

Aldeburgh Music Club Choir

Tom Appleton *Conductor*
Prometheus Orchestra

Britten, Vaughan Williams,
Parry, Verdi, Bizet & Delibes

70th Anniversary Gala Concert

Saturday, 19th November, 2022,
7.30pm at Snape Maltings Concert Hall



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990



SHORTLISTED FOR EAST ANGLIAN
BOOK AWARDS HISTORY & TRADITION



SOME SPLENDID NOISE



*70 years of
Aldeburgh Music Club, 1952-2022*

by David Edwards





Saturday 19th November 2022 at 7.30pm
Snape Maltings Concert Hall

ALDEBURGH MUSIC CLUB

*70th Anniversary
Gala Concert*

Britten	National Anthem
Vaughan Williams	Serenade to Music
Britten	Hymn to St Cecilia
Hopkins*	Three Wedding Songs
Parry	I Was Glad

INTERVAL

Verdi	Nabucco – Chorus of the Hebrew Slaves
Delibes	Lakmé – The Flower Duet
Bizet	Carmen – Habanera
Bizet	The Pearl Fishers – Duet
Verdi	Aida – Triumphal Scene

Charmian Bedford	<i>soprano</i>
Jessica Cale	<i>soprano</i>
Martha McLorinan	<i>mezzo soprano</i>
Ben Thapa	<i>tenor</i>
Alex Ashworth	<i>bass</i>
Graeme Kay	<i>presenter</i>

ALDEBURGH MUSIC CLUB CHOIR
PROMETHEUS ORCHESTRA

Michael Dolan *leader*

Tom Appleton *conductor*

*With thanks to Britten Pears Arts Aldeburgh Young Musicians and to the late John Sims



Aldeburgh Music Club
founded by Benjamin Britten in 1952





Welcome...

Fom the **DIRECTOR OF MUSIC**

Aldeburgh Music Club is a unique organisation. Which other group can claim to have been created in a time of nationwide rationing and grown into one that regularly puts on concerts in one of the world's finest concert halls? Which other group can claim three of the most prominent musical voices of the 20th Century – Benjamin Britten, Peter Pears, and Imogen Holst – amongst its founders? Which other group has its weekly rehearsals in a venue with such historical import as Aldeburgh's Jubilee Hall – the first home of the Aldeburgh Festival - and within ear shot of Britten and Pears' home? One can go on and on...

The many recently aired documentaries outlining the societal changes which took place over the reign of Her Majesty Queen Elizabeth II, highlighted that 1952-2022 was an extraordinary period. So much has



happened in those seven decades. Tonight's concert – planned long before her death - was designed to pay tribute to Her Majesty's service to the nation and to celebrate our shared 70-year anniversary. We hope that, in that spirit, tonight will be both a celebration and a chance to take stock and reflect.

We were devastated to have to cancel our last concert at short notice due to an influx of Covid in the choir. But tonight, we're back – and with a bang! The programme of music, which we'll be guided through by the excellent Graeme Kay, has some of the finest celebratory music ever written. There is something for everyone here.

Over the 70 years of our existence, we can assume that many thousands of people have either performed in or heard Aldeburgh Music Club - whether here at Snape, in Orford Church, at our Carols on the Beach during Covid, or whilst making music on Thorpeness Meare (do see the photos of Britten, Pears, Holst on punts in David Edwards' book). People come and go, the output of the club evolves, but there is a constant which remains from the very foundations of the club 70 years ago: This is a club which is both of and for the people of Aldeburgh and surrounding areas.

It is therefore all the more wonderful that as part of tonight's concert there are two pieces by Britten and also a piece written by a 17-year-old Britten Pears Arts Aldeburgh Young Musician and someone schooled in Suffolk. Alfred Hopkins' *Three Wedding Songs* are a direct response to Britten's *Hymn to St. Cecilia* which you'll hear performed by our outstanding soloist team tonight. Britten, Pears and Holst would have loved that Aldeburgh Music Club chose to mark its 70th birthday by commissioning someone from the next generation to write a piece for them. Who knows where Alfred will be by the time of our 100th ... But I predict big things.

So, we welcome you this evening as we offer songs of celebration, reflection, jubilation and more than a few good tunes along the way! Who knows what the future will bring, but if Aldeburgh Music Club are still around in another 70 years, I'm sure there will still be some splendid noises in these parts – and given the recent turbulence - we're all the better for that!

