

**A NIGHT WITH**  
**THE CHOIR**  
**CONDUCTOR EDMOND FIVET**

**ALDEBURGH MUSIC CLUB CHOIR**

FAURÉ: CANTIQUE DE JEAN RACINE  
TAVENER: THE LAMB  
HANDL: ECCE, QUOMODO MORITUR  
BERNSTEIN: WEST SIDE STORY - A CHORAL MEDLEY  
ELGAR: SEA PICTURES - FOR CHOIR AND PIANO

**7.30<sup>PM</sup> SATURDAY**  
**18<sup>TH</sup> MAY 2019**

St Bartholomew's Church, Orford

# Welcome...

## **From the DIRECTOR OF MUSIC**

A very warm welcome to you all and thank you for coming to St Bartholomew's Church, Orford.

The Choir always enjoy singing here with the Church's beauty, vibrant acoustics, and its relationship with Benjamin Britten, who performed and recorded here on many occasions.

Tonight's concert shows the range of musical styles the Choir sing, from the 15th to the 20th Century.

This is our last concert of the Season but we return to Snape Maltings on 23rd November with a performance of the Verdi Requiem and again on 21st March 2020 with a Bach and Vivaldi programme.

We return to Orford on 16th May with music by Mozart, Purcell and Haydn.

**Edmond Fivet**

## **From the CHAIRMAN**

The choir has had a very enjoyable and successful 2018-19 season.

No one will forget the atmospheric and sell-out performance of Karl Jenkins' The Armed Man – A Mass for Peace, last November at Snape, held so close to the 100th anniversary of the signing of the armistice in the Great War. This was followed by a totally contrasting concert in March when we celebrated the genius of The Amazing Mr Handel in a number of his choral and instrumental works.

Tonight's performance gives us an opportunity to display more of the breadth of repertoire undertaken by the choir.

At the end of the season on the choir's behalf I must offer grateful thanks to all our patrons and sponsors for their continuing support. This support enables us to continue to perform such a varied and interesting repertoire.

**Hunter Smith**

Saturday 18th May 2019

at 7.30pm

## Orford Church

**Edward Elgar:**

Sea Pictures

INTERVAL

**John Tavener:**

The Lamb

**Jacob Handl Gallus:**

Ecce Quomodo Moritur

**Gabriel Fauré:**

Cantique de Jean Racine

**Leonard Bernstein:** Choral Medley – West Side Story

## Aldeburgh Music Club Choir

**James Recknell** *piano accompanist*

**Edmond Fivet** *conductor*



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

JACOB BAILEY™

## **Edward Elgar**

(1857-1934)

### ***Sea Pictures* (arranged for Chorus by Christopher Phelps)**

The first performance of this arrangement for Chorus and Piano was in March 2012 in Coggeshall, Essex with the Kelvedon Singers conducted by the arranger.

The original piece was composed for contralto and orchestra, its first performance being on 5<sup>th</sup> October 1899 at St Andrew's Hall Norwich as part of the Norfolk and Norwich Festival. Edward Elgar conducted with Clara Butt as the soloist. A few days later, on 7<sup>th</sup> October, at the St James's Hall, London, the work was performed for the second time, in an arrangement by the composer for voice and piano with Clara Butt again singing and Elgar playing the piano.

This arrangement, by Christopher Phelps, allows choral singers to perform this work of which Elgar was extremely fond and which has been frequently performed.

There are five songs –

'Sea Slumber Song', 'In Haven' (Capri), 'Sabbath Morning at Sea', 'Where Corals Lie' and 'The Swimmer'.

## **John Tavener**

(1944-2013)

### ***The Lamb***

John Tavener composed 'The Lamb' in 1982 in a setting to words by the poet William Blake. It was first performed in December 1982 as part of the Festival of Nine Lessons and Carols in Kings College Chapel in Cambridge.

This is a very moving and beautiful short work, for a *capella* choir, and has become a well-known work throughout the world.

Sir John Tavener composed a wide range of music, which included 'The Whale';

‘The Veil of the Temple’; ‘A Celtic Requiem’ and ‘Song for Athene’. Tavener converted to the Russian Orthodox Church in 1977, and Orthodox theology and liturgical traditions greatly influenced his work.

Tavener had considerable health problems throughout his life and died aged 69 in 2013.

