

Saturday 23 March 2013

Aldeburgh Music Club

MOZART



**Aldeburgh Music Club**

*founded by Benjamin Britten in 1952*

**CELEBRATING THE BRITTEN CENTENARY**

[www.aldeburghmusicclub.org.uk](http://www.aldeburghmusicclub.org.uk)

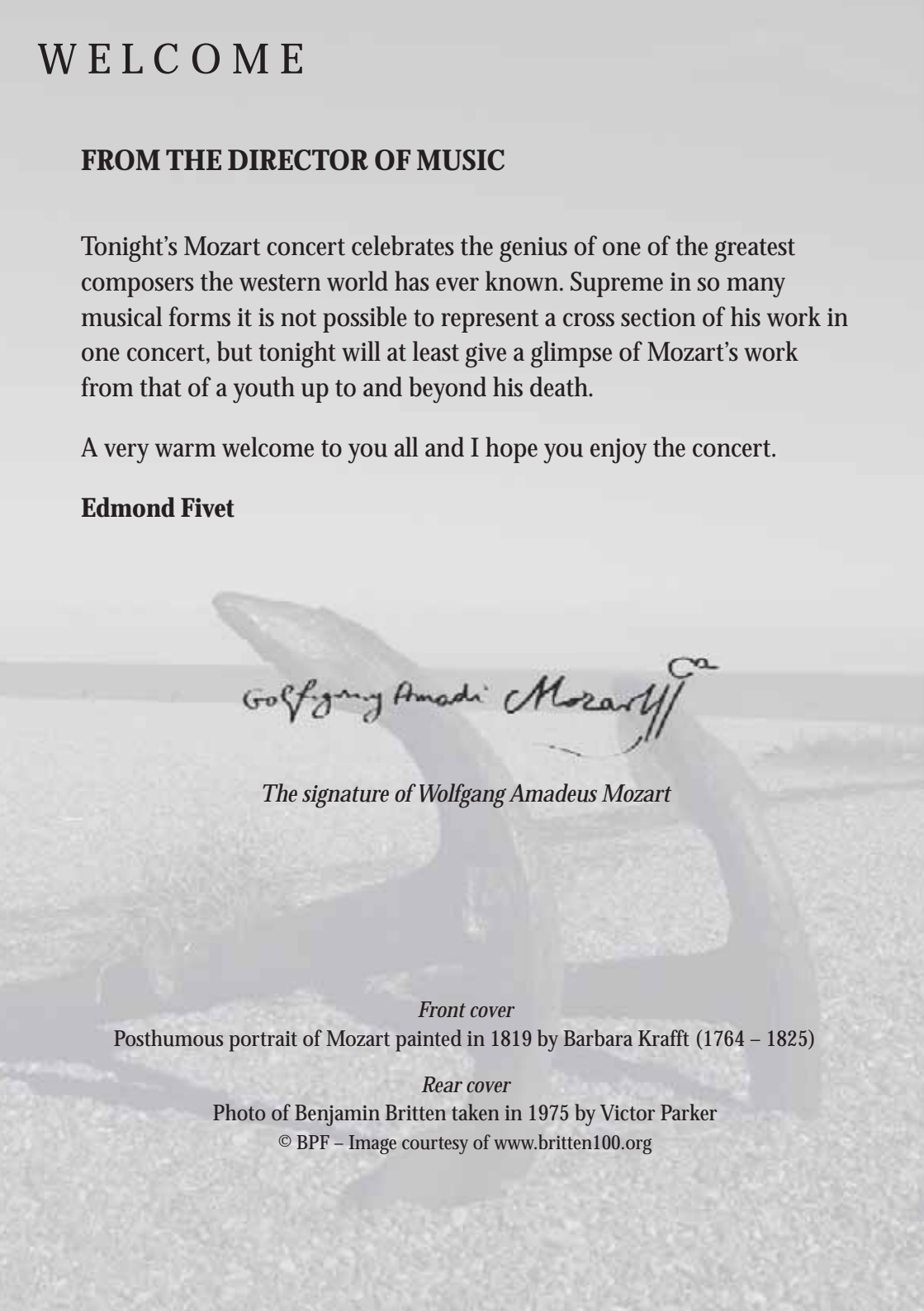
# W E L C O M E

## FROM THE DIRECTOR OF MUSIC

Tonight's Mozart concert celebrates the genius of one of the greatest composers the western world has ever known. Supreme in so many musical forms it is not possible to represent a cross section of his work in one concert, but tonight will at least give a glimpse of Mozart's work from that of a youth up to and beyond his death.

A very warm welcome to you all and I hope you enjoy the concert.

**Edmond Fivet**



*Wolfgang Amadei Mozart*

*The signature of Wolfgang Amadeus Mozart*

*Front cover*

Posthumous portrait of Mozart painted in 1819 by Barbara Krafft (1764 – 1825)

*Rear cover*

Photo of Benjamin Britten taken in 1975 by Victor Parker

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Saturday 23 March 2013 at 7.30pm  
Snape Maltings Concert Hall

# MOZART

*INTER NATOS MULIERUM*  
*EINE KLEINE NACHTMUSIK*  
*MISERICORDIAS DOMINI*

INTERVAL

## *REQUIEM*

Katharine Fuge *soprano*

Martha Jones *mezzo soprano*

James Geer *tenor*

Adrian Powter *baritone*

Aldeburgh Music Club Choir

Prometheus Orchestra

Edmond Fivet *conductor*



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**CELEBRATING THE BRITTEN CENTENARY**

Aldeburgh Music Club is a Registered Charity No 1000990

# W E L C O M E

## FROM THE CHAIRMAN

Welcome to the second concert in our 2012/13 concert season. Mozart was a prolific, and arguably the most influential, composer of the Classical era. He was only 35 years old when he died but he left a body of work which has been loved and celebrated for over 200 years. This evening's concert includes Mozart's *Requiem*, his last work, which remained unfinished at the time of his death. It is a beautifully haunting choral work.

