

**FOUR CORONATION ANTHEMS**  
INCLUDING ZADOK THE PRIEST  
SUITE IN G 'THE WATER MUSIC'  
CHANDOS ANTHEM NO.7  
CHANDOS ANTHEM NO.4  
CONCERTO GROSSO OPUS 6 NO.9

ALDEBURGH MUSIC  
CLUB CHOIR

**THE AMAZING**  
**MR HANDEL**  
CONDUCTOR EDMOND FIVET

SUFFOLK  
BAROQUE PLAYERS

**7.30<sup>PM</sup> SATURDAY**  
**16<sup>TH</sup> MARCH 2019**  
Snape Maltings Concert Hall



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Saturday 16th March 2019  
at 7.30pm  
Snape Maltings Concert Hall

# THE AMAZING MR HANDEL

**Coronation Anthem** – *Zadok the Priest*

**Water Music** – *Suite in G major*

**Chandos Anthem No 7** – *My song shall be alway*

**Coronation Anthem** – *Let Thy hand be strengthened*

INTERVAL

**Coronation Anthem** – *My heart is inditing*

**Duet from Chandos Anthem No 4** – *O worship the Lord in the beauty of holiness*

**Concerto Grosso** – *Opus 6 No 9*

**Coronation Anthem** – *The King shall rejoice*

## Aldeburgh Music Club Choir

**Zoe Brookshaw** *soprano*

**Polly Leech** *mezzo-soprano*

**Christopher Bowen** *tenor*

**Kieran Rayner** *baritone*

## Suffolk Baroque Players

**Alison Bury** *leader*

**Edmond Fivet** *conductor*



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

JACOB BAILEY™

# Welcome...

## **From the DIRECTOR OF MUSIC**

Handel was one of the greatest composers of all time and a giant of the Baroque era. German by birth, most of his life was spent in England and he was a favourite of the House of Hanover Kings. The range of Handel's music is vast and his influence still plays an enormous part in today's world of concerts and entertainment.

It is a great pleasure for us to perform this music for you, so please enjoy tonight's concert. Hopefully you will go away with a warmer heart and a sense of hearing the music of a genius. Thank you Mr. Handel and thank you, the audience, for coming to Snape Maltings.

**Edmond Fivet**

## **From the CHAIRMAN**

Tonight's concert celebrates the glories of the sacred, ceremonial and orchestral music of the Amazing Mr. Handel. We hope the diverse programme will amply demonstrate Handel's genius. The choir has certainly enjoyed rehearsals leading up to tonight and I am sure that what you hear will explain why. To learn more about Handel and his life I recommend a visit to Handel and Hendrix in London and you will find a tempting offer from the museum within the programme.

As always, I wish to thank our patrons and sponsors for their on-going support of the choir.

**Hunter Smith**



## **George Frideric Handel**

**(1685-1759)**

Writing programme notes is a great joy, particularly if one is conducting the music described in them. A great deal can be learnt in researching material for the notes and it can also inform the interpretation of the music being performed.

In 'The New Grove Dictionary of Music' there are 23 pages (in small print) listing Handel's compositions – a huge number. Today we are, perhaps, most familiar with Handel through his oratorio 'Messiah', and possibly some of his operas, which are performed regularly all around the world.

However, Handel's works include cantatas, orchestral pieces, chamber music, sacred vocal music, English songs and hymns, concertos, suites, overtures, keyboard works, and sonatas – hence the name of this concert 'The Amazing Mr. Handel'.

Often considered to be an English composer, Handel was born in 1685 in Halle, Germany, the same year as Bach and Domenico Scarlatti - three 'giants' of the Baroque musical period.

Firstly in Hamburg and then Italy, Handel developed his musical abilities and met a range of musicians, which helped develop his distinctive style. Handel also met a variety of influential members of the nobility and, on returning to Hanover in 1710 became Kapellmeister to the Elector George Louis, who was to become King George I of England in 1714.

Handel settled in England in 1712 and became a naturalized British subject in 1727. He was a particularly favourite musician with the Hanover Monarchy and wrote much music for Royal occasions. Handel died in 1759 and is buried in Westminster Abbey.

## Coronation Anthems

King George I, Handel's patron, died in June 1727 and his son was proclaimed as King George II, the last British monarch born outside Great Britain.

