

ALDEBURGH MUSIC
CLUB CHOIR

BURY BACH
CHOIR

MASS IN C MINOR K427
SOLEMN VESPERS K339
OVERTURE TO LUCIO SILLA K135

MOZART

CONDUCTORS **EDMOND FIVET**
PHILIP REED

PROMETHEUS
ORCHESTRA

7.30^{PM} SATURDAY
17TH MARCH 2018

Snape Maltings Concert Hall

JACOB BAILEY™

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 **Aldeburgh Music Club**
founded by Benjamin Britten in 1952
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W E L C O M E

FROM THE DIRECTORS of MUSIC

We are both very pleased that it has been possible for our two choirs to work together to perform an all-Mozart concert that includes one of his greatest works, the Mass in C minor.

It has been a very good experience for both choirs to work with two different conductors at two different venues, St Edmundsbury Cathedral and Snape Maltings.

It is only rarely that large choirs have the opportunity to perform the same programme twice, and to have the experience of really getting to know the music and to realise that no two performances are, or should be, the same!

A great deal has gone into the preparation of both these concerts and we would like to thank everyone involved for their hard work and dedication.

Thank you for coming and we hope you will enjoy tonight's concert.

Edmond Fivet and Philip Reed

FROM THE CHAIRMAN of ALDEBURGH MUSIC CLUB CHOIR

I am delighted to welcome you to Snape for our concert this evening. I am sure that the combined choirs of Bury Bach and Aldeburgh Music Club will thrill you in what is one of Mozart's great works. The two choirs' first performance took place at St. Edmundsbury Cathedral, Bury St Edmunds, two weeks ago where it was an exciting experience for Aldeburgh Music Club Choir to sing in such surroundings. I hope that tonight, Bury Bach members will have a similar experience at the world famous venue of Snape Maltings.

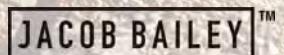
Putting on such a concert has involved both artistic and logistic challenges and I would like to thank all at Bury Bach for their co-operation and hard work in making these two concerts possible.

I am also delighted to welcome Dame Ann Murray to our performance. Dame Ann, one of the leading mezzo-sopranos of her generation, recently accepted an invitation to become a vice-president of the Aldeburgh Music Club Choir and tonight's performance marks her first attendance in that role.

We could not continue to mount this type of performance without the generous support of our patrons and also that of our corporate sponsors, Suffolk Cottage Holidays and Big House Holidays, as well as other donors.

Hunter Smith

Supported by



Saturday 17 March 2018 at 7.30pm
Snape Maltings Concert Hall

MOZART

Overture to *Lucio Silla*
K135

Vesperae solennes de confessore
K339

INTERVAL

Mass C minor
KV427

Louise Kemény	<i>soprano</i>
Grace Durham	<i>mezzo-soprano</i>
James Geer	<i>tenor</i>
Julien Van Mellaerts	<i>baritone</i>

Aldeburgh Music Club Choir
Bury Bach Choir

Prometheus Orchestra

Michael Dolan	<i>leader</i>
Edmond Fivet and Philip Reed	<i>conductors</i>



Aldeburgh **Music Club**
founded by Benjamin Britten in 1952



Wolfgang Amadeus Mozart

1756-1791

All this evening's music comes from relatively early in Mozart's career. The overture is from an *opera seria* composed in his teens, while the two choral pieces belong to the end of his time as a church musician in his native Salzburg or, in the case of the Mass in C minor, to his first year in Vienna. During the course of the next decade before his death in 1791, he would compose the symphonies, piano concertos, chamber music and operas that would seal his reputation as a major creative artist for all time.

Composed in 1772 when Mozart was sixteen, his opera *Lucio Silla* was commissioned by the Milanese ducal court, following the success there of his earlier *Mitridate, rè di Ponto* (1770). The story is based on Plutarch's account of Lucius Cornelius Sulla (130-78BC) and centres on the unpopular dictatorship of Lucio Silla, with themes of thwarted love, political marriage and murder plots. While most of Mozart's mature opera overtures are in a single Allegro movement (the exceptions are those to *Don Giovanni* and *The Magic Flute*), the nine-minute Overture to *Lucio Silla* is in three short movements, not unlike one of Mozart's boyhood symphonies. A martial and festive *Molto allegro* is followed by a contrasting gentle *Andante*; the final movement is whirling *Molto allegro*.

Mozart's *Vesperae solennes de confessore* is one of two full settings of music for the Office of Vespers from the period 1779-80, composed during Mozart's tenure as a church musician at Salzburg's episcopal court. Comprising five full psalm settings and the Magnificat, the *Vesperae solennes de confessore* were first performed liturgically in Salzburg Cathedral in 1780, and the collection has remained one of the most enduring examples of Mozart's church music. The work gave Mozart the opportunity to write in a varied range of styles – from the then fashionable rococo manner to the austere fugal setting of *Laudate pueri* and the celebrated *Laudate dominum*, a radiant setting that would not be out of place in one of the composer's later operas.

The inclusion of trumpets, timpani and four soloists suggests it was performed on an important feast day. Unlike this evening's

concert performance, the sequence of movements would not have been performed in immediate succession, but separated by antiphons, organ music and the words of the liturgy. This may explain the unusually varied key sequence of the setting, which starts in C major and then heads off to E flat, G, D minor and F major, before returning to C major for the final Magnificat.