## **Jacob Handl Gallus**

**(1550-1591)**

Little is known about Jacobus Handl, but he was a late Renaissance composer born in Slovenia in 1550, which at the time was part of the Habsburg lands in the Holy Roman Empire.

This motet was frequently sung at Protestant burials in the latter 16<sup>th</sup> Century. In the Good Friday Leipzig performances of Bach’s Passions, Handl’s ‘Ecce quomodo’ was sung at the end.

## **Gabriel Fauré**

**(1845-1924)**

### ***Cantique de Jean Racine***

Composed in 1865 as a competition entry, Fauré won the first prize. The Cantique has become one of Fauré’s most popular short pieces. The work is based on a 17<sup>th</sup> Century hymn by Jean Racine.

Fauré was one of the most influential French composers of his time and leaves a fine legacy, his ‘Requiem’ being one of the most performed religious works of all. He died aged 79.

# **Leonard Bernstein**

**(1918-1990)**

## ***West Side Story – Choral Medley***

Leonard Bernstein was a musical genius: composer, conductor, pianist and world class educationalist. For many years the Principal conductor of the New York Philharmonic Orchestra, Bernstein had an international reputation and conducted (and recorded with) many of the world's famous orchestras, including the Berlin and Vienna Philharmonic.

Bernstein had tremendous success in composing for Broadway including 'Candide', 'Wonderful Town', 'On the Town', '1600 Pennsylvania Avenue' and, of course, 'West Side Story' with lyrics by Stephen Sondheim.

Born in Massachusetts in 1918, Bernstein died in his beloved New York in 1990.

## Sea Pictures

### 1. Sea Slumber Song

Sea-birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land;

'I, the Mother mild,  
Hush thee, O my child,  
Forget the voices wild!

Isles in elfin light  
Dream, the rocks and caves,  
Lull'd by whispering waves,  
Veil their marbles bright,  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land;

Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins,  
Ocean's shadowy might  
Breathes good night,  
Good night!

Hon. Roden Noel (1834–1894)

### 2. In Haven (Capri)

Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
'Joy, sea-swept, may fade to-day;  
Love alone will stay.'

Caroline Alice Elgar (1848–1920)

### 3. Sabbath Morning at Sea

The ship went on with solemn face:  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bow'd down weary in the place;  
For parting tears and present sleep  
Had weigh'd mine eyelids downward.

The new sight, the new wond'rous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!

Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll  
Afar the hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

Elizabeth Barratt Browning (1806–1861)

#### 4. Where Corals Lie

The deeps have music soft and low  
    When winds awake the airy spry,  
It lures me, lures me on to go  
    And see the land where corals lie.  
By mount and mead, by lawn and rill,  
    When night is deep, and moon is high,  
That music seeks and finds me still,  
    And tells me where the corals lie.  
Yes, press my eyelids close, 'tis well;  
    But far the rapid fancies fly  
To rolling worlds of wave and shell,  
    And all the lands where corals lie.  
Thy lips are like a sunset glow,  
    Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
    And see the land where corals lie.

Richard Garnett (1835–1906)

#### 5. The Swimmer

With short, sharp, violent lights made vivid,  
    To southward far as the sight can roam,  
Only the swirl of the surges livid,  
    The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
The rocks receding, and reefs flung forward,  
Waifs wreck'd seaward, and wasted shoreward,  
    On shallows sheeted with flaming foam.  
A grim, grey coast and a seaboard ghastly,  
    And shores trod seldom by feet of men –  
Where the batter'd hull and the broken mast lie,  
    They have lain embedded these long years ten.  
Love! when we wandered here together,  
Hand in hand through the sparkling weather,  
From the heights and hollows of fern and heather,  
    God surely loved us a little then.  
The skies were fairer, the shores were firmer,  
    The blue sea over the bright sand roll'd;  
Babble and prattle, and ripple and murmur,  
    Sheen of silver and glamour of gold.  
So, girt with tempest and wing'd with thunder  
    And clad with lightning and shod with sleet,  
And strong winds treading the swift waves under  
    The flying rollers with frothy feet.  
One gleam like a bloodshot sword-blade swims on  
The sky-line, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
    That strikes through his stormy winding-sheet.  
O, brave white horses! you gather and gallop,  
    The storm sprite loosens the gusty reins;  
Now the stoutest ship were the frailest shallop  
    In your hollow backs, on your high arch'd manes.  
I would ride as never man has ridden  
In your sleepy, swirling surges hidden;  
To gulfs foreshadow'd through strifes forbidden,  
    Where no light wearies and no love wanes.