There was much discussion regarding the new King's Coronation at Westminster Abbey and it was expected that the organist and composer of the Chapel Royal, William Croft, would compose the music for this ceremony. Unexpectedly however, William Croft died in the August of 1727. The composer Maurice Greene was appointed to the Chapel Royal on 4<sup>th</sup> September 1727, recommended as 'the greatest musical genius we have'.

It is not known if Greene was going to compose the Coronation Anthems, but by 9<sup>th</sup> September it was announced that 'Mr. Handel, the famous Composer to the opera, is appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster at the Grand Ceremony.' As can be imagined this led to ill feeling between Greene and Handel.

The order in which the Coronation Anthems were sung is a matter of uncertainty, but it is clear that Handel composed the four Anthems, all of which were sung at the Coronation.

*Zadok the Priest* was performed for the anointing of the King. This is the best known of the anthems and has been performed at every Coronation since 1727. *Let thy hand be strengthened* was for the 'recognition' of the new King. *The King shall rejoice* was for the crowning ceremony of the new King and *My heart is inditing* was sung for the Queen's Coronation.

All four anthems are brilliant works and Handel proved his ability – indeed genius – in composing such successful pieces with a real feel for what this important occasion required. Handel's sparing and judicious use of the three trumpets and timpani gives a real sense of majesty and occasion when required.

## Chandos Anthems No 4 HWV 249B and No 7 HWV 252

In 1716 Handel became the 'resident composer' for the Earl of Carnarvon, who in 1719 became the first Duke of Chandos. The Duke maintained a body of singers and instrumentalists for his homes in central London and Cannons, in what was then the countryside, near Edgware north of London. Cannons was a grand palace and princely residence, common in Germany and Italy, though relatively unknown in England.

It was for Cannons that Handel composed his eleven *Chandos Anthems* based on the musicians employed by the Duke.

The duet from *Chandos Anthem No 4* is for soprano and tenor soloists.

Winton Dean\* has written –

‘They (*the Chandos Anthems*) were composed for the English equivalent of a small German court, and reflect at once the urbane worldliness of 18<sup>th</sup> century Anglicanism and the mixture of intimacy and ducal pomp at Cannons.

The style of the music is eclectic; the Purcellian anthem, the Italian sonata, the ringing counterpoint of Venetian church music, the German chorale. The results are wholly Handelian and full of expressive and pictorial invention’.

\**Winton Basil Dean (1916-2013) was an English musicologist most famous for his research of the works of George Frideric Handel, in particular the operas and oratorios.*

## **Water Music ‘Suite in G major’ HWV 350**

Handel’s *Water Music*, is a collection of orchestral movements, first performed on 17<sup>th</sup> July 1717, in response to the request of King George I for music to be played on the River Thames to accompany one of the King’s lavish parties.

This first performance is recorded in ‘The Daily Courant’, the first British daily newspaper. Many members of the Royal family were on board the King’s barge, with the orchestra on a barge alongside. It was noted at the time that ‘The concert was composed expressly by the famous Handel, a native of Halle and first composer of the King’s Music’.

It remains uncertain in which order the music was performed, though it was played a number of times from Whitehall Palace to Chelsea and on the journey back. It is noted that the King’s party, on arrival at Chelsea, had supper and then returned to the barge for the journey back at about 11pm.

The full *Water Music* was not assembled and published until well after Handel’s death, in 1886, but it has been customary to play it in three Suites.

The *G major Suite* is beautifully written and is somewhat less rumbustious than other, perhaps ‘better known’, parts of the *Water Music*’ but is both charming and lively. One can almost imagine the King and his party relaxing to this delightful music.

There are seven movements, but only two are named, the *Minuet* (stately dance) and *Rigaudon* (lively baroque dance).

## Concerto Grosso Opus 6 HWV 327 No 9 in F Major

Largo - Allegro – Larghetto – Allegro – Minuet - Gigue

Handel composed his 12 Concerto Grossi (Grand Concertos) in a short space of time in 1739 and they were intended to be performed between some of his Oratorios and Odes.