In 1781 Mozart moved to Vienna, delighted to be free of the shackles of working for the Prince-Archbishop of Salzburg and able to spread his wings in the musical world. In Vienna, he initially lodged with the Weber family, whose four daughters inevitably caught his eye. While at first, he paid attention to the eldest Weber daughter, Aloysia, an exceptionally gifted soprano who went on to enjoy an illustrious career, it was her younger sister, the quiet, doe-eyed Constanze, also a soprano of no mean ability, who was eventually to capture his heart. They married in 1782, somewhat to Mozart's father's opposition. In the same year, possibly as a thank-offering for his marriage, Mozart resolved to embark on a large-scale mass setting, one that would showcase two sopranos, with lesser roles for the tenor and bass soloists. Perhaps by employing a pair of sopranos so brilliantly, Mozart was encapsulating something of his feelings for the Weber sisters.

In January 1783 Mozart told his father that he had written 'the score of half a mass, which is lying here waiting to be finished' and that he had promised himself that he would complete the task. What he had written comprised settings of the Kyrie, Gloria, Sanctus and Benedictus – movements which precisely conform to the liturgical practice in late eighteenth-century Austria when writing masses with orchestra. It was these sections of the Mass in C minor that received their first performance on 26 October 1783 in Salzburg, to which Mozart had brought Constanze to meet his father, Leopold, and his sister, Nannerl, for the first time. The composer was evidently out to impress: he could show off Constanze's musicianship in the soprano solos to Leopold; and he could cock a snook at his former employer and colleagues at the Archbishop's court, for the unbending prelate had for too long reined in Mozart's inventiveness in favour of music far more conservative and conventional.

On returning to Vienna, Mozart drafted settings of the 'Credo in unum Deum' and 'Et incarnatus est', as well as a brief sketch of the Agnus Dei, but the moment had passed and he no longer had any reason to complete the work. Other, more rewarding projects – financially and artistically – were now pressing; however, in 1785, Mozart returned to the unfinished Mass and salvaged eight numbers from it for his cantata *David penitente*.

Performing the Mass in C minor today poses three choices: do we sing only those movements Mozart performed in 1783; do we perform the so-called 'half-mass' but

with the addition of the music he completed after his return to Vienna; or do we use one of the many editions now available to us in which musicologists offer a possible 'reconstruction' of a full six-movement mass? For this performance, we have opted for the middle way – all the music surviving from 1783 performance plus the 'Credo' and 'Et incarnatus est', in an edition prepared by that eminent musicologist of the classical period, the late H. C. Robbins Landon. (As some of Mozart's score survives only in draft or short score, Robbins Landon has needed to fill out some choral and instrumental parts.) While this means that what survives of the work cannot deliver the full drama of the Catholic mass, there is no music performed which is not Mozart's and intended for this mass.

The opening processional Kyrie is severe and contrapuntal until the first soprano soloist's gentler 'Christe eleison'. The contrapuntal nature of this movement is the first indication in the piece of Mozart's interest in the 'antique' or baroque style: the use of continuo, double chorus, pseudo-Handelian scoring, dotted rhythms and fugue. Equally, the solo soprano's sinuous vocal lines reflect the strong Italianate, rococo influence in the mass.

The Gloria kick-starts with a resounding C major movement full of rushing scales and fanfare-like ideas. The 'Laudamus te' is a coloratura aria for the second soprano. Baroque dotted rhythms prevail in the angular 'Gratias' before the two sopranos duel in the 'Domine Deus'. The neo-baroque, magisterial 'Qui Tollis' is for double chorus over a descending chromatic bass, with pungent harmonies and unexpected cross rhythms, while the 'Quoniam' for a trio of soloists could come straight out of one Mozart's operas. The majestic 'Jesu Christe' prefaces the fugal 'Cum Sancto Spiritu', a movement in which Mozart shows off his contrapuntal prowess and his admiration for Bach.

The 'Credo in unum Deum' is a lively movement using a prominent hunting horn-like motif, with the oboes, bassoons and horns forming a concertante group in the manner of baroque music. The 'Et incarnatus est' is one of Mozart's most exquisite soprano arias, with important woodwind solos (flute, oboe, bassoon), culminating in an extended, written-out cadenza.

The double chorus 'Sanctus' begins with the heavenly host calling to each other before embarking on a complex double fugue for the 'Hosanna in excelsis'. The solo quartet's A minor 'Benedictus' is somewhat severe in character until the choral 'Hosanna' returns in a shortened reprise.

Mozart's Mass in C minor may be incomplete, but the high quality of this extraordinary music ensures that it continues to be sung and played 235 years after its only performance in Mozart's lifetime.

Mozart

Vesperae solennes de confessore K339

Dixit

Dixit Dominus Domino meo, sede a dextris meis donec ponam inimicos tuos scabellum pedum tuorum

Virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum

Tecum principium in die virtutis tuae in splendoribus sanctorum ex utero ante luciferum genui te

Juravit Dominus et non poenitebit eum tu es sacerdos in aeternum secundum ordinem Melchisedech

Dominus a dextris tuis confregit in die irae suae reges

Judicabit in nationibus implebit ruinas conquassabit capita in terra multorum

De torrente in via bibet propterea exaltabit caput

Gloria patri, et filio, et spiritui sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum.

Amen

Confitebor

Confitebor tibi Domine in toto corde meo in consilio justorum et congregatione

Magna opera Domini exquisita in omnes voluntates eius

The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in the day of his wrath.

He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.

He shall drink of the brook in the way: therefore shall he lift up the head.

Glory be to the Father and to the Son and to the Holy Spirit, As it was in the beginning, both now and always, and to the ages of ages.

Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.

The works of the Lord are great, sought out of all them that have pleasure therein.

*Confessio et magnificentia opus eius et
iustitia eius manet in saeculum saeculi*

*Memoriam fecit mirabilium suorum
miserans et miserator et iustus escam dedit
timentibus se. Memor erit in saeculum
testamenti sui*

*Virtutem operum suorum annuntiabit populo
suo*

*Ut det illis haereditatem gentium opera
manuum eius veritas et iudicium*

*Fidelia omnia mandata eius confirmata in
saeculum saeculi facta in veritate et
aequitate*

*Redemptionem misit Dominus populo suo
mandavit in aeternum testamentum suum
sanctum et terribile nomen eius*

*Initium sapientiae timor Domini intellectus
bonus omnibus facientibus eum laudatio eius
manet in saeculum saeculi.*

Gloria patri.....