Tom Appleton

From the **CHAIRMAN**

It's 1952. Rationing is still in place and Queen Elizabeth has recently acceded to the throne. Following a suggestion from John Stevens, a pharmaceutical chemist living and practising in Aldeburgh, Benjamin Britten creates a club for amateur musicians living in the town.

It's 2022. Rationing is long gone – and very recently, sadly, Queen Elizabeth also. But the club for amateur musicians founded by Britten in 1952 continues and thrives. Though altered slightly from the original, the ethos of Aldeburgh Music Club remains: amateur musicians meeting to enjoy regular rehearsals and occasional performances.

A history of the Club is contained in the recently published “Some Splendid Noise: 70 years of Aldeburgh Music Club, 1952-2022” by our own David Edwards, available in the foyer today and in local bookshops.

I am delighted to welcome you to Snape Maltings Concert Hall and to this 70th Anniversary Gala Concert, the first of our 2022/23 season. Items included in the original programme to mark, also, the Queen's Platinum Jubilee have been retained: Britten's 1962 arrangement of the *National Anthem* (now with “God save our gracious King”, of course) and Parry's setting of *I was glad*.



Britten's birthday, 22 November (just three days hence), coincides with the feast day of St Cecilia, the patron saint of music. Aldeburgh Music Club has a tradition of commissioning, from time to time, new works from young aspiring composers and, in collaboration with Aldeburgh Young Musicians and thanks for a generous legacy from the late John Sims, a long-time member and patron of AMC, we are delighted to present the first performance of *Three Wedding Songs* composed by Alfred Hopkins for choir and soloists. Alfred's piece is a reflection on and response to Britten's *Hymn to St Cecilia* which, performed by our wonderful soloists, precedes the new work.

The second half of the programme is a joyous selection of operatic arias and choruses – some of which may have you singing along with us! I am very grateful to you for coming and, in particular, to our Patrons without whose generosity presenting concerts such as this would not be possible. I hope you enjoy the evening.

Veronica Posford





Saturday 27th May 2023

at 7.30pm

St Bartholomew's Church, Orford

Rossini

Petite Messe Solennelle

Ralph Vaughan Williams: Serenade to Music
William Shakespeare: The Merchant of Venice

LORENZO

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony
Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear
And draw her home with music

JESSICA

I am never merry when I hear sweet music

LORENZO

The reason is, your spirits are attentive:
The man that hath no music in himself
Nor is not mov'd with concord of sweet sounds
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted... Music! hark!

NERISSA

It is your music of the house

PORTIA

Methinks it sounds much sweeter than by day

NERISSA

Silence bestows that virtue on it

PORTIA

How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd!
Soft stillness and the night
Become the touches of sweet harmony

Benjamin Britten: Hymn to St. Cecilia Words by W. H. Auden

I

In a garden shady this holy lady
 With reverent cadence and subtle psalm,
 Like a black swan as death came on
 Poured forth her song in perfect calm:
 And by ocean's margin this innocent virgin
 Constructed an organ to enlarge her prayer,
 And notes tremendous from her great engine
 Thundered out on the Roman air.
 Blonde Aphrodite rose up excited,
 Moved to delight by the melody,
 White as an orchid she rode quite naked
 In an oyster shell on top of the sea;
 At sounds so entrancing the angels dancing
 Came out of their trance into time again,
 And around the wicked in Hell's abysses
 The huge flame flickered and eased their pain.
 Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.

II

I cannot grow;
 I have no shadow
 To run away from,
 I only play.
 I cannot err;
 There is no creature
 Whom I belong to,
 Whom I could wrong.
 I am defeat
 When it knows it
 Can now do nothing
 By suffering.
 All you lived through,
 Dancing because you
 No longer need it
 For any deed.
 I shall never be
 Different. Love me.
 Blessed Cecilia, appear in visions

To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.

III

O ear whose creatures cannot wish to fall,
 O calm of spaces unafraid of weight,
 Where Sorrow is herself, forgetting all
 The gaucheness of her adolescent state,
 Where Hope within the altogether strange
 From every outworn image is released,
 And Dread born whole and normal like a beast
 Into a world of truths that never change:
 Restore our fallen day; O re-arrange.
 O dear white children casual as birds,
 Playing among the ruined languages,
 So small beside their large confusing words,
 So gay against the greater silences
 Of dreadful things you did: O hang the head,
 Impetuous child with the tremendous brain,
 O weep, child, weep, O weep away the stain,
 Lost innocence who wished your lover dead,
 Weep for the lives your wishes never led.
 O cry created as the bow of sin
 Is drawn across our trembling violin.
 O weep, child, weep, O weep away the stain.
 O law drummed out by hearts against the still
 Long winter of our intellectual will.
 That what has been may never be again.
 O flute that throbs with the thanksgiving
 breath
 Of convalescents on the shores of death.
 O bless the freedom that you never chose.
 O trumpets that unguarded children blow
 About the fortress of their inner foe.
 O wear your tribulation like a rose.
 Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.