The Concerto Grossi works are often compared and contrasted to Bach's *Brandenburg Concertos* of the same period. Handel's work was influenced by the style of Arcangelo Corelli whilst Bach favoured the style of Antonio Vivaldi.

The 12 Opus 6 Concerto Grossi and Bach's *Brandenburg Concertos* are considered as twin peaks of the Baroque concerto style.

Handel's style is amazingly fluent and shows, along with his *Water Music* and *Firework Music*, his brilliance as an orchestral composer. Handel had the ability to write quickly as well as composing music that appeals directly to the audience for special occasions.

Edmond Fivet ©March 2019

## Zadok the priest

Zadok the Priest, and Nathan the Prophet anointed Solomon King.  
And all the people rejoiced, and said:  
God save the King! Long live the King!  
May the King live for ever,  
Amen! Alleluia!

## Chandos Anthem No. 7

1. Symphony

2. My song shall be alway of the loving kindness of the Lord. With my mouth will I ever be showing thy truth from one generation to another. The heav'ns shall praise thy wondrous works and thy truth in the congregation of the saints.
3. For who is he among the clouds: that shall be compared unto the Lord? and what is he among the gods: that shall be like unto the Lord?
4. God is very greatly to be fear'd, in the counsel of the saints, and to be had in reverence of all that are round about him  
O Lord, O Lord God of hosts, who is like unto thee?  
thy truth, most mighty Lord is on ev'ry side.



5. Thou rulest the raging of the sea, thou stillest the waves thereof when they arise.
6. The heav'ns are thine, the earth also is thine, thou hast laid the foundation of the round world.
7. Righteousness and equity are the habitation of thy seat.  
Mercy and truth shall go before thy face.
8. Blessed is the people, O Lord, that can rejoice in thee; they shall walk in the light of thy countenance.
9. Thou art the glory of their strength, hallelujah.

## **Let thy hand be strengthened**

Let thy hand be strengthened and thy right hand be exalted.  
Let justice and judgment be the preparation of thy seat!  
Let mercy and truth go before thy face.  
Let justice, judgment, mercy and truth go before thy face.  
Allelujah.

## **My heart is inditing**

My heart is inditing of a good matter:  
I speak of the things which I have made unto the King.  
Kings daughters were among thy honourable women  
Upon thy right hand did stand the Queen in vesture of gold  
and the King shall have pleasure in thy beauty.  
Kings shall be thy nursing fathers  
and queens thy nursing mothers.

## **Chandos Anthem No 4 – duet**

O worship the Lord in the beauty of holiness.

## **The King shall rejoice**

The King shall rejoice in thy strength, O Lord.  
Exceeding glad shall he be of thy salvation.  
Glory and worship hast thou laid upon him.  
Thou hast prevented him with the blessings of goodness  
and hast set a crown of pure gold upon his head.  
Allelujah.

# Some Reflections

*Sarah Bardwell\**

Even if a composer is not affected aesthetically by his or her immediate surroundings, and many might be able to name a certain Suffolk composer who certainly was, the circumstances of the location of composition are surely influential. The Chandos Anthems and Water Music Suite were written when Handel was in England but before he had a permanent home. At that stage he was leading a somewhat peripatetic London life, living for a time with, and therefore at the beck and call of his employer, the Duke of Chandos in Cannons. Whilst there he wrote music to best fit the resources he had available, that included a small orchestra and a changing roster of singers although not always a full choir. The circumstances of the Water Music, a royal commission, with a requirement to be performed from a moving barge on the Thames, were always going to be a challenge. Volume and therefore instrumentation were necessarily key considerations on the decisions that Handel made about the suite.

Whilst wealthy patrons remained important after Handel moved into his own home on Brook Street in the summer of 1723, where he lived until his death in 1759, once there he was able to compose more freely as well as live and run his own opera business. Although he rented and never bought the house he was in a secure situation and was no longer required to “sing for his supper” in quite the same way again. These were therefore the conditions under which the Coronation Anthems and Concerto Grossi suites were composed, alongside 25-odd oratorios and about 30 of his 42 operas.

Circumstances and surroundings are hugely influential on the creative juices. They can also give the listener of any age a fascinating sense of context and understanding. Nonetheless a good dose of brilliance is always essential for serious success and longevity and clearly Handel didn't lack that.