Beatus vir

*Beatus vir qui timet Dominum in mandatis
eius volet nimis*

*Potens in terra erit semen eius generatio
rektorum benedicetur*

*Gloria et divitiae in domo eius et iustitia eius
manet in saeculum saeculi*

*Exortum est in tenebris lumen rectis
miserans et miserator et iustus*

*Jucundus homo qui miseretur et commodat
disponet sermones suos in iudicio*

Quia in aeternum non commovebitur

*His work is honourable and glorious: and his
righteousness endureth for ever.*

*He hath made his wonderful works to be
remembered: the Lord is gracious and full of
compassion. He hath given meat unto them
that fear him: he will ever be mindful of his
covenant.*

*He hath shewed his people the power of his
works, that he may give them the heritage of
the heathen.*

*The works of his hands are verity and
judgment; all his commandments are sure.*

*They stand fast forever and ever, and are
done in truth and uprightness.*

*He sent redemption unto his people: he hath
commanded his covenant for ever: holy and
reverend is his name.*

*The fear of the Lord is the beginning of
wisdom: a good understanding have all they
that do his commandments: his praise
endureth for ever.*

*Blessed is the man that feareth the Lord, that
delighteth greatly in his commandments.*

*His seed shall be mighty upon earth: the
generation of the upright shall be blessed.*

*Wealth and riches shall be in his house: and
his righteousness endureth for ever.*

*Unto the upright there ariseth light in the
darkness: he is gracious, and full of
compassion, and righteous.*

*A good man sheweth favour, and lendeth: he
will guide his affairs with discretion.*

*Surely he shall not be moved for ever: the
righteous shall be in everlasting
remembrance.*

*In memoria aeterna erit justus ab auditione
mala non timebit. Paratum cor eius sperare
in Domino*

*Non commovebitur donec despiciat inimicos
suos*

*Dispersit dedit pauperibus justitia eius manet
in saeculum saeculi cornu eius exaltabitur in
gloria*

*Peccator videbit et irascetur dentibus suis
fremet et tabescet desiderium peccatorum
peribit*

Gloria patri.....

Laudate pueri

*Laudate pueri Dominum laudate nomen
Domini*

*Sit nomen Domini benedictum ex hoc nunc et
usque in saeculum*

*A solis ortu usque ad occasum laudabile
nomen Domini*

*Excelsus super omnes gentes Dominus super
caelos gloria eius*

*Quis sicut Dominus Deus noster qui in altis
habitat*

Et humilia respicit in caelo et in terra

*Suscitans a terra inopem et de stercore
erigens pauperem*

*Ut collocet eum cum principibus cum
principibus populi sui*

*Qui habitare facit sterilem in domo matrem
filiorum laetantem*

Gloria patri.....

*He shall not be afraid of evil tidings: his
heart is fixed, trusting in the Lord.*

*His heart is established, he shall not be
afraid, until he see his desire upon his
enemies.*

*He hath dispersed, he hath given to the poor;
his righteousness endureth for ever; his horn
shall be exalted with honour.*

*The wicked shall see it, and be grieved; he
shall gnash with his teeth, and melt away: the
desire of the wicked shall perish.*

*Praise ye the Lord. Praise, O ye servants of
the Lord, praise the name of the Lord.*

*Blessed be the name of the Lord from this
time forth and for evermore.*

*From the rising of the sun unto the going
down of the same the Lord's name is to be
praised.*

*The Lord is high above all nations, and his
glory above the heavens.*

*Who is like unto the Lord our God, who
dwelleth on high,*

*Who humbleth himself to behold the things
that are in heaven, and in the earth!*

*He raiseth up the poor out of the dust, and
lifteth the needy out of the dunghill;*

*That he may set him with princes, even with
the princes of his people.*

*He maketh the barren woman to keep house,
and to be a joyful mother of children.*

Laudate Dominum

*Laudate Dominum omnes gentes laudate eum
omnes populi*

*Quoniam confirmata est super nos
misericordia eius et veritas Domini manet in
aeternum*

Gloria patri.....

Magnificat

Magnificat anima mea Dominum

*Et exultavit spiritus meus in Deo salutari
meo*

*Quia respexit humilitatem ancillae suae ecce
enim ex hoc beatam me dicent omnes
generationes.*

*Quia fecit mihi magna qui potens est et
sanctum nomen eius*

*Et misericordia eius a progenie in progenies
timentibus eum*

*Fecit potentiam in brachio suo dispersit
superbos mente cordis sui*

*Deposuit potentes de sede et exaltavit
humiles*

*Esurientes implevit bonis et divites dimisit
inanes*

*Suscepit Israel puerum suum recordatus
misericordiae suae.*

*Sicut locutus est ad patres nostros Abraham
et semini eius in saecula*

Gloria patri.....