Adam Lindsay Gordon (1833–1870)



## *The Lamb*

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed.  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!

Little Lamb who made thee  
Dost thou know who made thee?

Little Lamb I'll tell thee,  
Little Lamb I'll tell thee:  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek, and he is mild;  
He became a little child.  
I, a child and thou a lamb,  
We are called by his name.

Little Lamb God bless thee!  
Little Lamb God bless thee!

**William Blake( 1757-1827)**  
**Taken from Songs of Innocence published**  
**in 1789**

## *Ecce quomodo moritur justus*

Ecce quomodo moritur justus,  
et nemo percipit corde.  
Viri justi tolluntur,  
et nemo considerat:  
a facie iniquitatis sublatus est justus,  
et erit in pace memoria eius.

In pace factus est locus ejus  
et in Sion habitatio ejus.  
Et erit in pace memoria ejus.

Behold how the just man dies,  
and nobody takes it to heart;  
and just men are taken away,  
and nobody considers it.  
The just man is taken away from the face  
of iniquity,  
and his memory shall be in peace.

His stay was established in peace:  
and his dwelling in Zion.  
And his memory shall be in peace.

## *Cantique de Jean Racine\**

Verbe égal au Très-Haut, notre unique espérance, Word equal to God, the Almighty, our  
Jour éternel de la terre et des cieux, only hope,  
De la paisible nuit nous rompons le silence: Eternal day of the earth and heavens;  
Divin sauveur, jette sur nous les yeux. We break the silence of the peaceful night,  
Divine Saviour, look upon us!

Répands sur nous le feu de ta grâce puissante; Fan the fire of your powerful grace upon us,  
Que tout l'enfer fuie au son de ta voix; So that all Hell may flee at the sound of  
Dissipe le sommeil d'une âme languissante; your voice;  
Qui la conduit à l'oubli de tes lois! Shake off the sleep of a languishing soul,  
Who has forgotten your laws!  
O Christ, be kind to these faithful people

O Christ sois favorable à ce peuple fidèle Who have now gathered in thanks.  
Pour te bénir maintenant rassemblé; Listen to the chants they offer to your  
Reçois les chants qu'il offre, à ta gloire immortal glory,  
immortelle, And may they come away fulfilled with  
et de tes dons qu'il retourne comblé! your gifts!

*\*Words by Jean Racine from Hymnes traduites du bréviare romain. Edited by John Rutter.*

## *West Side Story*

### **1. Tonight**

Tonight, tonight, won't be just any night,  
Tonight there will be no morning star.  
Tonight, tonight, I'll see my love tonight.  
And for us stars will stop where they are!  
Today the minutes seem like hours, the hours  
go so slowly and still the sky is light.  
Oh, moon grow bright, and make this endless  
day endless night tonight.

### **2. I Feel Pretty**

I feel pretty, oh so pretty, I feel pretty and witty  
and bright!  
And I pity any girl who isn't me to night.  
I feel charming, oh, so charming.  
Its alarming how charming I feel!  
And so pretty that I hardly can believe I'm real.

See the pretty girl in that mirror there.  
What mirror, where?  
Who can that attractive girl be?  
Which, what, where? Whom?

Such a pretty face, Whom?  
Such a pretty dress, such a pretty smile,  
such a pretty me!

I feel stunning, and entrancing, feel like  
running and dancing for joy,  
for I'm loved by a pretty wonderful boy!

### 3. Maria

Maria. The most beautiful sound I ever heard.  
Maria. All the beautiful sounds of the world in  
a single word.

Maria. I just met a girl named Maria, and  
suddenly  
that name will never be the same to me.  
Maria! I've just kissed a girl named Maria, and  
suddenly I've found how wonderful a sound  
can be!

Maria! Say it loud and there's music playing.  
Say it soft and its almost like praying.  
Maria, I'll never stop saying "Maria".  
The most beautiful sound I ever heard. Maria

### 4. America

I like to be een A-mer-ee-ca,  
O.K. by me een A-mer-ee-ca,  
Everything free een A-mer-ee-ca,  
For a small fee een A-mer-ee-ca!

