

Saturday 21 May 2011

POULENC
Gloria

RUTTER
Requiem



Aldeburgh music club
founded by Benjamin Britten for local people

W E L C O M E

FROM THE DIRECTOR OF MUSIC

A very warm welcome to tonight's concert in the lovely St Bartholomew's Church, Orford. The choir always enjoys singing here in a church which has very special associations with music-making, not least the close links it enjoyed with Benjamin Britten.

Tonight's works are diverse. Poulenc's *Gloria*, played on this occasion with organ accompaniment, is full of life and energy and very Gallic in flavour – both in terms of style and harmony. The Rutter *Requiem* is well known, but tonight's version for choir and chamber ensemble is not often heard. Written at the same time as the version for full orchestra, Rutter intended this for venues such as churches which, generally, have more confined spaces than concert halls. The composer's chamber version has a feeling of great delicacy and adds, in my view, to the *Requiem's* feeling of reverence.

Thank you for coming here tonight, and I and the Choir look forward to seeing you at future concerts. Our next concert is Mendelssohn's *Elijah* at Snape Maltings Concert Hall on Saturday, 26 November at 7.30pm. I hope to see many of you there.

Edmond Fivet

Saturday 21 May 2011 at 7.30pm

St Bartholomew's Church Orford

POULENC Gloria

Jehan Alain *Ave Maria soprano solo*

INTERVAL

RUTTER Requiem

Zoë Bonner *soprano*

William Saunders *organ*

Aldeburgh Music Club Choir

Prometheus Ensemble

Edmond Fivet *Conductor*

Aldeburgh music club

Aldeburgh Music Club is a Registered Charity No 1000990



MUSIC

FRANCIS POULENC 1899-1963

From 1936, when Poulenc returned to the Catholic faith, his steady output of songs, piano pieces, operas, ballets, orchestral and chamber works, was joined by a succession of religious compositions. The *Gloria* dates from 1959. A commission from the Koussevitsky Foundation, it was first performed in Boston in 1961.



The work opens with a fanfare-like introduction whose double-dotted rhythms are taken up by the chorus over rippling semiquavers. The second movement, 'very lively and joyful', bounces along in a dance-like way, pairing the voices. In the 'very slow and calm' *Domine Deus* the soloist floats a melodic line of great beauty whilst the choir, as it were, comments. The fourth section is almost a scherzo and whizzes by. In stark contrast, the following movement is a moving appeal characterised by the soloist's jagged augmented intervals. The final section opens with an unaccompanied chant-like phrase before the return of the fanfare music from the opening. The soprano solo part is marked 'extraordinarily calm' and the choir is asked to accompany her in an almost imperceptible murmur.

The *Gloria* is a work of strong contrasts within an idiom little different from the composer's secular style, in this resembling the classical tradition of Mozart and others. Indeed, so secular did it sound to some early listeners that it was occasionally deemed sacrilegious. Poulenc explained that he was thinking of angels sticking their tongues out – in frescoes by Crozzoli – and of some Benedictine monks he once saw enjoying a game of football. For him there was no problem blending fun and sincere, moving seriousness.

One of the most striking features of the *Gloria* is the idiosyncratic accentuation of the words. Far from being haphazardly 'wrong' it is, in fact, carefully organized to give a memorably off-beat, jazzy feeling. Like the harmonic language, based on traditional chords used in a fresh way, the style was forged in the early years of Poulenc's career

when he was the most successful member of 'Les Six', a group determined to throw off both the weighty Germanic tradition and the mantle of Debussy. Stravinsky, living in Paris at the time, was moving into his own neo-classic style which seems to resonate in Poulenc's music throughout his life.