*O praise the Lord, all ye nations: praise him,
all ye people.*

*For his merciful kindness is great toward us:
and the truth of the Lord endureth for ever.
Praise ye the Lord.*

My soul doth magnify the Lord,

*And my spirit hath rejoiced in God my
Saviour.*

*For he hath regarded the low estate of his
handmaiden: for, behold, from henceforth all
generations shall call me blessed.*

*For he that is mighty hath done to me great
things; and holy is his name.*

*And his mercy is on them that fear him from
generation to generation.*

*He hath shewed strength with his arm; he
hath scattered the proud in the imagination
of their hearts.*

*He hath put down the mighty from their
seats, and exalted them of low degree.*

*He hath filled the hungry with good things;
and the rich he hath sent empty away.*

*He hath holpen his servant Israel, in
remembrance of his mercy;*

*As he spake to our fathers, to Abraham, and
to his seed for ever.*

Mass in C minor KV427

KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

GLORIA

Gloria in excelsis
*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis*

*Glory to God in the highest,
And peace on earth, good will towards men*

Laudamus te
*Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

*We praise thee, we bless thee,
we worship thee, we glorify thee.*

Gratias
*Gratias agimus tibi propter magnam gloriam
tuam.*

We thank thee for thy great glory

Domine
*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe
Domine Deus, Agnus Dei, Filius Patris.*

*Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ,
the Most High. Lord God, Lamb of God, Son
of the Father.*

Qui tollis
*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

*Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father, have mercy upon us*

Quoniam
*Quoniam tu solus sanctus, tu solus Dominus,
tu solus Altissimus,*

*For thou only art holy, thou only art the
Lord,
thou only art the Most High, Jesus Christ.*

Jesu Christe – Cum Sancto Spiritu
*Jesu Christe. Cum Sancto Spiritu in gloria
Dei Patris,
Amen.*

*Jesus Christ. With the Holy Spirit in the glory
of God the Father, Amen.*

CREDO

Credo in unum Deum

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium,
et in unum Dominum, Jesum Christum,
Filiium Dei unigenitum, et ex Patre natum
ante omnia saecula, Deum de Deo, lumen de
lumine, Deum verum de Deo vero, genitum
non factum, consubstantiali Patre, per
quem omnia facta sunt. Qui propter nos
homines et propter nostram salutem
descendit de coelis.*

Et incarnatus est

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.*

SANCTUS

*Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria tua*

Osanna

Osanna in excelsis.

BENEDICTUS

Benedictus

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

I believe in one God.

*The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
and in one Lord, Jesus Christ, the onlybegotten
Son of God, eternally begotten of
the Father,
God of God, Light of Light,
true God of true God, begotten not made,
being of one substance with the Father, by
whom all things were made. Who for us and
for our salvation came down from heaven..*

*And was incarnate by the Holy Ghost of the
Virgin Mary, and was made man.*

*Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of Thy glory*

Hosanna in the highest

*Blessed is He, who cometh in the name of the
Lord. Hosanna in the highest.*



EDMOND FIVET CBE

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 moving to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 and being appointed Director of Music of Aldeburgh Music Club in 2008. Since then Edmond has conducted some 30 concerts most of which have been at Snape Maltings. At the 2017 Aldeburgh Festival the Choir sang with the CBSO in a performance of Britten's 'The Building of the House' to mark the 50th Anniversary of the building of Snape Maltings. Repertoire has included Handel *Messiah* and *Alexander's Feast*; Mozart *Mass in C Minor*, *Requiem* and *Coronation Mass*; Rossini *Petite Messe Solennelle*; Walton *Belshazzar's Feast*; Haydn *Creation* and *Nelson Mass*; Fauré *Requiem*; Schubert *Mass in G* and *Mass in E flat*; Orff *Carmina Burana*; Lambert *Rio Grande*; Mendelssohn *Elijah*; Verdi *Requiem*; Bach *B minor Mass*, *Christmas Oratorio*; *A Night at the Opera Gala Concert*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given 40 concerts in 12 venues across Suffolk. Programmes have included a range of Haydn, Mozart and Beethoven symphonies and works by Elgar, Grieg, Wagner and Schubert. The Orchestra has given a number of first performances and has championed the work of Suffolk-based composers. Prometheus Orchestra played a major part in the establishment of the William Alwyn Festival and has given a concert at each Festival since 2010.

A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas. Edmond was Chairman of the Bury St Edmunds Concert Club for 10 years and nationally was a trustee and board member of the National Children's Orchestras 2014-2016. From 2009-2015 he was chair of the Concert Promoters Group of Making Music.

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



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PHILIP REED

conductor

Philip Reed read music at Leeds University and at the University of East Anglia, Norwich, where he completed a PhD thesis. An acknowledged authority on the life and works of Benjamin Britten, he has published a number of books, including six volumes of Britten's Selected Letters, for which he and his co-editor Donald Mitchell received a Royal Philharmonic Society Award in 1991. The sixth and final volume was published in November 2012 in readiness for Britten's centenary in 2013. He was staff musicologist at the Britten-Pears Library, Aldeburgh, before joining English National Opera in 1997.

He was co-director of the Aldeburgh Festival Singers (1985–1987), conductor of the Aldeburgh Music Club (1985–2001), and music director of the Phoenix Singers, Framlingham (1996–2001). At the Aldeburgh Festival he has assisted Steuart Bedford, Oliver Knussen and Mstislav Rostropovich, and has conducted many concerts at Snape Maltings, including performances of the Bach Passions, Britten's *The Company of Heaven*, Elgar's *The Dream of Gerontius*, and the Brahms, Mozart and Verdi Requiems. He has also worked with young people: for Jubilee Opera he has conducted Britten's *Noye's Fludde*, Peter Maxwell Davies's *Cinderella* and the world première of Douglas Young's *James and the Giant Peach*. He was appointed music director of the Bury Bach Choir in 2001.

With the Bury Bach Choir he has conducted Bach's *St John Passion*, *Magnificat*, *Christmas Oratorio*, *B Minor Mass* and *St Matthew Passion*, Beethoven's *Mass in C*, Brahms's *Schicksalslied* and *Requiem*, Britten's *War Requiem*, *Cantata Misericordium*, *St Nicolas* and *The Company of Heaven*, Elgar's *Music Makers* and *The Dream of Gerontius*, Handel's *Messiah*, *Samson*, *Coronation Anthems*, *Dixit Dominus* and *Foundling Hospital Anthem*, Haydn's 'Nelson' and 'Harmonie' masses and *The Creation*, the Requiems of Cherubini, Fauré, Mozart and Verdi, Mendelssohn's *Elijah*, Mozart's C Minor Mass, Poulenc's *Gloria*, Purcell's *King Arthur*, Rossini's *Petite Messe Solennelle* and John Rutter's *Magnificat*.