George Parry: I Was Glad Words from Psalm 122

I was glad when they said unto me: We will go into the house of the Lord.
 Our feet shall stand in thy gates : O Jerusalem.
 Jerusalem is builded as a city : that is at unity in itself.
 O pray for the peace of Jerusalem : they shall prosper that love thee.
 Peace be within thy walls : and plenteousness within thy palaces.

Giuseppe Verdi: Nabucco – Chorus of the Hebrew Slaves

HEBREWS

Dearest homeland, my thoughts fly towards thee;
 Wings of gold bear them on to journey's ending,
 where the sweet scented breezes are blending o'er the green hills and vales of our land.
 Ah! to stand by the banks of the Jordan and to see Sion's woeful desolation!
 O dear land, once the joy of our nation, now forever lost by Fate's cruel hand.
 Golden harps of the prophets and seers of old, why so silently hang on the willow?
 Lift your voice, stir our hearts, let the story be told of the times now so long gone and past.
 O Jerusalem, blessed city, when will grief and lamenting be over?
 Let our song rise to thee, great Jehovah;
 Hear the voice of the people at last, hear the voice of thy people at last.

Léo Delibes: Lakmé – The Flower Duet

Under a dome of white jasmine
 With the roses entwined together
 On a river bank covered with flowers laughing in the morning
 Gently floating on its charming risings
 On the river's current
 On the shining waves
 One hand reaches
 Reaches for the bank
 Where the spring sleeps and
 The birds, the birds sing.
 Under a dome of white jasmine
 Ah! calling us
 Together!
 Under a dome of white jasmine
 With the roses entwined together
 On a river bank covered with flowers laughing in the morning
 Let us descend together
 Gently floating on its charming risings,
 On the river's current
 On the shining waves,

One hand reaches,
 Reaches for the bank,
 Where the spring sleeps,
 And the birds, the birds sing.
 Under a dome of white jasmine
 Ah! calling us
 Together!

Georges Bizet: Carmen – Habanera

Love is a rebellious bird
 that nobody can tame,
 and you call him quite in vain
 if it suits him not to come.

Nothing helps, neither threat nor prayer.
 One man talks well, the other's mum;
 it's the other one that I prefer.
 He's silent but I like his looks.

Love! Love! Love! Love!

Love is a gypsy's child,
 it has never, ever, known a law;
 love me not, then I love you;
 if I love you, you'd best beware!

The bird you thought you had caught
 beat its wings and flew away ...
 love stays away, you wait and wait;
 when least expected, there it is!

All around you, swift, so swift,
 it comes, it goes and then returns ...
 you think you hold it fast, it flees
 you think you're free, it holds you fast.

Love! Love! Love! Love!

Love is a gypsy's child,
 it has never, ever, known a law;
 love me not, then I love you;
 if I love you, you'd best beware!

Georges Bizet: The Pearl Fishers – Duet

NADIR AND ZURGA:

Yes, it is she!
 It is the goddess, most beguiling and beautiful.
 Yes, it is she!
 It is the goddess who descends among us.
 Her veil is lifted, and the crowd are on their knees.

NADIR:

But she makes her way through the crowd,
 clearing a passage before her.

ZURGA:

Her long veil is now starting to
 hide from us her looks.

NADIR:

My gaze, alas,
 is seeking her in vain.

ZURGA:

She flees.

NADIR:

She flees.
 But in my soul, suddenly,
 what a strange flame has been lit.

ZURGA:

What sort of new fire is consuming me!

NADIR:

Your hand pushes back my hand.

ZURGA:

Your hand pushes back my hand.

NADIR:

Our hearts are seized by love
and it changes us into enemies.

ZURGA:

No, let nothing separate us!

NADIR:

No, nothing!

ZURGA AND NADIR:

Let us swear to remain friends.

Oh yes, let us swear to remain friends.

Yes, it is she! It is the goddess.

Who comes today to unite us,
and, faithful to my promise,
like a brother I want to cherish you.

Yes, it is she! It is the goddess.

Who comes today to unite us.

Yes, let us share a single destiny.

Let us stay united until death.

Giuseppe Verdi: Aida – Triumphal Scene

Glory to Egypt, motherland, Isis, our great defender!