I very much hope that you enjoy this evening's performance and look forward to you joining us for our next concert, which will be at Orford Church on Saturday 25 May. The programme will be Kodaly *Missa Brevis*, Chilcott *Requiem* and the world premiere of a work by Joseph Phibbs, our composer-in-residence for 2012/13. This work has been commissioned by the Club to celebrate the centenary of our founder Benjamin Britten.

Aldeburgh Music Club is indebted to the generous help and support of over 120 Patrons, to our corporate sponsors Big House Holidays and Suffolk Cottage Holidays, and for many donations and gifts.

**David R Smith**

## Wolfgang Amadeus Mozart 1756 – 1791



*INTER NATOS MULIERUM*, an offertorium to celebrate John the Baptist, was written in Salzburg in 1771 when Mozart was 15. A short piece for choir, strings and organ, quite how it came to be composed is a matter of conjecture. *Inter natos mulierum* was not published until the mid 19th century when the score also contained parts for three trombones. Whatever its origins this is a charming miniature which is full of life, contrast and energy.

Mozart's *EINE KLEINE NACHTMUSIK* was composed sixteen years later. Written in Vienna in 1787 it has become one of Mozart's best-known small scale works. It is not certain who commissioned this work or the occasion for such a composition. The German title means 'a little serenade' or 'notturmo' though it is popularly known as 'a little night music'. Written for strings, *Eine kleine nachtmusik* is a small masterpiece and though apparently written in haste it is a piece of great sensitivity and style. It is frequently played and both audiences and musicians can become rather blasé about it, but this serenade deserves to be listened to with fresh ears every time to appreciate its structure, sense of musicality and beautiful line.

The *MISERICORDIAS DOMINI*, 'I will sing of the mercy of the Lord for ever' takes us back to earlier Mozart. It was composed and first performed in 1775, at the request of the Prince Elector of Bavaria, when Mozart was 19 and in Munich.