The mercurial contrasts which are such a feature in the Gloria were an integral part of his personality and he was 'too innocent to be insincere', said Benjamin Britten. Terrified when in a boat, even on Thorpeness Meare, he was very often daring in his music. Another friend said he had something in him of the monk, but also of the street urchin. He, himself, believed he was primarily a composer of religious music and that it represented the best of him. He held this belief early in his career when he had, in fact, written very little sacred music. The *Gloria* undoubtedly fulfils this prophecy.

Programme notes by Rosemary Jones 2011

Gloria

- I Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
- II Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.
- III Domine Deus, Rex caelestis, Deus Pater omnipotens.
- V Domine Fili unigenite Jesu Christe.
- V Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.
- VI Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus. (Amen). Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

(from the Ordinary of the Mass)

Gloria

- I Glory be to God on high, and in earth peace, good will towards men.
- II We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory.
- III O Lord God, heavenly King, God the Father Almighty.
- IV O Lord, the only-begotten Son Jesu Christ.
- V O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.
- VI Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord. (Amen) Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

Jehan Alain (1911-1940) *Ave Maria soprano solo*

Zoë Bonner *soprano*

accompanied by

William Saunders *organ*

INTERVAL 20 MINUTES

JOHN RUTTER born 1945

John Rutter's *Requiem* was composed in 1985 and dedicated to the memory of his father. Like most of his large-scale choral works it was first performed in the United States. *The Lord is my Shepherd* had been composed in 1976 as a separate anthem dedicated to Mel Olson and the Chancel Choir of First United Methodist Church, Omaha, Nebraska. In March 1985 movements 1, 2, 4 and 7 were performed in Sacramento - conducted by the composer – and on 13 October that year Rutter conducted the first complete performance at Lovers' Lane United Methodist Church in



Dallas. It has since become a firm favourite on both sides of the Atlantic. The existence of the composer's own arrangement of the orchestral accompaniment for reduced forces – organ and six other instruments – has brought the work to a wider audience, and it has been much used in memorial services, particularly in the United States after September 11, 2001.

Like Brahms, Faure and Durufle among others, Rutter made his own personal choice of texts rather than setting the traditional Catholic liturgy. The second and sixth movements are settings of Psalms 130 and 23, whilst the other English texts are taken from the Anglican Burial service in the 1662 Book of Common Prayer.

The *Requiem* opens with a reiterated timpani pedal note as if a distant procession is approaching. This idea returns in the fifth movement and the closing section, giving a strong sense of cohesion. The first movement also introduces the two contrasting moods which characterise this Requiem, the first chromatic, suffering, supplicatory; the second optimistic and in a very direct style. The second movement, which seems to have echoes of the negro spiritual, has a cello obbligato giving a rich and expressive depth. Light returns for the simple purity of *Pie Jesu*, written for solo soprano with soft, supplicatory choral phrases. In the fourth movement the glockenspiel takes the role of the traditional Sanctus bells and the Hosannas bring canonic, trumpet-like flourishes from the chorus.

In the fifth movement, a deeply felt Agnus Dei leads on to a setting of words from the Burial Service; a section which seems to find Rutter at his most in debt to the early twentieth century English style. Oboe and harp have an almost improvisatory feeling in the accompaniment to *The Lord is My Shepherd*; surely Rutter was picturing David. The solo soprano returns in the concluding movement where, once again, the Latin text combines with the Burial Service. The last movement brings back the attractive – dare one say catchy? – tune from the first movement, to close in a mood of gentle optimism, peace and reassurance.

1. Requiem aeternam

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

from *Missa pro defunctis*

*Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.
Thou, Lord, art worshipped in Sion: thy praises shall ever be sung in all Jerusalem.
O hear us; O Lord, hear thy faithful servants' prayer; to thee shall all mortal flesh return.
Kyrie eleison. Christe eleison. Kyrie eleison.*

2. Out of the deep

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look for the Lord; my soul doth wait for him: in his word is my trust.
My soul fleeth unto the Lord; before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption.
And he shall redeem Israel: from all his sins.