Plans with the Choir include performances of Haydn's *The Creation* and Duruflé's Requiem.



LOUISE KEMÉNY

soprano

A graduate of the Royal Conservatoire of Scotland, Louise Kemény is a Britten-Pears Young Artist, Independent Opera Fellow and Yeoman of the Worshipful Company of Musicians; she won the Ian Smith of Stornoway Opera Prize, Basil A. Turner Prize, Joaninha Trust Prize and David Goldman Award.

Current and recent engagements include Barbarina *Le nozze di Figaro* for Dutch National Opera; Teofane *Ottone* for English Touring Opera; Jano *Jenufa* for Scottish Opera and Poppea *Agrippina* for Iford Arts; Serpetta (cover) *La Finta Giardiniera*, Elisa (cover) *Hipermestra* and First Noble Orphan *Der Rosenkavalier* for Glyndebourne Festival Opera. She is passionate about the creation and interpretation of new music, and has created three lead roles in new operas – Woman *Unknown Position* and Girl *Bonesong* (Kate Whitley), and Wife *Nauset* (Joel Rust) – to critical acclaim.

Whilst in Scotland Kemény made her debut at Scottish Opera/RCS as Tytania *A Midsummer Night's Dream*; other highlights on the operatic stage include Tiny *Paul Bunyan* with British Youth Opera, and Little Moon/Soprano Actor in the 25th anniversary British Youth Opera production of Judith Weir's *A Night at the Chinese Opera*.

Highlights on the concert platform include the soprano solos in Beethoven's *Missa Solemnis* with Stephen Cleobury at King's College Chapel, Cambridge, Händel's *Messiah* in Bergen with members of the Philharmonic Orchestra, *Carmina Burana* at Cadogan Hall, Mozart's *Mass in C minor* at Goldsmith's Hall, Rossini's *Stabat Mater* and Mendelssohn's *Symphony No. 2 "Lobgesang"*. A keen exponent of 20th century and contemporary repertoire, Kemény has performed Stravinsky's *Les noces* with the Royal Scottish National Orchestra, Schoenberg *Quartet No.2*, *Pierrot Lunaire*, Ravel *Trois Poèmes de Mallarmé* and Stravinsky *Three Japanese Lyrics* at Conway Hall.

A keen recitalist, Kemény performed most recently at the MozartFest Würzburg, and at St John's Smith Square in a solo recital entitled "Dans le Jardin", inspired by the Royal Academy of

Art's *Painting the Modernist Garden*. She has also performed at Wigmore Hall, Fitzwilliam Museum, Cambridge, St George's Hannover Square, and at the Museen der Stadt Nürnberg, where she sang Tippett's *The Heart's Assurance* and Britten's *On This Island* at the Dokumentationszentrum, in commemoration of the First World War.



GRACE DURHAM

mezzo-soprano

Grace Durham is an award-winning British mezzo-soprano and a member of the Junges Ensemble at the Semperoper Dresden. She trained at the Guildhall School of Music & Drama under Susan Waters and the Royal Conservatoire of Scotland Opera School under Patricia Hay, before joining the National Opera Studio as a Young Artist in 2016/17. Grace also holds a degree in French and Italian from Clare College, Cambridge.

Grace's roles during the 2017/18 season at the Semperoper include Cherubino *Le nozze di Figaro*, Mercédès *Carmen*, Zweite Dame *Die Zauberflöte* and Lucienne *Die Tote Stadt*. During her studies, she also sang the roles of Dorabella *Così fan tutte*, Prince Orlofsky *Die Fledermaus*, Owl *The Cunning Little Vixen* (Garsington Opera) and Hermia *A Midsummer Night's Dream*, and in 2015 and 2016 she was a member of the Glyndebourne Chorus.

An accomplished concert singer and recitalist, Grace is particularly at home in the French 20th-century repertoire. In 2015, she was awarded the Académie Ravel Grand Prix, and in 2016 was invited to perform Ravel's *Shéhérazade* at the Les Journées Ravel festival in Montfort-L'Amaury, France. Her recital repertoire also includes Berlioz *Les nuits d'été* and Schumann *Frauenliebe und Leben*. On the concert platform, she has sung as a soloist in Bach *Mass in B minor*, *St John Passion*, *St Matthew Passion*, Mendelssohn *Elijah* and Duruflé *Requiem*.

Grace was the winner of both the Jury Prize and Audience Prize at the Dean & Chadlington Festival Competition 2017, the Bruce Millar Gulliver Prize 2016, the Audience Prize and Banque Chaix Prize at the Opéra Grand Avignon *Jeunes Espoirs* competition 2015, and Second Prize at the Maureen Lehane Vocal Awards 2015.



JAMES GEER

tenor

Heralding from Sussex, James is fast gaining a reputation as a flexible British lyric tenor working across all genres within the classical singing world. He performs as an opera soloist, as a member of numerous professional consorts, as an oratorio soloist with choirs throughout the UK and as a recitalist. He even manages a professional carol singers' collective called Hark The Herald!

James was educated at Magdalen College Oxford, where he was an Academical Clerk in the college choir. He continued his formal training at TCM, GSMD and RSAMD where he was a scholar on the opera course. James is a Samling Scholar and a Britten/Pears Young Artist.