Contrasting quiet reflective passages and rhythmic contrapuntal sections make another short but beautifully written small choral piece.

Mozart's setting of the *REQUIEM* is considered by many as one of the greatest settings of this text. The *Requiem* however has a convoluted history where fact and fantasy are difficult to untangle. In 1791 Mozart was living in Vienna, had fallen on hard financial times and when composing the *Requiem* was terminally ill. Many will remember the film 'Amadeus' where Mozart was seen

to obtain a commission to write a *Requiem* from a 'mysterious stranger'. It is thought that the commission was from Count Franz von Walsegg to commemorate his wife's death earlier in 1791. The 'mysterious stranger' might have been an emissary from the Count and he offered a financial deal that Mozart could hardly refuse in his impoverished condition. Mozart never finished the *Requiem*. He died on the 5th December 1791 and was buried in a pauper's grave.

Mozart's wife Constanze made a number of attempts to get the *Requiem* finished; she needed the money, and eventually Sussmayer a former student of Mozart completed the work in 1792. There are issues around Sussmayer's instrumentation. Most unusually there is an obligato passage for a trombone in the Tuba Mirum – 'The trumpet will send its wonderous sound throughout the earth's sepulchres'. Sussmayer's score does not call for flutes, oboes or horns and some question how idiomatic the score is compared to other known Mozart works of this period.

A number of musicologists have also made completions of the *Requiem* including, in recent times, Duncan Druce, H.C. Robbins Landon and, most recently, Robert Levin in 1996.

There is one note of particular interest in 2013, the Centenary Year of Benjamin Britten, who founded Aldeburgh Music Club in 1952. In Britten's recording of the *Requiem*, from the 1971 Aldeburgh Festival, he made a number of small changes to Sussmayer's orchestration. These were minor alterations but clearly Britten felt strongly enough to take the time and trouble to make them.

Over two hundred years since its completion, Sussmayer's version is the most frequently performed and is being used tonight. Despite the history and circumstances in which the *Requiem* was composed and completed it remains one of the pinnacles of the choral repertoire, much loved by choirs and audiences alike.

## **Inter natos mulierum**

### **KV 72 (74f)**

*Inter natos mulierum non surrexit major  
Joanne Baptista, qui viam Domino  
praeparavit in eremo.  
Ecce agnus Dei, qui tollit peccata mundi.  
Alleluia.*

## **Misericordias Domini**

### **KV 222**

*Misericordias Domini,  
cantabo in aeternum.*

## **Requiem**

### **KV 626**

#### **I. Introitus**

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

#### **II. Kyrie**

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

#### **III. Sequentia**

*1. Dies irae  
Dies irae, dies illa  
solvat saeculum in favilla:  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando judex est venturus  
cuncta stricte discussurus!*

*2. Tuba mirum  
Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.  
Mors stupebit et natura  
cum resurget creatura  
judicanti responsura.  
Liber scriptus proferetur*

Among those born of women there has not risen  
a greater than John the Baptist, who prepared  
the way for the Lord in the wilderness.  
Behold the Lamb of God, who takes away the  
sins of the world. Hallelujah.

Of the Lord's loving kindness,  
I will sing for evermore.

#### **I. Introitus**

Grant them eternal rest, O Lord, and  
may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow be  
performed in Jerusalem.  
Hear my prayer, unto Thee shall all flesh come.  
Grant them eternal rest, O Lord, and  
may perpetual light shine on them.