Psalm 130

3. Pie Jesu

Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine, dona eis sempiternam requiem.

from '*Dies Irae*', *Missa pro defunctis*

*Blessed Jesu, Lord I pray, in thy mercy grant them rest.
Lord our God, we pray thee, grant them everlasting rest.*

4. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.

from *Missa pro defunctis*

*Holy, Holy, Holy Lord, God of power and majesty.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord our God:
Hosanna in the highest.*

5. Agnus Dei

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

Lamb of God, that takest away the sins of the world: in thy mercy, grant them rest.

Man that is born of a woman hath but a short time to live, and is full of misery.

He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

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

In the midst of life we are in death: of whom may we seek for succour?

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

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

Latin text from *Missa pro defunctis*; English texts from the Burial Service, 1662 Book of Common Prayer

6. The Lord is my shepherd

The lord is my shepherd: therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort.

He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me.

Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.

But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Psalm 23

7. Lux aeterna

I heard a voice from heaven saying unto me, Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the Spirit.

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.

Light eternal shine upon them, Lord, we pray: with saints and angels ever dwelling, for thy mercy's sake, may they rest in peace.

Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.

English text from the Burial Service (slightly altered); Latin text, *Missa pro defunctis*

English translations by John Rutter

PERFORMERS



EDMOND FIVET *conductor*

Edmond Fivet has been a major force in British music education, having been Director of the Royal College of Music Junior Department and serving, for eighteen years, as Principal of the Royal Welsh College of Music and Drama.

Since retiring to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 in a programme that included Beethoven *Mass in C* followed by a performance of the Mozart *Requiem* with the Phoenix Singers in November. Edmond was appointed Musical Director of Aldeburgh Music Club in 2008 and of the Phoenix Singers in 2009. Concerts have included Handel *Messiah*; Mozart *Mass in C Minor* and *Coronation Mass*; Rossini *Petite Mass*; Walton *Belshazzar's Feast*; Haydn *Creation*; Fauré *Requiem*; Haydn *Nelson Mass* and Schubert *Mass in G* and, most recently, his *Mass in E flat*. Future programmes include Orff *Carmina Burana*; Mendelssohn *Elijah* and Verdi *Requiem*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Woodbridge and Snape Maltings. Programmes have included a range of Haydn and Beethoven symphonies, Elgar, Grieg, Wagner, Mozart and Schubert *Overture Rosamunde* and *Symphony No 8 in B minor* at the recent Simply Schubert Weekend. Future concerts include taking part in the Ipswich School Music Festival in September and the Alwyn Festival in October.

Edmond has conducted many talented youth orchestras and ensembles including performances of Shostakovich's Fifth and Tchaikovsky's Fourth Symphonies and has conducted two major chamber orchestra tours including Bach's Violin Concertos with the then young Daniel Hope. In 2007 he conducted two performances of Britten's *Noye's Fludde* in Cardiff. A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas.

He was appointed a CBE in the Queen's 2008 Birthday Honours for services to music and education.

Edmond is Chairman of the Bury St Edmunds Concert Club and Chair of Making Music's Concert Promoters Committee.



ZOË BONNER

soprano

British soprano Zoë Bonner completed her postgraduate study at Trinity College of Music in 2009. While studying with Linda Hirst she won the prize for opera, the French and German song competitions and concluded her Masters as the vocal faculty Gold Medallist. Since leaving Trinity she has enjoyed further competition success in the 2010 Musica Britannica Trust competition for English song.

Hailed for her “refined artistry” (The Independent) and “impressively insightful use of colours” (The Metro), Zoë is currently playing the title role in a radical new interpretation of Monteverdi’s *The Coronation of Poppea* for OperaUpClose. This five-star production, complete with jazz-influenced orchestration by Alex Silverman and new libretto by celebrated playwright Mark Ravenhill, is running in repertory at London’s Little Opera House in Islington until the end of June. Zoë’s early performances as Arianna in Handel’s *Giustino* and Hyacinthus in Mozart’s *Apollo et Hyacinthus* also received excellent reviews and other operatic roles include First Genius (Mozart *The Magic Flute*); Mrs Jones (Kurt Weill *Street Scene*), Galatea (Handel *Acis and Galatea*) and Cupid/She (Purcell *King Arthur*).