*\*Sarah Bardwell currently leads the Britten-Pears Foundation at the Red House in Aldeburgh. Having previously led Handel and Hendrix in London she is fascinated with artists' spaces and the creative process and how it can be best celebrated, shared and presented to the public today.*

## Orford Organ Festival 10-12 May, 2019 at Orford Church

Aldeburgh Music Club Choir sings regularly at St Bartholomew's Church, Orford as part of its annual season of concerts and details of our next concert there on 18 May 2019 can be found on the back cover of the programme.

*Graeme Kay*\* writes with further details of the organ festival:

Orford's first Organ Festival celebrates the inauguration of 'Anna Magdalena' – our Bach-inspired name for the Peter Collins organ formerly housed in the Turner Sims Concert Hall, Southampton, and gifted by the University to Orford Church in 2017. The organ has been magnificently restored by Cousans Organs of Coalville, Leicester: it will not only support the congregation and Orford's excellent choir in services, but, building on the church's history of Benjamin Britten premieres including the *Three Church Parables* and *Noyes Fludde*, it will also allow us to expand our programmes of concerts and recitals, and will permit new learning opportunities for young people and adults to be opened up for our own and future generations.

The Festival begins with an Inaugural Recital by the project consultant, Paul Hale: the organist emeritus of Southwell Minster will introduce the organ and will perform music by Leighton, Scheidt, Bruhns, Buxtehude, Bédard, Britten, Franck and Karg-Elert (10 May, 7.30pm). In a free Family Concert narrated by BBC Radio 3's Catriona Young, William Saunders of RHS Holbrook will perform Iain Farrington's *Animal Parade*, with the participation of children from Orford School (11 May, 12pm). Munich-based organ virtuoso Bernhard Haas will give an International Recital of music by Buxtehude, Scheidemann, Mendelssohn, Reger, Kurtág and Bach (11 May, 8pm).

The Festival concludes with a Choral and Orchestral Concert featuring the Prometheus Orchestra conducted by Edmond Fivet: Orford Church Choir will perform Handel's *Zadok the Priest*; Jonathan Rutherford is the soloist in Handel's Organ Concerto 'The Cuckoo and the Nightingale', and Catherine Ennis, past president of the Royal College of Organists, performs music by Maurice Duruflé and Poulenc's Organ Concerto (12 May, 4pm).

Tickets £8-£15. Box Office: [snapemaltings.co.uk](http://snapemaltings.co.uk)

\**Graeme Kay is a Producer, Speech and Classical Digital Hub for BBC Radio 3, 4 and 4 Extra and has been extensively involved in bringing the organ installation project to fruition.*



## EDMOND FIVET

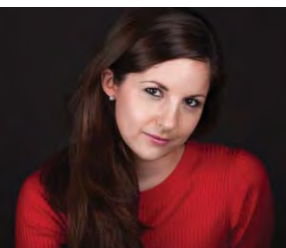
Edmond Fivet has been a major force in British music education, having been Director of the Royal College of Music Junior Department and serving, for eighteen years, as Principal of the Royal Welsh College of Music and Drama.

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 50<sup>th</sup> 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* and *Christmas Oratorio*; *A Night at the Opera Gala Concert*; and in November 2018, Jenkins *The Armed Man: A Mass for Peace*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given over 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 from 2010-17.

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.



## ZOE BROOKSHAW

Zoë Brookshaw (née Brown) graduated from Trinity College, Cambridge in 2008, where she was a Choral Scholar and studied Theology. She was awarded a place on the Monteverdi Choir Apprenticeship Scheme in 2009 and has since performed, toured and recorded extensively with Sir John Eliot Gardiner. In 2016, Zoë sang as a soloist for Sir John Eliot Gardiner in a performance of Bach's 'Matthew Passion' that was recorded live for *Soli Dei Gloria*.

Zoë is a well-established soloist specialising in Baroque oratorio, and has performed in many of the world's greatest concert halls, including Carnegie Hall, The Royal Albert Hall, Amsterdam's Concertgebouw, Berlin Philharmonie, Madrid's Auditorio Nacional, Cité de la Musique, St John's Smith Square, The Wigmore Hall, Snape Maltings, Saffron Hall, Milton Court, King's Place and Cadogan Hall.