On the opera stage he has performed numerous lead and comprimario roles with Bury Court Opera, Silent Opera, Britten/Pears Opera, Bampton Opera, Caledonian Opera and Haddo House Opera. He regularly covers roles for Glyndebourne, Glyndebourne on Tour, Scottish Opera and Music Theatre Wales. Amongst others, James has recently sung or covered the roles of Monsieur Triquet *Eugene Onegin*, Grimoaldo *Rodelinda*, Male Chorus *The Rape of Lucretia*, Don Ottavio *Don Giovanni*, Acis *Acis and Galatea*, Remendado *Carmen*, Don Curzio *Figaro* and Frederic *The Pirates of Penzance*. Most recently he has appeared at the Royal Opera House as a lehrbube in a new production of *Die Meistersinger Von Nurnberg*. For the last ten years James has been a member of the Glyndebourne chorus.

James has sung at the Royal Festival Hall, Usher Hall, Wigmore Hall, Snape Maltings, Royal Albert Hall, and St John's Smith Square. Recent festival appearances include at the Edinburgh International Festival and Three Choirs Festival. James has sung with the Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, London Handel Players and the Philharmonia Orchestra. He has performed on the Shetland Islands, the Isle of Mann, the Isle of Wight and the Channel Islands. Last year James performed the Messiah twelve times, including at St George's, Hanover Square - Handel's own church.



JULIEN VAN MELLAERTS

baritone

Winner of the 2017 Wigmore Hall/Kohn Foundation International Song competition and the Kathleen Ferrier awards New Zealand baritone, Julien Van Mellaerts, has recently graduated from the Royal College of Music International Opera School (RCMIOS), where he was a Fishmongers scholar, studying with Russell Smythe. Upon graduation he was awarded the Tagore gold medal.

Recent operatic roles include: Title role in *Eugene Onegin* with Cambridge Philharmonic; Fezziwig in the premiere of Will Todd's *A Christmas Carol* with Opera Holland Park; The Referee in Mahogany Opera Group's *Mozart vs Machine*; Second soldier and second Nazarene in *Salome* at the Verbier Festival with Charles Dutoit; Dandini in *La Cenerentola* with Diva Opera; Schaunard in *La Bohème* as a Christine Collins Young Artist at Opera Holland Park; Danilo in Lehar's *The Merry Widow* for Ryedale Festival; Le mari/le directeur in Poulenc's *Les Mamelles de Tirésias*; Mr Gedge in *Albert Herring*, and Eisenstein in *Die Fledermaus* at the RCMIOS.

Highlights this season include baritone soloist with the Royal Ballet in their production of *Elizabeth*, Schaunard in *La Bohème* with New Zealand Opera, recitals with Julius Drake in Madrid, Simon Lepper in Barcelona, and a tour with James Baillieu to New Zealand in 2019, his debut at the Royal Albert Hall with Fauré's *Requiem*, and recitals at the Heidelberger Frühling, London Song, Leeds Lieder and Oxford Lieder Festivals.

He is incredibly grateful for the continued support of the Hunn Trust and the Kiri Te Kanawa Foundation.

BURY BACH CHOIR

Bury Bach choir's first performance took place in March 1932 at St Mary's Church Bury St Edmunds under its founder and conductor, Percy Hallam. This was a joint concert along with the Bach choir of Ipswich of Bach's St Matthew Passion.

The combined choirs performed several times at Ely Cathedral until in 1935 their growing reputation led to them being invited to sing the St Matthew Passion at St Martin-in-the-Fields as part of the 250th celebrations of the birth of Bach.

The size of the choir increased steadily over the years and it was then able to perform the great choral works of Bach, Brahms, Handel, Haydn and Verdi without the assistance of other choirs.

The choir has tackled the largest works in the choral repertory as well as works of the British composers of the 20th century such as Vaughan Williams, Walton, Britten and Tippett amongst others.

The choir's ambition remains today as it was in 1932, 'to perform the best possible music in the best possible way' and to contribute to the enjoyment of its members and to the cultural life of Bury St Edmunds.

PROMETHEUS ORCHESTRA

violin

Michael Dolan
Jon Acton
Kate Waterworth
Helen Farrell
Helen Stanley
Carol Hawkey
Jeanne Mann
Janet Rowe
Jane Macdonald
Rosie Lowdell

Clare Varney
Helen Hockley
Helen Taber
Rachel Sokolowski
Margaret Catchpole
Stuart Traeger
Stephanie Harvey
Molly Craxton

viola

Wendy Gudgin
Mary-Kate Ingram

Jean Hudson
Anne Atkinson
Patrick Crooke
Ben Payne

cello

Jeremy Hughes
Harriet Bennett
Helen Liebmann
Nick Parry
Katherine Joyson
Claire Bostock

bass

Philip Simms
Clare Larkman
Liz Atkins

flute

Stephanie Wingham

oboe

Kim Haan
Anna Ducker

bassoon

Steve Lock
Tom Corin

horn

Kay Dawson
Marian Hellen

trumpet

John Jermy
Ian Abbott

trumpbone

Sue Addison
Paul Beer
Mike Tatt

timpani

Gary Kettel

organ

Jonathan Rutherford

ALDEBURGH MUSIC CLUB CHOIR

soprano

Maggie Aherne
Liisa Beagley*
Lesley Bennion
Felicity Bissett
Juliet Brereton
Sylvia Catchpole
Maria Chapman-Beer
Veronica Downing

Linda Driscoll
Elizabeth Fivet
Belinda Grant
Clare Hawes*
Camilla Haycock
Penny Kay
Wendy Marshall
Linda Martin
Rosemary Martin*
Rosie McNiff
Hilly Mills
Melanie Pike