King, who reigns in splendour, anthems of praise we sing! Glory!

Glory to our king, praise we'll sing. O King, glad hymns of praise to thee we'll sing!

WOMEN

A lotus garland fair in the victors' laurel twining,

we'll spread a carpet shining bright with the blossoms of spring.

We'll dance, Egyptian maidens, in honour of our great one;

Stars circling round the sun who dutiful tribute bring.

PRIESTS

Lift your eyes to the gods above, who alone decide the battle, who granted us the victory;

Offer up your humble thanks before their mighty throne on this triumphant holy day.





TOM APPLETON

conductor

Tom Appleton is in high demand as a conductor, singer, educator, presenter, workshop leader and arts consultant.

Tom is currently the Director of Music at Aldeburgh Music Club, CEO and Artistic Director of Jubilee Opera, Guest Conductor of the Bury Bach Choir, and the Co-Founder and Artistic Director of the Come and Sing Company (www.comeandsingcompany.co.uk).

Tom began his musical career as a chorister at St. Paul's Cathedral, London. Whilst there he took the role of 'Miles' in a Broomhill Opera production of Benjamin Britten's *The Turn of the Screw* with a reviewer from The Times stating that he had 'a voice that any Cathedral Choirmaster would die for!'

From St. Paul's, Tom gained a Music Scholarship to Gresham's and joined the National Youth Choir of Great Britain with whom he toured the world as Bass Section Leader.

Tom went on to read Music at the University of York and achieved the highest recital mark in his year group with a performance of Britten's *Songs and Proverbs of William Blake*.

Having completed his studies, Tom spent 10 years in the Monteverdi Choir under Sir John Eliot Gardiner and was a soloist with the group in the 2010 BBC Proms. With the Monteverdi Choir, Tom often performed in venues such as Carnegie Hall, The Royal Opera House and the Palace of Versailles.

Alongside his singing career, Tom has also been the Music Director of groups such as the King's Lynn Festival Chorus, the Southend Festival Chorus and the Milton Keynes Chorale. These positions have led to collaborations with groups and soloists such as Voces8, Stile Antico, Dame Emma Kirkby and Sir David Willcocks.

This summer Tom led a community performance of *The Light Returns* at the First Light Festival on Lowestoft beach, created and performed 3 operas in 3 hours on Aldeburgh Beach during the Aldeburgh Carnival, and is currently working as a Research and Development Consultant for Britten Sinfonia as they plan a 4 year project in coastal communities across the East of England.





CHARMIAN BEDFORD

soprano

London born soprano, Charmian Bedford, has garnered an international reputation for her work on both the operatic stage and concert platform. She is a graduate of Cambridge University and Trinity Laban.

Awards include an Olivier for Opera Up Close's groundbreaking *La Bohème* (Mimi) and a BBC Music Magazine Opera Award for The Aldeburgh Festival's landmark production and recording of *Grimes on the Beach* (2nd Niece). Career highlights also include staged Monteverdi operas with The Academy of Ancient Music at the Barbican, Venice and Bucharest and Bach's Christmas Oratorio with The Australian Chamber Orchestra at Sydney Opera House and Melbourne's Hamer Hall.

Repertoire ranges from Berio's *Laborintus II* to Mahler's *Fourth Symphony* and notable roles include Anne Truelove, Blanche, Gilda, Tytania and Clorinda. Charmian has appeared with Garsington Opera, Opera North, Mahogany Opera, Diva Opera, Aurora Orchestra and the Dunedin consort and has enjoyed a close relationship with The Academy of Ancient Music for many years. With Richard Egarr at the helm she has performed Bach on BBC Radio 3, Vivaldi in Paris and the Concertgebouw, Amsterdam, Handel and Purcell at the Foundling Museum and repeat performances of *Dido and Aeneas* in China, North Africa, Cyprus, Norway and at The Barbican and Wigmore Hall, London.

Charmian worked frequently with electronic composer and DJ, Mira Calix and has debuted songs of hers for Opera North, Streetwise Opera and at Kings Place. She has featured on Calix's *Ada Project*, a collaboration with renowned artist Conrad Shawcross. Further premieres include roles in works by John Barber, Hannah Conway, Daniel Thomas Davis, Orlando Gough and Nicola LeFanu.