Zoë is also proud to be a member of a number of small ensembles, including *Arcangelo*, *I Fagiolini*, *La Nuova Musica*, *Gallicantus* and *Solomon's Knot*, an ensemble who sing from memory and without a conductor! Her choral and consort training has enabled her to sing for many esteemed conductors such as Sir Simon Rattle, Masaaki Suzuki, William Christie, Harry Christophers, Stephen Layton, Lawrence Cummings, Philippe Herreweghe and Paul McCreech.

Opera roles include Eurydice and La Musica in Monteverdi's *Orfeo*, soloist in Purcell's *Fairy Queen*. Other productions include Bizet's *Carmen* and Weber's *Le Freyschütz*.

"Zoë Brown and the orchestra's leader Kati Debretzeni limned Bach's lines with limpid tenderness. For a moment, time seemed to stop." – Ivan Hewett, *The Telegraph*.



## POLLY LEECH

Polly Leech is a mezzo-soprano from Wiltshire, currently training as a Young Artist at the Dutch National Opera Studio in Amsterdam. She recently completed a year of training at the National Opera Studio in London and holds a Masters in Vocal Performance from the Royal College of Music. Polly is a Britten-Pears Young Artist.

Polly has recently performed roles at De Nationale Opera, including Abra *Juditha Triumphans*, Une Femme Thébaine *Oedipe*, and Pastuchn'ya *Jenůfa*. She will perform the role of Hippolyta in Britten's *A Midsummer Night's Dream* for the Opéra Orchestre National Montpellier this May. For Polly's recent performance of Hänsel in *Hänsel und Gretel* with Pop-Up Opera, she was shortlisted in the Breakthrough Artist in UK Opera category in the 2018 WhatsOnStage Opera Poll. Other recent opera engagements include Fekluša *Kat' à Kabanovà* (Opera Holland Park), Pitti-Sing *The Mikado* (Charles Court Opera), Third Lady *The Magic Flute* (Charles Court Opera), Olga *Eugene Onegin* (Whitgift School), Queen/Second Village Woman/Mother Raven *Snow* (new commission by Murphy/Treacher/Lloyd for The Opera Story), Irene *Theodora* (RCM), Tisbe *Cinderella* (HighTime), Countess of Desmond/Lady Lewson/Miss FitzHenry/Mrs Birch/Lady Jersey/Mrs Worrall/Second Nun *English Eccentrics* by Malcolm Williamson (British Youth Opera), Wife *76 Days* by Kenichi Sekiguchi and Angel *BEL and the DRAGON* by Alex Paxton (RCM/Tête à Tête), Florence Pike *Albert Herring* (RCM International Opera School), Dritter Knabe *Die Zauberflöte* (RCMIOS), and Mrs Herring *Albert Herring* (Samling Academy Opera). For the performance of the seven roles she played in Malcolm Williamson's *English Eccentrics*, Polly was awarded the Basil A Turner Prize and the Dame Hilda Brackett Award from Sadler's Wells.

Prior to her musical studies, Polly graduated from Durham University with a BSc (Hons) in Molecular Biology and Biochemistry



## CHRISTOPHER BOWEN

The tall New Zealand tenor, Christopher Bowen started his professional singing career upon moving to London in 2003. A pupil of Vernon Midgely and Ian Partridge, he quickly found a niche as a high tenor in oratorio, opera and ensemble singing. Christopher has performed a broad array of music from medieval to modern: he was Daniel in the 13th century *Play of Daniel* at the Liverpool Cathedral centenary and last year created the role of Rawley Beaunes in Alisdair Nicolson's Opera *The Iris Murder* with the Hebrides Ensemble at the St Magnus Festival Orkney. Christopher's CD appearances include Judith Weir's *The Vanishing Bridegroom*, Janacek's *The Excursions of Mr Broucek*, Delius' *A Song of the High Hills* and the premiere recording of Vaughan Williams' *A Cambridge Mass*. In 2013 Christopher performed at the Britten centenary celebrations in Aldeburgh and last year performed Britten's *War Requiem* in Christchurch, New Zealand. Christopher sings for period performance groups such as I Fagiolini as well as contemporary music ensembles including Theatre of Voices and the BBC Singers. Christopher is in demand as a tenor soloist with choral societies throughout the UK. He sang Elgar's *Dream of Gerontius* at the RNCM. Noted for fluent and articulate performances of Bach, he has sung passions and cantatas in the United Kingdom, Europe and further afield. He was the tenor evangelist in the UK premiere of the *Johannespassion* by Gottfried Homilius and in the Radio 3 broadcast of Schütz's *Weihnachtshistorie*. As an haute-contre Christopher performed Monteclair's *Le Triomphe de l'Amour* and the title role in Charpentier's *Acteon*. Recent engagements have included the swan in Orff's *Carmina Burana* at the Albert Hall and Handel's *Israel in Egypt*. He was Zadok in Handel's *Solomon* at the Dublin Handel Festival and performed Handel's *Messiah* at King's College Cambridge, Snape Maltings, and the Wexford Opera House. He last sang with the Aldeburgh Music Club in Handel's *Alexander's Feast*.



