcester College Oxford
1994	JA Hossack	Choral Scholarship King's College Cambridge
1995	JW Eustace	Lay Choral Scholarship Bristol Cathedral
1997	JM Deighton	York University
	AM Frost	Choral Scholarship Magdalen College Oxford
	JP Field	Southampton University
	WB Geer	Choral Scholarship Truro Cathedral Choral Scholarship Magdalen College Oxford Choral Scholarship King's College London
	ALP Riley	GSMD
	LAC Walker	GSMD
1998	AM Spencer	Choral Scholarship Truro Cathedral
2000	KY Fung	Durham and Sheffield Universities
	JJ Kaye	Wells Cathedral
2001	JE Bending	Reading University
	NE Castell	Choral Scholarship Portsmouth Cathedral Manchester University
	GF Phillips	GSMD
	HA Symington	Choral Scholarship St Catharine's College Cambridge
2002	CC Bustard	Durham University
	SPY Lam	Manchester University
	JH Meakin	Choral Scholarship Gonville and Caius College Cambridge
	JS Wakefield	Choral Scholarship Exeter University
2003	JA Clark	Choral Scholarship Girton College Cambridge
2004	KE Manning	Newcastle University
2005	DJ Brown	Sheffield University
	RJ Ogden	Choral Scholarship Magdalen College Oxford
2006	OWL Clarke	Scholarship RCM
2007	M Davies	Berklee College, USA
	W Kunhardt-Sutton	RCM
	DE Parkes	Choral Scholarship Girton College Cambridge
	CWStC Smallwood	Choral Scholarship Trinity College Oxford
2008	RM Macklin	Berklee College, USA
2009	GT Lam	King's College London
	NJ Webb	Lancaster University
2010	JR Wicks	National Youth Orchestra, Selwyn College Cambridge
2011	AL Rogers	York University
2012	G Ingham	Bristol University