

Saturday 26 November 2011

MENDELSSOHN

Elijah



Aldeburgh **music club**
founded by Benjamin Britten for local people

W E L C O M E

FROM THE DIRECTOR OF MUSIC

Mendelssohn had strong connections with the United Kingdom, which included the inspiration for his Hebrides Overture and 'Scottish' Symphony following a visit to Scotland, and his close association with choral music in Birmingham.

Mendelssohn conducted regularly in Birmingham including the first performance of 'Elijah' in 1846. He was also a major driving force in the revival of Bach's music and conducted the first performance of the St. Matthew Passion since Bach's death.

A great favourite of Queen Victoria and Prince Albert, Mendelssohn has been viewed by some as a 'Victorian' composer, particularly in regard to 'Elijah'.

Whatever one's view 'Elijah' is a very dramatic work; full of contrast, colour and variety and one which is as apt today as when it was composed. Forces of good and evil clash and the characters are painted in a very human form, with all their faults and foibles, and not as remote figures.

'Elijah' is set to a religious text but words such as 'Call first upon your god: your numbers are many: I, even I, alone remain one prophet of the Lord! Invoke your forest gods, and mountain deities' have an echo in today's turbulent world.

Mendelssohn, who was a child prodigy, died the year after the first performance of 'Elijah', at the age of 38.

Thank you for coming tonight. Enjoy and revel in the music and drama of one of the greatest oratorios ever composed.

Edmond Fivet

Saturday 26 November 2011 at 7.30pm
Snape Maltings Concert Hall

MENDELSSOHN

Elijah

Sally Harrison *soprano*
Fiona Kimm *mezzo soprano*
James Geer *tenor*
Njabulo Madlala *baritone*

Aldeburgh Music Club Choir
Prometheus Singers
Prometheus Orchestra

Edmond Fivet *Conductor*

Aldeburgh **music club**

Aldeburgh Music Club is a Registered Charity No 1000990



W E L C O M E

FROM THE CHAIR – ALDEBURGH MUSIC CLUB

Welcome to the opening concert of our 60th anniversary concert season. This promises to be an exciting year and we look forward to you enjoying it with us. We start our season this evening with one of the greatest choral works, Mendelssohn's most popular oratorio, *Elijah*. In March at Orford Church we are delighted to perform two world premieres: *Home from the Sea* by Elis Pehkonen and a work by Joanna Lee which has been commissioned to celebrate the Club's 60th anniversary. Then in May we will return to Snape Maltings with Phoenix Singers to perform Verdi's *Requiem*.

Aldeburgh Music Club is able to stage these major concerts with leading soloists and orchestral accompaniment due to the generous support of over 100 Patrons and to our corporate sponsors, Suffolk Cottage Holidays and Big House Holidays, to whom we are extremely grateful.

We very much hope that you enjoy this evening and look forward to you joining us at Orford Church on 10 March and Snape Maltings on 19 May.

David R Smith

BIG HOUSE
HOLIDAYS
BHH
A member of the Ready to Travel group

SUFFOLK
COTTAGE HOLIDAYS
A member of the Ready to Travel group

FELIX MENDELSSOHN 1809-1847

In 1837, already on his fifth visit to England, Mendelssohn conducted a brilliantly successful performance of his oratorio *St Paul* at the Birmingham Festival. In 1840 he returned there to attend a performance of his *Hymn of Praise*. When he was approached in 1845 to compose a new oratorio especially for the Festival he knew that it would be on the subject of the Old Testament prophet Elijah as the idea had been in his mind for many years.

With no existing libretto on the subject, in 1838 Mendelssohn had asked his friend Pastor Julius Schubring to provide one, but the two men could not see eye-to-eye, Schubring envisaging a contemplative work, Mendelssohn something in the tradition of Handel's most dramatic oratorios. The project languished for seven years until revived by the English commission. Schubring was given another chance and a libretto was compiled from the Lutheran Bible. With the Birmingham premiere in mind Mendelssohn also enlisted the help of the polymath William Bartholomew to provide a translation which followed the Authorized Version wherever possible.

It was also Bartholomew who suggested the addition of an overture. Mendelssohn went one better and began the oratorio before the overture, arresting the attention with Elijah's all-important prophecy of drought. Not only did this introduce the protagonist at the outset but also the music, which later acts as a sort of recurring motto theme.

The story of Elijah is taken from chapters in 1 Kings. In the first part of the oratorio we hear the increasingly desperate and unanswered cries to Baal and Elijah's proof that the prophets of Baal are false. The fallout from this forms much of Part Two in which Elijah retreats to the wilderness for forty days to escape death-threats. As the oratorio moves towards its close there is a vivid choral description of Elijah's ascent into heaven in a fiery chariot borne on a whirlwind. It is then time for reflection and a final chorus of exaltation.