## KIERAN RAYNER

New Zealand baritone **Kieran Rayner** recently graduated from the Royal College of Music Opera School, studying with Russell Smythe. He is supported by an Independent Opera Fellowship, and the Kiri Te Kanawa Foundation. A Garsington Opera Alvarez Young Artist, Verbier Atelier Lyrique Artist, Samling Artist, Britten Pears Young Artist, and winner of Royal Over-Seas League Crashaw Prize for Outstanding Overseas Musician 2018. Roles include Sharpless *Madam Butterfly* (Eternity Opera); Eisenstein *Die Fledermaus* (NAFA Singapore 2018, RCMIOS 2016); Le Mari / Le Directeur *Les Mamelles de Tirésias* (Euphonia Opera 2018, RCMIOS 2017); Diener *Capriccio*, Remo (cover) *The Skating Rink* (Garsington Opera); Forester *Cunning Little Vixen* (RCMIOS 2017, British Youth Opera 2015), Demetrius *Midsummer Night's Dream*, Nardo *La Finta Giardiniera*, Vicar Gedge *Albert Herring* (RCMIOS); Crespel *Tales of Hoffmann* (English Touring Opera); six roles *English Eccentrics* (BYO); Figaro *Barber of Seville* (Park Opera). Concert highlights: Vaughan Williams *Serenade to Music* (Buckingham Palace, John Wilson), Stravinsky *Pulcinella* (Jurowsky); Gounod *St Cecilia Mass* (New Caledonia).



## ALDEBURGH MUSIC CLUB CHOIR

### *soprano*

Maggie Aherne  
Lesley Bennion  
Juliet Brereton  
Libby Cotton\*  
Veronica Downing  
Caroline Gill  
Belinda Grant  
Jenny Hall  
Clare Hawes\*  
Camilla Haycock  
Penny Kay  
Juliet Liddell  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Rosemary Martin\*  
Hilly Mills  
Melanie Pike  
Annie Renwick  
Lucy Rowan-Robinson  
Sandra Saint  
Louise Sant  
Trish Schreiber  
Sylvia Taylor  
Jo Thackray  
Jane Thomson  
Helen Tye  
Sara Viney\*  
Sarah Wallington-Smith  
Erica Wren\*

### *alto*

Liz Barton  
Liisa Beagley\*  
Jane Bence  
Mary Garner\*  
Sheila Griffiths  
Melinda Harley  
Gwyneth Howard  
Juliet Jackson  
Anita Jefferson  
Judith Lawrence\*  
Philippa Lawrence-Jones  
Gill Leates  
Auriol Marson  
Francesca Mellen  
Maggie Menzies\*  
Helen Mower  
Anne Newman  
Frances Osborn  
Suki Pearce  
Heather Richards  
Mary Sidwell  
Maggie Smith\*  
Sarah Somerset  
Mary Stevenson  
Gillian Varley

### *tenor*

Jonathan Birt  
Charlie Burt  
Ben Edwards\*  
Peter Fife  
Tim Haswell\*  
Peter Howard-Dobson  
Perry Hunt  
Ian Kennedy  
Jonathan Lawley