#### **II. Kyrie**

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

#### **III. Sequentia**

*1. Dies irae  
Day of wrath, that day  
will dissolve the earth in ashes:  
as David and the Sibyl bore witness.  
What dread there will be,  
when the Judge descends from heaven  
to examine all things closely.*

*2. Tuba mirum  
A trumpet, spreading a wondrous sound  
through the graves of all lands,  
will drive all mankind before the throne.  
Death and nature shall be astonished  
when creation rises again  
to answer to the Judge.  
A written book will be brought forth*

*in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit  
quidquid latet apparebit:  
nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus?  
Cum vix justus sit securus.*

3. *Rex tremendae  
Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salve me, fons pietatis.*

4. *Recordare  
Recordare, Jesu pie,  
Quod sum causa tuae viae:  
ne me perdas illa die.  
Quaerens me sedisti lassus,  
redemisti crucem passus,  
tantus labor non sit cassus.  
Juste iudex ultionis,  
donum fac remissionis  
ante diem rationis.  
Ingemisco tamquam reus,  
culpa rubet vultus meus,  
supplicanti parce, Deus.  
Qui Mariam absolvisti  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae:  
Sed tu bonus fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.*

5. *Confutatis  
Confutatis maledictis  
flammis acerbis addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis:  
gere curam mei finis.*

6. *Lacrimosa  
Lacrimosa dies illa  
qua resurget ex favilla  
judicandus homo reus:  
Huic ergo parce, Deus.  
Pie Jesu Domine,  
dona eis requiem. Amen.*

in which everything is contained  
from which the world shall be judged.  
So when the Judge takes His seat  
whatever is hidden will reveal itself:  
nothing will remain unpunished.  
What then shall I say, in my wretchedness?  
What advocate entreat to speak for me?  
When even the righteous may hardly be acquitted.

3. *Rex tremendae  
King of awful majesty,  
who freely savest the repentant,  
save me, O fount of goodness.*

4. *Recordare  
Remember, blessed Jesu,  
That I am the reason for Thy path:  
do not forsake me on that day.  
Seeking me Thou didst sit down weary,  
suffering on the cross, Thou didst redeem me.  
Let not such toil be in vain.  
Just and avenging Judge,  
grant the gift of forgiveness  
before the day of reckoning.  
I groan like a guilty man,  
my face is red from my sin,  
spare a suppliant, O God.  
Thou who didst absolve Mary Magdalene  
and didst hearken to the thief,  
to me also Thou hast given hope.  
My prayers are not worthy:  
But Thou in Thy merciful goodness grant  
that I burn not in everlasting fire.  
Place me among Thy sheep  
and separate me from the goats,  
setting me on Thy right hand.*

5. *Confutatis  
When the accursed have been confounded  
and given over to the bitter flames,  
call me with the blessed.  
I pray in supplication on my knees,  
my heart contrite as ash:  
safeguard my end.*

6. *Lacrimosa  
Mournful that day  
when from the dust shall rise  
guilty man to be judged.  
Therefore spare him, O God.  
Merciful Lord Jesus,  
grant them rest. Amen.*



#### **IV. Offertorium**

##### **1. Domine Jesu**

*Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam  
quam olim Abrahae promissisti  
et semini ejus.*

##### **2. Hostias**

*Hostias et preces tibi Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam  
quam olim Abrahae promissisti  
et semini ejus.*

#### **V. Sanctus**

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

#### **VI. Benedictus**

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

#### **VII. Agnus Dei**

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

#### **VIII. Communio**

*Lux aeterna luceat eis, Domine:  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.*

#### **IV. Offertorium**

##### **1. Domine Jesu**

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed from  
the pains of hell and from the bottomless pit:  
deliver them from the lion's mouth,  
neither let the black abyss swallow them up  
nor let them fall into darkness:  
and let St. Michael, Thy standard-bearer,  
lead them into the holy light  
as once Thou didst promise  
to Abraham and his seed.

##### **2. Hostias**

We offer unto Thee this sacrifice  
and prayer and praise:  
receive it for those souls  
whom today we commemorate: allow them, O  
Lord, to cross from death into life  
as once Thou didst promise to Abraham  
and his seed.

#### **V. Sanctus**

Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

#### **VI. Benedictus**

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

#### **VII. Agnus Dei**

Lamb of God, who takest away the sins of the  
world: grant them rest.  
Lamb of God, who takest away the sins of the  
world, grant them rest for ever more.

#### **VIII. Communio**

May eternal light shine on them, O Lord:  
with Thy saints forever,  
because Thou art merciful.  
Grant them eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints forever,  
because Thou art merciful.