© Ben Durrant

JESSICA CALE

soprano

Jessica Cale is the 2020 First Prize winner of the Kathleen Ferrier Awards and Audience prize winner at the London Handel Festival International Singing Competition. In 2022 Jessica made her European and house debut at Teatro La Fenice playing 2nd Niece in Britten's *Peter Grimes*, and her role and company debut as Susanna in Mozart's *The Marriage of Figaro* for Waterperry Opera Festival.

Jessica is a graduate of the Royal College of Music International Opera Studio with an Artist Diploma in Opera. Jessica's operatic roles whilst at the RCM include Rodelinda (Handel); Flaminia (Haydn's *Il mondo della luna*) and Susan (Berkeley's *A Dinner Engagement*). Royal College of Music Opera Scenes include Blanche (*Dialogues des Carmelites*, Poulenc); Juliette (*Romeo et Juliette*, Gounod); Poppea (*L'incoronazione de Poppea*, Monteverdi); Tina (*Flight, Dove*); Musetta (*La Boheme*, Puccini); and Melisande (*Pelleas et Melisande*, Debussy).

On the concert platform, Jessica has performed under the batons of Sir John Eliot Gardiner, Paul McCreech, Harry Christophers, Jonathan Cohen, Christian Curnyn, Ian Page and Brian Kay. Recent notable concert highlights have included Jessica's debut at Wigmore Hall with The Mozartists, Britten's *Les Illuminations* in Lithuania, Mozart's C Minor Mass at Cadogan Hall, Porpora and Handel at Bilbao's Musika Música Festival with Arcangelo, and Handel's *Apollonia e Dafne* at the London Handel Festival. Upcoming performances include Purcell's *King Arthur* for Paul McCreech and the Gabrieli Consort and Mendelssohn's *A Midsummer Night's Dream* for the Scottish Chamber Orchestra.





MARTHA McLORINAN

mezzo soprano

Martha McLorinan trained at the RWCMD, and has won prizes at the Thelma King Award and ROSL.

Solo oratorio highlights include Handel's *Messiah* at Elbphilharmonie, Hamburg (AAM/Nigel Short), Bach's *St. Matthew Passion* at St. John's Cathedral, Malta (OAE/John Butt), *St. John Passion* at Zarayadye Hall, Moscow (Taverner Consort/Andrew Parrott), *B Minor Mass* at Kloster Eberbach, Rheingau (Gabrieli Consort/Paul McCreech), Rachmaninov's *Vespers* at Gloucester Cathedral (Ex Cathedra/Jeffrey Skidmore), and Brahms' *Lieblieder Waltzes* at Kings Place (The Sixteen/Harry Christophers).

Operatic roles include The Notary's Wife and Anna (cover) in Strauss's *Intermezzo* and Lotinka in Dvorak's *The Jacobin* for Buxton Festival Opera. In Purcell's *Dido and Aeneas* she has performed First Witch at the RFH (LPO/Sir Roger Norrington), Second Witch for the BBC Proms at the RAH (La Nuova Musica/David Bates), and Sorceress at Birmingham Town Hall (Ex Cathedra/Jeffrey Skidmore). She has played Proserpina and La Messaggera in Monteverdi's *L'Orfeo* (i fagiolini/Robert Hollingworth), and Mrs. Noye in Britten's *Noye's Fludde* in Somerset.

Martha's discography includes Garcia's *Missa Pastoril* (Brazilian Adventures, Ex Cathedra/Jeffrey Skidmore), and Judith Bingham's *The Drowned Lovers* (Music of the Spheres, Tenebrae/Nigel Short). She has also recorded the role of Page in Bob Chilcott's *Wenceslas* (West London Chorus/Hilary Campbell), and is a soloist on *Byrd 1588: Psalmes, Sonets and Songs of sadnes and pietie* (Fretwork/David Skinner).





BEN THAPA

tenor

Ben Thapa started his career as one quarter of the classical opera group G4, runners-up on ITV's *The X Factor* in 2004. Ben left the group in 2018, and has forged a varied and substantial career on the stage across a range of repertory.

Operatic credits include Tito (*La Clemenza di Tito*, Teatru Manoel), Kudrjash (*Katya Kabanova*, Scottish Opera on Tour), The President (*Mittwoch aus Licht*, Birmingham Opera/BBC Proms), Arbace (*Idomeneo*, Buxton Festival), Melot (*Tristan und Isolde*, Longborough Festival Opera) and Siegfried (*The Quest for the Ring*, Royal Festival Hall in association with Opera North).