I like the city of San Juan.  
I know a boat you can get on.  
Hundreds of flowers in full bloom.  
Hundreds of people in each room – ah

Immigrant goes to A-mer-ee-ca,  
Many hellos in A-mer-ee-ca.  
Everyone knows in A-mer-ee-ca,  
Puerto Rico's een A-mer-ee-ca.

I like to be een A-mer-ee-ca,  
O.K. by me een A-mer-ee-ca,  
Everything free een A-mer-ee-ca,  
For a small fee een A-mer-ee-ca!.

### 5. One Hand, One Heart

Make of our hands one hand,  
Make of our hearts one heart.

Make of our vows one last vow:  
Only death will part us now.

Make of our lives one life.  
Day after day one life.

Now it begins, now we start one hand,  
one heart. Even death won't part us now.

### 6. Somewhere

There's a place for us, somewhere a  
place for us.

Peace and quiet and open air wait for us  
somewhere, somewhere.

Hold my hand, never let me go.

There's a place for us, a time and place  
for us.

Hold my hand and we're half way there

Hold my hand and I'll take you there,  
somehow,  
someday, somewhere.



## EDMOND FIVET CBE

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 Concert Hall. 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.



## **JAMES RECKNELL**

James Recknell has lived and worked in the Suffolk area since his appointment at Culford School in 1979, becoming Director of Music from 1981 until his retirement in 2013. He has been associated with local music groups and ensembles such as the Churchgate Sinfonia. He has directed several choirs: the Thetford Singers, the St. Edmundsbury Male Voice Choir and the Culford Choral Society as well as working on occasion with the Abbot Consort. He is also the regular accompanist for the Bury Bach Choir. For the last ten years, he has been the Music Director for the Suffolk Young Peoples' Theatre. He currently holds the position of Organist and Choirmaster at Holy Trinity Church, Long Melford.

Since his retirement, James has been concentrating on developing his main passion, which is the playing of keyboard: piano, organ and harpsichord. He is often seen playing his harpsichord in baroque orchestras and ensembles and accompanying local musicians in concerts and recitals. James continues to be the Head of Keyboard at Culford.

## ALDEBURGH MUSIC CLUB CHOIR

### *Soprano*

Maggie Aherne  
Lesley Bennion  
Felicity Bissett  
Juliet Brereton  
Maria Chapman-Beer  
Veronica Downing  
Linda Driscoll  
Liz Fivet  
Caroline Gill  
Philippa Godwin  
Belinda Grant  
Jenny Hall  
Clare Hawes\*  
Camilla Haycock  
Penny Kay  
Juliet Liddell  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Rosemary Martin\*  
Hilly Mills  
Anne Paton  
Annie Renwick  
Lucy Rowan-Robinson  
Sandra Saint  
Wendy Slaney  
Sylvia Taylor  
Jo Thackray  
Helen Tye  
Sara Viney\*  
Sarah Wallington-Smith

### *Alto*

Liz Barton  
Jane Bence  
Caroline Fisher  
Mary Forty\*  
Mary Garner\*  
Sheila Griffiths  
Juliet Jackson  
Melinda Harley  
Gwyneth Howard  
Gill Leates  
Auriol Marson  
Francesca Mellen  
Maggie Menzies\*  
Helen Mower  
Frances Osborn  
Suki Pearce  
Heather Richards  
Mary Sidwell  
Sarah Somerset  
Gillian Varley

### *tenor*

Charlie Burt  
Ben Edwards\*  
Peter Fife  
Peter Howard-Dobson  
Perry Hunt  
Ian Kennedy  
Jonathan Lawley  
Joy Marsh  
Veronica Posford  
Kit Prime\*  
Glynis Robertson  
Alan Thomas

### *Bass*

Keith Barton  
Ken Cordeiro  
John Driscoll  
Charles Fear  
Jack Firman  
Chris Garner  
John Giles  
Chris Gill  
Michael Greenhalgh  
David Greenwood  
Nigel Kahn  
Chris Mattinson  
Michael Pearce  
Peter Roberts  
David Smith  
Hunter Smith  
Robin Somerset  
John Stanley  
Robin Tye  
Christopher Wheeler

### *\*Guest singer*

*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 Edmond Fivet CBE. The club is one of East Anglia's leading choral societies with a membership of over eighty.

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).

## CURRENT PATRONS

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Juliet Brereton  
Judi Britten  
Philip Britton and Tom Southern  
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Michael and Phyllida Flint  
Shirley Fry  
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