# 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 Music Director of Aldeburgh Music Club in 2008 and was Music Director of the Phoenix Singers from 2009 to 2012. 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 *Mass in E flat*; Orff *Carmina Burana*; Lambert's *Rio Grande*; Mendelssohn *Elijah* and Verdi *Requiem*.

2008 also 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, Mozart and Beethoven symphonies, Elgar, Grieg, Wagner and Schubert. Prometheus Orchestra played a major part in the 2011 and 2012 William Alwyn Festival.

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.

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

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



## **KATHARINE FUGE**

*soprano*

Katharine Fuge grew up on the Channel Island of Jersey and read music at City University. Although she specialises in music of the Baroque and Classical period, her range is wide, including performances of the Brahms *Requiem* (Orchestre Révolutionnaire et Romantique), Haydn *Die Schöpfung* (Scottish Chamber Orchestra), Mendelssohn *Elijah* (Akademie für Alte Musik), Mozart *Requiem* (Academy of Ancient Music, City of London Sinfonia) and Poulenc *Gloria* (Royal Liverpool Philharmonic Orchestra). She has enjoyed a long and fruitful association with Sir John Eliot Gardiner, and other conductors with whom she has worked include Avner Biron, Frieder Bernius, Pierre Cao, Harry Christophers, Marcus Creed, Philippe Herreweghe, David Hill, Ton Koopman, Paul McCreech, Roger Norrington, Hans-Christoph Rademann, Daniel Reuss, David Stern, Philipp von Steinaecker and Hidemi Suzuki, performing throughout the UK, in Europe, North America and the Far East.

Her recordings include assorted *Cantatas* from Sir John Eliot Gardiner's Bach Cantata Pilgrimage on DG Archiv and SDG, Bach *Actus Tragicus*, *Aus der Tiefe* and *Tombeau de Sa Majesté la Reine de Pologne* with Philippe Pierlot and the Ricercar Consort for Mirare (this last a Gramophone Editor's Choice for September 2007), Handel's *Dixit Dominus* and Vivaldi's *Gloria* for Philips Classics, *Messiah* with Musica Florea Prague for Feldgen and *Late Night Sessions – Live at the Edinburgh International Festival* with Concerto Caledonia for Delphian CD. Most recently released are *Welt, gute Nacht* (music by J. C. Bach), the *St John Passion* and the Brahms *Requiem* with Sir John Eliot Gardiner on SDG.



## **MARTHA JONES**

*mezzo soprano*

Martha Jones graduated from the Royal College of Music International Opera School, where she studied with Janis Kelly, in July 2011. She read Music at the University of Durham, and was a Britten-Pears Young Artist and a Samling Foundation Scholar.

She was a Susan Chilcott Scholar and a Joan Chissell Prize Winner in the RCM Schumann Competition. Her other awards include the Worshipful Company of Drapers Baroness de Turckheim Scholarship and she is further supported by the Josephine Baker Trust, the Musicians' Benevolent Fund and Sophie's Silver Lining Fund.

# PERFORMERS

At the RCM, Martha Jones' roles included Dorabella *Così fan tutte*, Second Lady *Die Zauberflöte* and Cupid *Orpheus in the Underworld*. Elsewhere, she has sung Hansel *Hansel and Gretel* and Dorabella *Così fan tutte* for Woodhouse Opera, Dorabella *Così fan tutte* for Vignette Productions and Jennie Foxcub *Fantastic Mr Fox* for English Touring Opera, and her recordings include the *Incidental Music from Rosamunde* with the BBC Philharmonic conducted by Paul Daniel.

During 2012 / 2013, her engagements include Nancy *Albert Herring* for English Touring Opera, Olga *Eugene Onegin* for Bury Court Opera, Countess Ceprano *Rigoletto* for the Opéra-Théâtre de Limoges and Mozart *Missa Brevis* with the Ten Tors Orchestra.