Ben was a featured artist with the Really Big Chorus in 2010-11, and at the Royal Albert Hall, was their soloist for Handel *Messiah*, Haydn *Creation* and Mozart *Requiem*. Further concert highlights include a Monteverdi *Vespers* tour with the Monteverdi Choir, *Matthew Passion* (arias) for Ex Cathedra, Handel *Messiah* with the CBSO, *Beethoven 9* at St John's Smith Square, performances with the Manchester Camerata including *Messiah*, Britten *St. Nicholas*, and Beethoven *Missa Solemnis*, and three invites to give recitals at Leeds Town Hall. Other repertory performed varies from the Bach passions, the title roles in Handel's *Jephtha and Samson*, Elgar's *Dream of Gerontius*, Verdi *Requiem*, Rossini *Petite Messe Solennelle*, and Tippett *A Child of Our Time*. In 2013, Ben was the tenor soloist for the first concert in Saffron Hall - Verdi *Requiem*.

In 2020, Ben made his main stage debut at English National Opera as part of their *Carmen* education project, and created the roles of Dr Anton, and Salieri (*The Paradis Files*) for Graeae Theatre Company, which he then toured with the company in 2022. Ben also stepped in at late notice at the Snape Maltings for the Britten-Pears 50th anniversary concert, replacing the indisposed Ian Bostridge.

Future plans include *St. Matthew Passion* (Evangelist) for the Armonico Consort, a new contemporary opera for Keynote Opera conducted by Alex Ingram, and further concerts at the Snape Maltings.

In his spare time, Ben combines a love of gin and perfume, with regularly being the largest competitor on marathon start lines across Europe.





ALEX ASHWORTH

bass

Alex Ashworth is a concert and opera singer working across Europe and the United Kingdom.

His recordings include *Œdipus Rex*, Stravinsky, with the London Symphony Orchestra, Monteverdi's *Vespers* with both the Orchestra of the Age of Enlightenment and the Monteverdi Choir, Bach's B Minor Mass and St Matthew Passion for Sir John Eliot Gardiner and the English Baroque Soloists, and Bach's Magnificat with Solomon's Knot.

Recent performance highlights include a live-streaming and recording for Deutsche Grammophon of the St John Passion at the Sheldonian Theatre, Oxford, Mendelssohn's *Die Erste Walpurgisnacht* at the Salzburg Festival, and Bach and Schütz on tour around Europe. Alex also sang in the first performance in over 70 years of George Dyson's *Quo Vadis* at the Three Choirs Festival in Hereford.

Upcoming performances include the music of Kuhnau, Bach's predecessor in Leipzig, at the Wigmore Hall with Solomon's Knot, Bach's B minor mass in Switzerland, and his St Matthew Passion in London, Cambridge and Leipzig.

Alex is a Professor of Singing at the Royal Academy of Music, London.



ALFRED HOPKINS

composer

I'm 17 years old, live in Dedham, Essex and am currently studying for A levels at Ipswich School. I discovered my love of composing whilst I was a chorister at King's College Cambridge entering a piece I had written aged 10 in a local competition now known as the East Anglia Young Composers' Competition. It was amazing to hear music I'd written played by professional musicians and critiqued by composer and academic Euan Campbell.

In 2015, I joined the Aldeburgh Young Musicians programme which has opened my ears to a world of musical ideas, developed my musicianship and improvisational skills and provided me with a creative and supportive musical community.

Through AYM, Alexander Campkin has become my compositional teacher and I really enjoy learning from him. I study clarinet with Claire Baughan and she has also encouraged me as a composer. Last year, I was fortunate to receive an organ scholarship which has allowed



me to learn the organ with William Baldry, the organist of St Mary le Tower church in Ipswich, where I also sing under the direction of Christopher Borrett.

The exciting invitation to write a choral piece in response to Britten's Hymn to St Cecilia is the second commission I have received through AYM, the first being a commission in 2020 from the Michael Cuddigan Trust to write for the Hermes Experiment ensemble.

I've also performed several of my own compositions on piano and clarinet and been delighted to have others performed at venues such as Bury St Edmunds Cathedral. This will be the first time I've had a choral piece of this scale performed in public and I'm excited to hear it in rehearsal and to have it included in the Aldeburgh Music Club's 70th Anniversary Concert.



© Lindsey Thomson

GRAEME KAY

presenter

Graeme Kay is a producer, writer and broadcaster on music. Following a ten-year career in arts management, with Scottish Opera, Manchester International Festival, Southern Arts Association and London Contemporary Dance Theatre, he switched to full-time journalism and broadcasting, becoming editor of Classical Music, Opera Now and BBC Music magazines. A member of the Critic's Circle, he writes features, reviews, Proms programme notes, and is a columnist for Choir & Organ magazine.