As part of a busy portfolio career, Zoë has performed all over Europe as both soloist and in ensemble. Fulfilling her particular love of baroque repertoire, recent solo concerts have included Monteverdi’s *1610 Vespers*, Bach’s *St John Passion* and *Christmas Oratorio* and both Pergolesi and Vivaldi’s settings of the *Salve Regina*. In ensemble, Zoë is a regular member of the BBC Radio 4 Daily Service Singers and London’s celebrated Philharmonia Voices and has recently performed with the Orchestra of the Age of Enlightenment, madrigal quintet Ruby Throat and the Gabrieli Consort.



WILLIAM SAUNDERS

organist

William Saunders is an accomplished musician with a growing reputation as an organist and conductor. He is currently Assistant Director of Music at Ipswich School, one of his responsibilities being Artistic Director of the annual Festival of Music, and Deputy Organist of St Edmundsbury Cathedral. He is engaged in an extensive organ recital programme which has recently taken him to Westminster Abbey, Wells Cathedral and Norwich Cathedral. In 2010 he again toured Northern Germany, giving recitals in Hamburg and Cologne Cathedrals. He is also the conductor of the Prometheus Singers.

At school in Suffolk, he won the Chamber Music Ensemble Class in the National Festival of Music for Youth. While being taught organ by James Parsons, he took up organ scholarships at Sheffield Cathedral and Sheffield University, where he read music and graduated with First-class Honours in 2003. During this time he conducted the University Choral Society. On his return to Suffolk, he was appointed Organist of St Mary-le-Tower, Ipswich. Recitals at the Cambridge Summer Music Festival and Oundle International Festival were followed by his first performances in Germany. This exposure led to recordings on the Regent Records label: *Dignity and Impudence* (St Mary's Redcliffe), *Tower Power* (St Mary-le-Tower), and *Animal Parade* (Brentwood Cathedral).

The Organists Review made *Dignity and Impudence* Editor's Choice in May 2008 – 'William's playing is quite astounding: musicality, flawless technique and mind-boggling organ management'. He is regularly organ tutor at Oundle for Organists and the Royal College of Organists and, last year, gave recitals at Bath Abbey, Tewkesbury Abbey and Westminster Abbey.

PROMETHEUS ENSEMBLE

POULENC Gloria *and* RUTTER Requiem

organ William Saunders

flute Stephanie Wingham

oboe Rob Rogers

harp Rachel Wick

cello Jeremy Hughes

timpani
and glockenspiel Ian Chopping



Aldeburgh music club

founded by Benjamin Britten for local people

ALDEBURGH MUSIC CLUB CHOIR

The Aldeburgh Music Club was founded in 1952 by Benjamin Britten and Peter Pears, and has gradually evolved into the choral society it is today. We currently have over one hundred members who meet at Aldeburgh Community Centre on Tuesday evenings from September to May. Our purpose is to share the enjoyment of making music together to the highest possible standard, in which we are encouraged by our conductor, Edmond Fivet. We are joined in our concerts, mainly in local venues including Snape Maltings Concert Hall, by professional soloists and orchestras.

Our most recent concerts reflect the range of music which the choir is able to perform – William Walton *Belshazzar's Feast* in the autumn of 2009 at Snape Maltings Concert Hall, a spring 2010 concert at Orford Church which included motets by Alessandro Scarlatti and Vivaldi *Gloria*, Haydn *Creation* at Snape in May 2010, and the ever popular Handel *Messiah* in December 2010. We performed Schubert *Mass No 6 in E flat major* as part of the Simply Schubert weekend in March.