## **JAMES GEER**

*tenor*

Born in Sussex, James Geer studied at Magdalen College, Oxford, Trinity College of Music and the Royal Scottish Academy of Music and Drama.

Concert engagements have included J. S. Bach *Cantatas* with the Academy of Ancient Music, Beethoven *Mass in C* at the Three Choirs Festival, Worcester, *Messiah* for The Really Big Chorus at the Royal Albert Hall, London, and at the London Handel Festival, as well as with the Philharmonia Orchestra, High Priest *Saul* for BBC National Orchestra of Wales, Mozart *Coronation Mass* in St Petersburg and Vaughan Williams *Serenade to Music* for the Concordia Foundation at the Queen Elizabeth Hall. He also sang Britten's *Six Hölderlin Fragments* at the 2012 Aldeburgh Festival with pianist Malcolm Martineau, broadcast on BBC Radio 3.

Operatic engagements have included Attendant on Pleasure *The Choice of Hercules* for Bampton Classical Opera, Sailor *Dido and Aeneas* at the Edinburgh International Festival and Apprentice *Die Meistersinger von Nürnberg* for Glyndebourne Festival Opera.

Current engagements include Monteverdi's *Orfeo* for Silent Opera, Il Talpa / Gherardo *Il Trittico* for Haddo House Opera, Monsieur Triquet *Eugene Onegin* for Bury Court Opera, Britten *Serenade for Tenor, Horn and Strings* with the Welsh Sinfonia and *The Creation* at the Hexham Festival.

His debut CD recording with Malcolm Martineau of Britten's *Six Hölderlin Fragments* is now available on Onyx.



## **ADRIAN POWTER**

*baritone*

Born in Cambridge, Adrian Powter studied at the RNCM. He began his career at Glyndebourne and in 2000 created Philip in Harrison Birtwistle's *The Last Supper* at the Deutsche Staatsoper, Berlin, a production which was later presented by Glyndebourne Festival and Touring Operas.

Elsewhere, he has sung for companies including Deutsche Staatsoper, Berlin, Opéra de Rouen, Carl Rosa Opera, Castleward Opera, English National Opera, English Touring Opera, Longborough Festival Opera, Opera North and Scottish Opera, and his concert engagements have taken him throughout the UK as well as to China, Germany, Ireland, Israel, Italy, The Netherlands, Portugal, and Singapore singing with the Academy of Ancient Music, the Apollo Chamber Orchestra, the Darmstadt Hofkapelle, the English Symphony Orchestra, the Guildford Philharmonic Orchestra, the Hallé, the London Sinfonietta, the London Soloists' Chamber Orchestra, the Orchestra of the Age of Enlightenment and the Royal Liverpool Philharmonic Orchestra under conductors including Avner Biron, William Boughton, David Cherniak, Edward Higginbottom, Libor Pešek and Kent Nagano. His broadcasts have included *Friday Night is Music Night* for BBC Radio 2. He also sang Goodall *Eternal Light: A Requiem* and Mahler *Lieder eines fahrenden Gesellen* on tour with the Rambert Dance Company and *Messiah* for Raymond Gubbay Ltd at the Bridgewater Hall, Manchester.

Current engagements include Dr Bartolo *The Barber of Seville* for English National Opera, Dr Bartolo *The Barber of Seville* and Baron Douphol *La Traviata* for Diva Opera and Count Ceprano *Rigoletto* for the Opéra-Théâtre de Limoges.