Graeme helped set up the Opera Studies honours degree course at Rose Bruford College, and is the author and narrator of a 4-CD audio biography of Beniamino Gigli, issued on the Naxos label. His BBC Radio 3 work includes documentaries on ENSA's wartime classical artists; on Mozart's mentor Gottfried van Swieten; and 'The Lowdown' – an analysis of the bass voice. TV and video productions include a Proms performance of Mahler's Ninth Symphony, and documentaries on subjects as diverse as Stravinsky's Rite of Spring, Ravel's home in Montfort-l'Amaury, and Dylan Thomas's favourite watering holes around Broadcasting House in London.

Graeme's day job is as a digital platforms producer for BBC Radio 3, 4 and 4 Extra. A resident of Orford, he is Director of Music at St Bartholomew's Church.



ALDEBURGH MUSIC CLUB CHOIR

<i>soprano</i>	Sylvia Taylor	Heather Richards	Jack Firman
Lesley Bennion	Joanna Thackray	Mary Sidwell	Chris Garner
Sue Davies	Jane Thomson	Gillian Varley	Christopher Gill
Diana Davy	Helen Tye	Philippa Williams	Michael Greenhalgh
Veronica Downing	Sarah Wallington-Smith	<i>tenor</i>	Nigel Kahn
Liz Fivet	Carol Wood	Charlie Burt	John Renwick
Caroline Gill	<i>alto</i>	Peter Fife	Peter Roberts
Belinda Grant	Melissa Baker	Duncan Hall	David Smith
Sara Hall	Liz Barton	Peter Howard-Dobson	John Stanley
Christine Ive	Jane Bence	Jonathan Lawley	Robin Tye
Jane Linden	Ann Bourne	Joy Marsh	Christopher Wheeler
Penny MacKay	Annie Clark	Michael McKeown	
Wendy Marshall	Mary Garner	Jamie Norman	
Linda Martin	Melinda Harley	Veronica Posford	
Hilary Mills	Gwyneth Howard	Glynis Robertson	
Suki Pearce	Philippa Lawrence-Jones	<i>bass</i>	
Melanie Pike	Auriol Marson	Keith Barton	
Bryn Raven	Francesca Mellen	Martin Clark	
Annie Renwick	Helen Mower	John Driscoll	
Sandra Saint	Siân New	David Edwards	
Louise Sant	Anne Newman		

PROMETHEUS ORCHESTRA

<i>violin</i>	<i>viola</i>	<i>percussion</i>	<i>horns</i>
Michael Dolan	Wendy Gudgen	Ben Fullbrook	Kay Dawson
Noel Vine	Mary Kate Ingram	<i>harp</i>	Georgia Dawson
John Parsons	Marna Carlson	Helen Sharp	Millie Lihoreau
Luisa Brennan	Laura Feeney	<i>flutes</i>	Martin Childs
Cal Fell	<i>cello</i>	Sam Read	<i>trumpets</i>
John Acton	Jeremy Hughes	Mary Blanchard	John Jermy
Isobel Reaville	Melanie Woodcock	<i>oboes</i>	Ian Abbott
Helen Stanley	Mary Pells	Neil Carlson	Adrian Robinson
Helen Farrell	Claire Bostock	Kim Haan	<i>trombones</i>
Jeanne Mann	<i>bass</i>	Cliff Wybrow	Dave Cole
Jenny Clare	Angela Chillingworth	Claire Baughan	Igor Babcinetchi
Kate Waterworth	Alfie Harries	<i>bassoons</i>	Mike Tatt
Carol Hawkey	<i>timps</i>	Steve Lock	<i>tuba</i>
Helen Hockley	Gary Kettel	Karen Bainbridge	Paul Farr

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





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 Tom Appleton. We are also grateful for the support of our President, Sir Humphrey Burton CBE. The club is one of East Anglia's leading choral societies with about ninety members.

Our 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 musicians and regularly appears at Snape Maltings Concert Hall as well as St Bartholomew's Church, Orford.

The repertoire extends to oratorio, religious music, opera choruses and contemporary commissioned works. New members are always welcome.