Sandra Saint
Louise Sant
Sylvia Taylor
Jane Thomson
Sarah Viney*
Sarah Wallington-Smith
Carol Wood

alto

Liz Barton
Jane Bence
Mary Garner*
Sheila Griffiths
Gwyneth Howard
Juliet Jackson
Anita Jefferson
Rosemary Jones
Judith Lawrence*
Philippa Lawrence-Jones
Gill Leates
Joy Marsh

Helen Mower Geater
Anne Newman
Frances Osborn
Suki Pearce
Heather Richards
Mary Sidwell
Sara Somerset
Maggie Smith*
Mary Stevenson
Gillian Varley

tenor

Jonathan Birt
Charles Burt
Ben Edwards*
Peter Fife
Robin Graham
Tim Haswell*
Peter Howard-Dobson
Perry Hunt
Ian Kennedy

Jonathan Lawley
Christopher Lawrence*
Guy Marshall
Veronica Posford
Kit Prime*

bass

Keith Barton
Christopher Bishop
John Driscoll
Jack Firman

Ian Galbraith*
John Giles
Christopher Gill
Michael Greenhalgh
David Greenwood
Nigel Kahn
Graeme Kay*
Chris Mattinson
Michael Pearce
David Smith
Hunter Smith

John Stanley
Peter Wallis
David Walsh*
Christopher Wheeler

* *Guest Singers*

BURY BACH CHOIR

soprano

Susan Barker
Chantal Beeston
Alex Birch
Ann Brown
Vivienne Bush
Jan Chandler
Anne Clarke
Linda Cleveley
Frances Cox
Jo Dekkers
Helen Geldart
Nicola Grieves
Gillian Grinham
Rebecca Halmshaw
Chelsea Haward
Kate Hughes
Kim Judge
Susan Kodicek
Charlotte Leeder
Kate Leigh
Linda Lowden
Sarah Mansfield
Eileen Morris
Christina Newns
Hilary Scott
Susanna Spall
Janet Todd
Sylvia Webster
Sue Willcox

alto

Liz Bollworthy
Sue Carling
Brenda Cerhan
Cath Colman
Hilary Davison
Mary Dunk
Kathryn Elsegood
Judy Gifford
Hilary Griffiths
Judith Hardy
David Hartley
Liz Hartley
Carolyn Heywood
Katie Jackson
Diane Knights
Pippa Michelsen
Mary Moeser
Rose Ornbo
Mary-Clare O'Sullivan
Georgina Pharaoh
Sandra Pollerman
Pamela Reed
Claire Rose
Sally Ruthen
Marian Rutherford
Vivienne Sweet
Sue Thompson
Madeline Tildsley
Linda Wilkin
Brigid Wolstenholme
Harriet Wybor

tenor

Robert Barker
Ronald Bawtree
John Brown
Richard Blyth
Pat Christie
Dawn Coller
Philip Lewis
Tim Page
Neil Pearson
Tibor Pollerman
Arland Shawe-Taylor
David Simington
Trevor Tinkler

bass

David Crofts
David Dean
David Ellwood
Bob Emery
Glyn Hammond
Mike Heywood
Malcolm Lennox
Alistair Mclauchlan
David Medcalf
James Myers
Jack Pennell
Peter Rose
Steve Ruthen
Kevin Slingsby
Brian Trehearn
John Wilkin

The lists of performers were correct at the time of going to press

ALDEBURGH MUSIC CLUB

Benjamin Britten founded Aldeburgh Music Club in April 1952 and its first meeting was held in Crag House, the home at that time of Britten and Peter Pears. It has become one of East Anglia's leading choral societies with over eighty members.

The season runs from September to May and the choir rehearses every Tuesday evening in order to mount three major concerts. In all these concerts the choir performs with professional soloists and orchestras and regularly appears at Snape Maltings Concert Hall as well as Orford Church. The repertoire extends to oratorio, religious music, opera and contemporary commissioned works. New members are always welcome.

Over the last three years the choir has performed works by Bach, *Mass in B Minor*, Faure, *Requiem* and *Cantique de Jean Racine*, Handel, *Alexander's Feast* and *Messiah*, Haydn, *The Creation* and *Nelson Mass*, Rossini, *Petite Messe Solennelle* and Vivaldi, *Credo*, *Gloria* and *Magnificat*, as well as opera pieces.

Aldeburgh Music Club is a registered charity and a member of Making Music.

ALDEBURGH MUSIC CLUB COMMITTEE 2017-2018

<i>Chairman</i>	Hunter Smith	<i>President</i>	Humphrey Burton CBE
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<i>Concert Manager</i>	Penny Kay	<i>Vocal consultants</i>	Maggie Menzies Liz Page Kit Prime Jonathan Rutherford

HUMPHREY BURTON CBE: Best known for his long and distinguished career in music broadcasting, Humphrey joined the BBC in 1955 and by 1965 was the first head of the new Music and Arts department. Subsequently he was a founder member of London Weekend Television as Head of Drama, Arts and Music and later edited the arts magazine *Aquarius*. He returned to the BBC in 1975 to head Music and Arts again, where he hosted *Omnibus*, inaugurated *Arena* and the long-running series *Young Musician of the Year*. For the past thirty years he has combined freelance activity as a director of televised opera and concerts with work as an impresario, broadcaster and biographer. Now a resident of Aldeburgh, Humphrey is fully involved in music, both nationally and internationally, while also being an energetic champion of amateur music through the Aldeburgh Music Club.

ROBIN LEGGATE: After studying at the Royal Northern College of Music and Snape Summer School, with Peter Pears, Robin joined the Royal Opera House, Covent Garden as a principal tenor in 1976. He sang over 900 performances there over the ensuing 35 years. He left the Opera House in 2001 to concentrate on larger roles internationally, singing many Britten operas in Europe and America. In concert he has sung most of the standard repertoire, notably Handel, Mozart, Beethoven and Britten. Robin retired to live in Suffolk in 2011.