# PERFORMERS

## ALDEBURGH MUSIC CLUB CHOIR

### *soprano*

Liisa Beagley\*  
Maggie Beale  
Lesley Bennion  
Felicity Bissett  
Juliet Brereton  
Sylvia Catchpole  
Hazel Cox  
Diana Crawford  
Veronica Downing  
Pris Forrest  
Shirley Fry  
Helen Geldart  
Philippa Godwin  
Belinda Grant  
Jan Green  
Clare Hawes\*  
Camilla Haycock  
Louise Holdsworth  
Brenda Hopkins  
Chris Ive  
Penny Kay  
Primrose Lazar  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Jenny Mullan  
Elizabeth Page  
Sue Paris  
Suki Pearce  
Melanie Pike  
Teresa Roper  
Sandra Saint  
Patricia Schreiber  
Sarah Somerset  
Lindy Spearing

Sylvia Taylor  
Helen Tomlinson  
Hilary Weston  
Angela Williams  
Joanna Williams  
Carol Wood  
Sara Viney\*

### *alto*

Sylvia Binning  
Janet Bryanton  
Margaret Charles  
Jean Clouston  
Elizabeth Donovan  
Rosemary Draper  
Rosemary Gale  
Julie Griffiths  
Sheila Griffiths  
Judith Groves  
Jean Hickson  
Diana Hiddleston  
Gwyneth Howard  
Anita Jefferson  
Rosemary Jones  
Julia King\*  
Philippa Lawrence-Jones  
Auriol Marson  
Margaret Menzies\*  
Anne Morris  
Frances Osborn  
Judith Payne  
Elspeth Pearson  
Norma Pitfield  
Valerie Potter  
Ruth Redgrave\*  
Heather Richards  
Gillian Varley

### *tenor*

John Beale  
Charles Burt  
Richard Crane  
Ben Edwards\*  
Peter Fife  
Robin Graham  
Colin Hamilton\*  
Peter Howard-Dobson  
Perry Hunt  
Doug Ireland  
Ian Kennedy  
Andrew Marsden\*  
Guy Marshall  
Michael McKeown  
Veronica Posford  
Kit Prime\*  
Alan Thomas

### *bass*

Kenneth Cordeiro  
David Edwards  
Charles Fear  
Jack Firman  
John Giles  
Christopher Gonin  
David Greenwood  
Tim Hughes  
Graeme Kay\*  
David Madel  
Chris Mattinson  
Michael Pearce  
Peter Roberts  
John Sims  
David Smith  
Robin Somerset  
John Tipping  
Trevor Wilkinson

*\*guest singer*

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

## PROMETHEUS ORCHESTRA

### *violin*

Pam Munks *leader*

Jim O'Toole

Jessie Ridley

Lizzie Skinner

Helen Stanley

Carol Hawkey

Helen Farrell

Janet Rowe

Liz Marsen

Clare Varney

Helen Hockley

Margaret Catchpole

Molly Craxton

Chris Gibson

Gabriel Anderson

### *viola*

Graeme Scott

Hayley Chisnall

Mary Kate Ingram

Paul Davis

### *cello*

Jeremy Hughes

Katherine Joyson

Nick Parry

Claire Hollocks

### *bass*

Philip Simms

Angela Chillingworth

### *clarinet*

Cliff Wybrow

Laura Scales

### *bassoon*

Steve Lock

David Lock

### *trumpet*

John Jermy

Ian Abbott

### *trombone*

Tony Parsons

Stephanie Dyer

Mike Tatt

### *timpani*

Oliver Taylor

### *organ*

Christian White



*60th Anniversary Concert at Orford Church on Saturday 10 March 2012.*

# ALDEBURGH MUSIC CLUB

Aldeburgh Music Club celebrated its 60th anniversary year in 2012 and is celebrating Britten's Centenary in 2013. The Club, founded by Benjamin Britten and Peter Pears, has evolved over the years into one of East Anglia's leading choral societies with over 100 members and 120 patrons. The choir rehearses at the Aldeburgh Community Centre on Tuesday evenings from September to May. We always welcome new singers. Our purpose is to share the enjoyment of making music to the highest possible standard. The Club organises three major concerts a year in which we are joined by professional soloists and orchestras, and is a regular visitor to Snape Maltings Concert Hall.