### *Chris Lawrence\**

Joy Marsh  
Guy Marshall  
Veronica Posford  
Kit Prime\*  
Glynis Robertson

### *bass*

Keith Barton  
John Driscoll  
David Edwards\*  
Charles Fear  
Jack Firman  
Ian Galbraith\*  
Chris Garner  
John Giles  
Chris Gill  
Michael Greenhalgh  
David Greenwood  
Nigel Kahn  
Graeme Kay\*  
Chris Mattinson  
Michael Pearce  
Peter Roberts  
David Smith  
Hunter Smith  
Robin Somerset  
John Stanley  
Robin Tye  
Peter Wallis  
David Walsh\*  
Christopher Wheeler

*\*Guest singer*

## SUFFOLK BAROQUE PLAYERS

### *violin*

Alison Bury  
Anne Marie Christensen  
Helen Stanley  
Rebecca Windram

Jim O'Toole  
Lizzie Skinner  
Stuart Traeger  
Carol Hawkey

### *viola*

Jan Schlapp  
Colin Kitching

### *cello*

Jeremy Hughes  
Louise Jameson

### *bass*

Philip Simms  
Liz Page  
*oboe*  
Chris Hartland  
Merlin Harrison

### *bassoon*

Matthew Lewis

### *trumpet*

Russell Gilmour  
William Russell  
Gareth Hoddinot

### *tympani*

George Barton

### *organ/harpsicord*

Claire Williams

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



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Handel & Hendrix in London

# ALDEBURGH MUSIC CLUB

Since its founding in 1952 the Club has been fortunate in the interest and involvement of professional musicians; from its founders, Benjamin Britten and Peter Pears, who were later joined by Imogen Holst, right up to the present day, through its two vice presidents, Robin Leggate and Dame Ann Murray and the current music director Edmond Fivet CBE. The club is one of East Anglia's leading choral societies with a membership of over ninety.

The season runs from September to May and the choir rehearses every Tuesday evening in order to mount three major concerts in the season. 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.

Works performed over the last three years amongst others include: Haydn *The Creation*, *Maria Teresa Mass*, *Nelson Mass*, Vivaldi *Gloria and Credo*, Victoria *O Quam Gloriosum*, Bach *Christmas Oratorio*, Orff *Carmina Burana*, Lambert *The Rio Grande*, Fauré *Requiem*, Britten *Six songs from Orpheus Britannicus*, Pärt *The Deer's Cry*, Mozart *C Minor Mass*, Purcell *Funeral Sentences for Queen Mary*, Handel *Messiah*, Rossini *Petite Messe Solenne*, Rutter *Requiem and Gloria* and Jenkins *The Armed Man: A Mass for Peace*.

## ALDEBURGH MUSIC CLUB COMMITTEE 2018-2019

<i>Chairman</i>	Hunter Smith	<i>President</i>	Humphrey Burton CBE
<i>Vice-Chairman</i>	Veronica Posford	<i>Vice-Presidents</i>	Robin Leggate
<i>Hon Treasurer</i>	Ken Cordeiro		Dame Ann Murray
<i>Hon Secretary</i>	Auriol Marson	<i>Director of Music</i>	Edmond Fivet CBE
<i>Patrons Administrator</i>	Peter Howard-Dobson	<i>Orchestral Manager</i>	Liz Page
<i>Concert Manager</i>	Penny Kay	<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Marketing</i>	Helen Mower	<i>Vocal consultant</i>	Robin Leggate
		<i>Vocal coaches</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.

## **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
2003-13	Valerie Potter
2010-16	Alan Britten CBE
2013-	Robin Leggate
2017-	Dame Ann Murray

## **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

# **SPONSORSHIP**

## **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 Sheila Griffiths (Tel: 01728 652903) or Helen Mower (Tel: 07588 603054).

## **PATRONS**

By becoming a patron you can help to underwrite our concerts. Your name will be listed in our concert programmes (if you so wish) and you will receive invitations to social events. The suggested minimum annual subscription is £100, or £150 for a couple. Patrons may of course make a greater contribution if they so wish.

Our patrons' administrator is Peter Howard-Dobson (Tel: 01728 452049).

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## IN MEMORIAM 2018-2019

Gill Bailey

Frederic van Kretchmar

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## ADVERTISING IN CONCERT PROGRAMMES

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Please contact the AMC Chairman, Hunter Smith (Tel: 01728 561005).

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