DAME ANN MURRAY. Born in Dublin, Dame Ann studied singing from a very early age. After a period at University College Dublin, She undertook further studies with the renowned singing teacher, Frederic Cox, at The Royal Manchester College of Music. Dame Ann has sung in the great opera houses of Hamburg, Dresden, Brussels, Paris, Berlin, Cologne, Zurich, Amsterdam, the Chicago Lyric Opera, the New York Metropolitan Opera, Teatro alla Scala, Milan, the Wiener Staatsoper and the Salzburg Festival. She has particularly strong links with English National Opera, the Royal Opera House, Covent Garden and the Bayerische Staatsoper, München and is renowned for her performances in the operas of Handel, Mozart and Strauss. She was appointed an honorary Dame Commander of the British Empire in the Diamond Jubilee Honours for services to music.

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2010-	Humphrey Burton

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1959-84	Imogen Holst
2003-13	Valerie Potter
2010-16	Alan Britten CBE
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2017-	Dame Ann Murray

DIRECTORS OF MUSIC

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1961-62	Monica Venn
1963-64	John Boyce
1964-71	Rosamund Strode
1971-79	W H Swinburne
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2001-07	Philip Simms
2007-	Edmond Fivet

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SPONSORSHIP AND DONATIONS: Aldeburgh Music Club welcomes financial donations from individuals, organisations and companies. This can take the form of support for a particular concert, soloists or orchestral players as well as advertising in our concert programmes or underwriting concert and educational activities generally.

For further information or if you are thinking of supporting the Club in any way, please contact the AMC Chairman, Hunter Smith (Tel:01728 561005)

ALDEBURGH MUSIC CLUB 'PRIZE DRAW': Regular draws take place throughout the year to win cash prizes of £20 to £100. 50% of money raised through the draw is donated to Aldeburgh Music Club and the balance goes into the prize fund. Tickets cost £15 and are valid for every draw during the year of purchase.

Tickets may be purchased from Anne Morris (Tel: 01728 452878) or Charlie Burt (Tel: 01728 454672).

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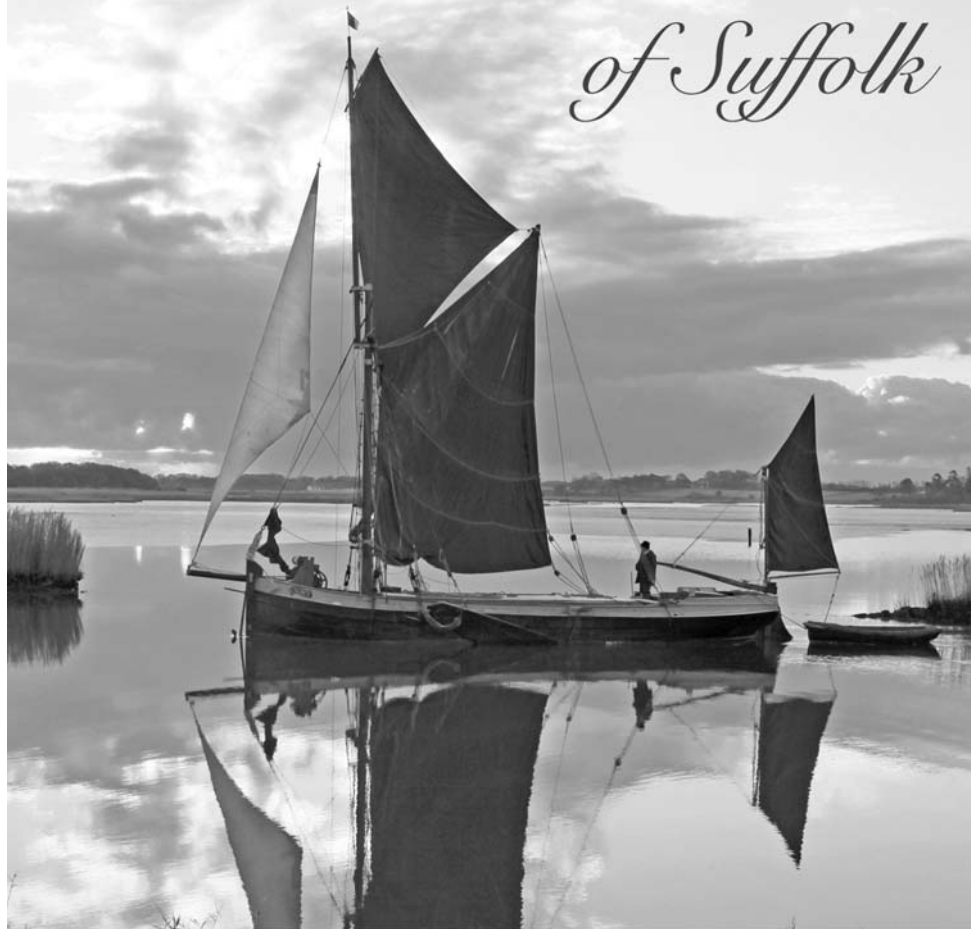


The two choirs in rehearsal at a rather chilly St Edmundsbury Cathedral.



Edmond Fivet and Philip Reed acknowledging the applause at the conclusion of the first performance.

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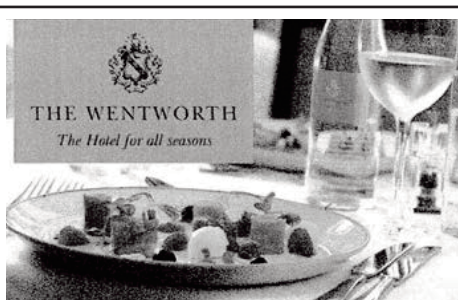


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