The hiatus caused by the covid pandemic notwithstanding, works performed in recent years include: Verdi *Requiem*, Elgar *Sea Pictures*, Fauré *Requiem* and *Cantique de Jean Racine*, Handl *Ecce, Quomodo Moritur*, Tavener *The Lamb*, Bernstein *West Side Story Choral Medley*, Handel *Messiah* and *Four Coronation Anthems*, Jenkins *The Armed Man: A Mass for Peace*, Parry *I was glad*, Finzi *My Spirit Sang All Day*, Rutter *Gloria*, Mozart *Mass in C Minor*, Scarlatti *Two Motets*, Pärt *The Deer's Cry*, Haydn *Creation*, Maria Teresa Mass and *Salve Regina*, Lambert *The Rio Grande*, Orff *Carmina Burana*, J S Bach *Christmas Oratorio*, *Easter Oratorio* and *Magnificat*, Vivaldi *Credo*, *Gloria*, *Magnificat* and *O quam gloriosum*.

ALDEBURGH MUSIC CLUB COMMITTEE 2021-2022

<i>Chairman</i>	Veronica Posford	<i>President</i>	Sir Humphrey Burton CBE
<i>Vice-Chairman</i>	Christopher Wheeler	<i>Vice-Presidents</i>	Robin Leggate
<i>Hon Treasurer</i>	Jane Thomson		Dame Ann Murray
<i>Hon Secretary</i>	Wendy Marshall	<i>Director of Music</i>	Tom Appleton
<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>Safeguarding</i>	Helen Tye		



SIR 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. Humphrey was knighted in the 2020 New Year Honours List.

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-	Sir Humphrey Burton CBE

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
2007-20	Edmond Fivet CBE
2020 -	Tom Appleton



A THANK YOU TO ALL OUR SUPPORTERS

Ticket sales do not alone cover the costs of concert production, rehearsals and overheads and we have to generate income from other sources to meet our overall budget.

Income comes primarily from membership subscriptions and the support of our patrons, whose names we are delighted and proud to list in our programmes. Without such generous support it would be extremely hard for us to continue to mount the range of programmes which we believe our audiences have come to expect. The on-going support of our patrons is particularly welcome and greatly appreciated.

SPONSORSHIP AND DONATIONS

We also welcome 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.

LEGACY SUPPORT

If you have enjoyed our performances over the years and value their contribution to the enjoyment and education of future generations, please consider remembering the Club in your will. A legacy would make all the difference.

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 Helen Mower marketing@aldeburghmusic.club.

ADVERTISING IN CONCERT PROGRAMMES

You can support the Club, as well as promoting your business or organisation, by advertising in our concert programmes.

For further information in respect of any of the above, or if you are considering supporting the Club in any other way, please contact the AMC Chairman, Veronica Posford chair@aldeburghmusic.club.





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).

OUR CURRENT PATRONS

Lady Andrews	Richard and Sheila Griffiths	Suki Pearce
Tony Bailey	Jane and Mervyn Hall	David and Anne Perfect
Follett and Libby Balch	Pauline Hawkins	Veronica Posford
Amanda Baly	Tim and Alison Hughes	James and Stephanie Powell
Maggie Beale	Perry and Bunty Hunt	Judy Raison
Christopher Bishop	Simon and Chris Ive	Lilias Sheepshanks
Felicity Bissett	Anita Jefferson	David and Anne Smith
Maggie Boswell	Graeme and Penny Kay	Elizabeth Spinney
Juliet Brereton	Richard and Michelle Keane	Janet Tait
Judi Britten	John Latham	Calum and Jane Thomson
Philip Britton and Tom Southern	Jonathan and Sarah Lawley	Christopher Tooth
Charles Burt	Robin Leggate and Ken Cordeiro	Sir John and Lady Waite
Anne Bushell	Eric and Claire Lowry	John and Ann-Margaret Walton
Jean Clouston	Sir David and Lady Madel	Sally Walton
Richard Alexander Crane	Michael Marson	Carol Watson
Peter and Bridget Dickinson	Pippa Marson	Trevor and Belinda Wilkinson
Chris and Jenny Ellins	Elizabeth Matthias	Vanessa Williams
David and Trish Elliott	Chris and Patricia Mattinson	Carol Wood
Caroline Erskine	Anne Morris	Christopher and Shinaine Wykes
Peter and Margaret Fife	Dame Ann Murray	Chris and Jackie Youldon
Michael and Phyllida Flint	Patrick Nicholls	
Judith Foord	Frances Osborn	
Zoë and David Greenwood	Susan Paris	

In Memoriam 2022

Elizabeth Donovan
Robin Somerset





Aldeburgh Music Club Choir

Tom Appleton *Conductor*

Richard Cook *Organist*

Fauré Requiem Duruflé Requiem

25th March, 2023

at 7.30pm

St Bartholomew's Church, Orford



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No. 100099A