The choir is a registered charity and is a member of Making Music.

ALDEBURGH MUSIC CLUB CHOIR

soprano

Maggie Beale
Felicity Bissett
Juliet Brereton
Hazel Cox
Kaye Dawe**
Fern Elbrick
Shirley Fry
Philippa Godwin
Camilla Haycock
Brenda Hopkins
Chris Ive
Penny Kay
Primrose Lazar
Anne Lonsdale
Wendy Marshall
Linda Martin
Jenny Mullan
Elizabeth Nicholls
Liz Page
Suki Pearce
Sandra Saint
Sarah Somerset**
Zoe Readhead
Teresa Roper
Sandra Saint
Sylvia Taylor
Sara Viney*
Jan Warnock
Carol Wood

alto

Allison Allen
Mary Allen
Sue Brinkhurst
Janet Bryanton
Margaret Charles
Jean Clouston
Elizabeth Donovan
Hilary Durrant
Kate Easton
Rosemary Gale
Claire Graves*
Mary Hepton
Jean Hickson
Gwyneth Howard
Anita Jefferson
Rosemary Jones
Auriol Marson
Frances Osborn
Judith Payne
Elspeth Pearson
Norma Pitfield
Valerie Potter
Heather Richards
Hilary Slaughter
Maggie Smith*
Gillian Varley

tenor

John Beale
Christopher Bunbury
Charles Burt
Peter Fife
Robin Graham
Perry Hunt
Andrew Johnston
Ian Kennedy
Michael McKeown
Michael Pim
Veronica Posford

bass

Michael Dawe
David Edwards
Jack Firman
Christopher Gonin
David Grugeon
Paddy Heazell
Tim Hughes
Graeme Kay
David Madel
Chris Mattinson
Neil Murray*
Michael Pearce
John Sims
David Smith
Robin Somerset
Trevor Wilkinson

* Invited Singers

** Phoenix Singers

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If you are thinking of supporting AMC please contact our Honorary Secretary, Mrs Auriol Marson Tel 01728 602217, in the first instance.

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Our Patrons' Administrator is Mrs Elizabeth Nicholls Tel 01728 453777.

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ALDEBURGH MUSIC CLUB

It was on 6 April 1952 that the Aldeburgh Music Club first met at Crag House, the home of Benjamin Britten and Peter Pears. Those members who wished to play music would meet once a month and, from the start, membership was open to 'all practising musicians, amateur and professional, in Aldeburgh and district'. They were, however, restricted to thirty-five in number and by invitation of the committee – and so it remained for many years.

There were three groups – recorder players, singers and string players – who met to play on Club Nights. During the Club's first year they were joined by Imogen Holst, who became Conductor and then Vice-President and was associated with the Club until her death in 1984. The first concert was held in August 1953 and in the following few years the Club participated in the Aldeburgh Festival. Rosamund Strode began her life-long involvement with the Club in 1964; she became Vice-President after Britten's death in 1976. Rae Woodland became President after Pears' death in 1986 and is now President Emeritus.

By the early 1980's the number of recorder and string players had dwindled; the Club was, inevitably, evolving. A pattern of three concerts a year developed and under Philip Reed's direction, in 1986, professional soloists were used. It has been so ever since. In 1995 the Club gave its first performance at the Snape Maltings Concert Hall. How different to the small gatherings at Crag House! There is, though, an important constant. The Club's Constitution, from that start, declares that :

'The Club is to meet together to make music, and for mutual help and criticism.'