Our repertoire includes a broad portfolio of oratorio and religious music, contemporary and commissioned works. In 2012 we performed the world premieres of *Home from the Sea* by Elis Pehkonen and *Mermaid* by our composer-in-residence for 2011/12, Joanna Lee. This work was commissioned by AMC to celebrate the 60th anniversary of the Club. In May 2013 at Orford Church, we will perform the world premiere of a new work by Joseph Phibbs, which has been commissioned by AMC to celebrate the Britten centenary. Joseph Phibbs is the Aldeburgh Music Club composer-in-residence for 2013.

Aldeburgh Music Club is a registered charity, a member of Making Music, and a member of the Britten 100 Familiar Fields project to celebrate the centenary of Benjamin Britten in 2013.

## ALDEBURGH MUSIC CLUB COMMITTEE 2012-2013

<i>Chairman</i>	David Smith	<i>Director of Music</i>	Edmond Fivet CBE
<i>Vice Chairman</i>	Chris Mattinson	<i>Orchestral Manager</i>	Liz Page
<i>Hon Treasurer</i>	Perry Hunt	<i>Rehearsal Accompanist</i>	Christian White
<i>Hon Secretary</i>	Auriol Marson		
<i>Marketing</i>	Penny Kay		
<i>Patrons' Administrator</i>	Elizabeth Nicholls	<i>President</i>	Humphrey Burton CBE
	Peter Howard-Dobson	<i>Vice Presidents</i>	Alan Britten CBE
<i>Social Secretary</i>	Juliet Brereton		Valerie Potter
<i>Concert Manager</i>	Penny Kay	<i>President Emeritus</i>	Rae Woodland

**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.



**Valerie Potter's** introduction to the Aldeburgh Music Club was in 1959 at a performance of Purcell's *King Arthur*. She was staying with her future mother-in-law Mary Potter (Chairman 1959-1963) and made coffee for the performers. Valerie joined the choir as soon as she lived here permanently and quickly became involved in the expansion of committee work needed for concerts at The Maltings. After retiring as Chairman (1998-2003), Valerie was made Vice 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'.

#### PRESIDENTS

1959-86	Peter Pears
1988-2010	Rae Woodland
2010-	Humphrey Burton

#### VICE-PRESIDENTS

1959-76	Benjamin Britten
1959-84	Imogen Holst
1977-2010	Rosamund Strode
2003-	Valerie Potter
2010-	Alan Britten

#### DIRECTORS OF MUSIC

1952-61	Imogen Holst
1961-62	Monica Venn
1963-64	John Boyce
1964-71	Rosamund Strode
1971-79	W H Swinburne
1979-86	Monica Morland
1986-2001	Philip Reed
2001-07	Philip Simms
2007-	Edmond Fivet

*Aldeburgh Music Club in rehearsal at Snape Maltings.*



# SPONSORSHIP

## **SUPPORTING ALDEBURGH MUSIC CLUB**

Support of every sort is vital for the success of Aldeburgh Music Club. This can be contributed in a practical way, for example by helping with concert arrangements, or by becoming a Friend, Sponsor or Patron.

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

## **FRIENDS**

Friends pay an annual subscription of 50p plus £15 per ticket for 'The Friends of AMC 100 Club Draw' which has prizes of £20 to £100. Each ticket is valid for every draw during the year.

## **PATRONS**

By becoming a Patron you can help to underwrite our concerts. Your name is listed (if you wish) in our concert programmes and you are invited to social events. The suggested minimum annual subscription is £100, or £125 for a couple, but we hope that people who are able to contribute more will be generous enough to do so.

Our Patrons' Administrator is Mr Peter Howard-Dobson (Tel: 01728 452049).

## **CORPORATE SPONSORSHIP AND DONATIONS**

We welcome sponsorship from companies, organisations and individuals. This may be in the form of support for a particular concert, soloists, orchestral players, publication, or more broadly supporting our concert and educational activities.

For further information, please contact the AMC Chairman, David Smith (Tel: 01728 638793).

## **ADVERTISING IN CONCERT PROGRAMMES**

You can support the Club at the same time as promoting your business by advertising in our concert programmes.

Please contact the AMC Chairman, David Smith (Tel: 01728 638793).

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