ALDEBURGH MUSIC CLUB COMMITTEE 2010-2011

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<i>Vice Chairman</i>	Paddy Heazell	<i>Orchestral Manager</i>	Liz Page
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<i>Membership Secretary</i>	Wendy Marshall	<i>President Emeritus</i>	Rae Woodland
<i>Minutes Secretary</i>	Philippa Godwin		

*Aldeburgh Music Club in rehearsal at
Snape Maltings November 2008.*



Humphrey Burton is best known for his music broadcasting. Joining the BBC in 1955 he was, by 1965, the first Head of the new Music and Arts Department. He went on to be a founder member of London Weekend Television as Head of Drama, Arts & Music and later edited and hosted the arts magazine *Aquarius*. He returned to the BBC in 1975 to head Music and Arts again. He hosted Omnibus and then inaugurated Arena and the long-running series *Young Musician of the Year*. For the past 30 years he has combined freelance activity as a director of televised opera and concerts with work as an impresario, broadcaster and biographer. Now resident in Aldeburgh, Humphrey is fully involved in music, nationally and internationally, whilst being an energetic champion of amateur music through the Aldeburgh Music Club. The Club is honoured to have so eminent a President.

Alan Britten had a long and notable career in the oil industry, followed by service as Chairman of the English Tourism Council. Throughout that time, he maintained his musical interests and was a regular visitor to Aldeburgh Festivals. From 1989-1999 he served on the Council of what was then the Aldeburgh Foundation, after which he was appointed President of the Friends of Aldeburgh Music, a position which he still holds. He is an Honorary Fellow of the Trinity Laban Conservatoire. He is also a Board member of Trinity College London, and a member of the Britten-Pears Local Liaison Committee. As Benjamin Britten's nephew, Alan represents a direct link with one of the Aldeburgh Music Club's founding fathers and we especially value his support for what he describes as "one of my uncle's outstanding legacies".

Valerie Potter joined the Aldeburgh Music Club on retirement. She had been a keen singer at school and had been fortunate in teaching for a large part of her career at William Ellis School which had an excellent Music Department. There she resumed singing and helped with the organisation of concerts and productions.

Earlier on she had stayed with her future mother-in-law, Mary Potter (AMC Chairman 1959-63) who was hosting a rehearsal of *King Arthur* in the drawing room of Crag House. Then, as now, the choir needed their coffee and Valerie made it for them. After joining the choir she soon became active as a Committee member at a very important time for the Club. This was when the first concert in Snape Maltings Concert Hall was being planned, requiring a complete reappraisal of the AMC resources, both musical and financial. After retiring as Chairman of AMC (1998-2003) Valerie was made a Vice-President.

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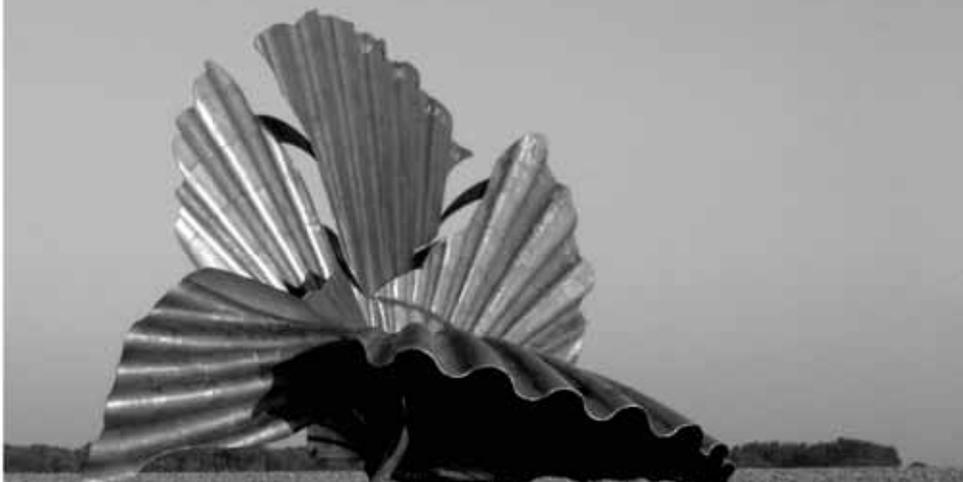
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