Mendelssohn conducted the first performance on 26 August 1846 before an audience of two thousand in Birmingham's new Town Hall. Eight numbers were encored and there was rapturous cheering and applause. Interestingly, the Victorian audience was not inhibited by the religious nature of the piece. *Elijah* at once claimed a position

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second only to Handel's *Messiah* in the hearts of the British public. At another great festival, the Three Choirs, *Elijah* was given every year from 1847 to 1930.

By the mid-twentieth century the tide of Mendelssohn's popularity had turned, as is so often the case after excessive adulation. Anti-Semitism, of course, rubbished his music in Nazi Germany; but there was also, at the time, a fashion for the more iconoclastic composers. But along with the growth of the authentic movement there has arisen a more all-embracing perspective on the music of the past. Mendelssohn has been reinstated, albeit with a more measured admiration.

The year after *Elijah's* first performance Queen Victoria, one of Mendelssohn's most ardent fans, wrote in her diary: 'November 10th 1847... we were horrified, astounded and distressed to read in the papers of the death of Mendelssohn, the greatest musical genius since Mozart'. Mendelssohn would probably have been embarrassed by this comparison though delighted to be seen as being in a direct line from the classical masters. As an early admirer of Bach he had revived the *Matthew Passion* in 1829, but was equally admiring of Handel, Mozart and Beethoven, feeling himself to be the guardian of the old values.

It has been suggested, almost certainly correctly, that Mendelssohn identified with *Elijah* to some extent. In 1830 he had written that his reaction to the 'dissipated and frivolous' people in Vienna was to make him 'spiritually minded' and that he conducted himself 'like a divine' among them. That he approached the subject of his oratorio with great integrity is self-evident in the strength, beauty, characterisation and sheer imagination of the music. Back in 1838 Mendelssohn had written to Schubring: 'I imagined *Elijah* as a real prophet... of the kind we could really do with today'. The result was surely one of the greatest of all oratorios whose message maintains its relevance. Viewed as an allegory, the worship of false gods – however we may choose to identify them – is a timeless subject.

Programme notes by Rosemary Jones 2011

Elijah *an Oratorio*

FIRST PART

Introduction

Elijah As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

Overture

Chorus

The People Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Recitative Semi-chorus

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

Duet and Chorus

The People Lord, bow thine ear to our prayer.

Duet Zion spreadeth her hands for aid; and there is neither help nor comfort.

Recitative and Aria

Obadiah Ye people, rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God: for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.

If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

Chorus

The People Yet doth the lord see it not: He mocketh at us; his curse hath fallen down upon us; His wrath will pursue us, till He destroy us.

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins upon the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall – fall on all them that love Him and keep His commandments.

Recitative

An Angel Elijah! Get thee hence; depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

Semi-chorus

Angels For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

MUSIC

Recitative

The Angel Now Cherith's brook is dried up, Elijah; arise and depart; and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

Recitative and Aria

The Widow What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance? to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Recitative

Elijah Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord my God, O let the spirit of this child return, that he again may live.

The Widow Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

Elijah Lord my God, O let the spirit of this child return, that he again may live!

The Widow The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah Now behold, thy son liveth!

The Widow Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord, for all his benefits to me?

Both Thou shalt love the Lord thy God; with all thy heart, and with all thy soul, and with all thy might. O blessed are they who fear Him!

Chorus

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

Recitative and Chorus

Elijah As God the Lord of Sabaoth liveth, before whom I stand; three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab Art thou Elijah? he that troubleth Israel.

The People Thou art Elijah, he that troubleth Israel.

Elijah I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim!

Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is God the Lord.

The People And then we shall see whose God is Lord.

Elijah Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the God ye worship: and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

The People Yea, and the God who by fire shall answer, let him be God.

Elijah Call first upon your God: your numbers are many: I, even I, only remain one prophet of the Lord! Invoke your forest-gods and mountain deities.

Chorus

Priests of Baal Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! hear us, O hear us Baal! Hear mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

Recitative

Elijah Call him louder; for he is a god! He talketh; or he is pursuing; or he is in a journey; or peradventure, he sleepeth; so awaken him: call him louder.

Chorus

Priests of Baal Hear our cry, O Baal! now arise! wherefore slumber?

Recitative

Elijah Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him and prophesy! Not a voice will answer you; none will listen, none heed you.

Chorus

Priests of Baal Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

Recitative and Aria

Elijah Draw near, all ye people: come to me!

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

Semi-chorus

Angels Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee!

Recitative

Elijah O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires; let them now descend!

Chorus

The People The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord: and we will have no other Gods before the Lord!

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Recitative

Elijah Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook; and there let them be slain.

Chorus

The People Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

Aria

Elijah Is not His word like a fire: and like a hammer that breaketh the rock in pieces? For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet his sword; and He hath bent His bow and made it ready.

Aria (*Alto*)

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. Though they are by Him redeemed, from Him have they fled.

Recitative and Chorus

Obadiah O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah O Lord, thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

The People Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Youth There is nothing. The heavens are as brass above me!

Elijah When the heavens are closed up because they have sinned against Thee; yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them; then hear from heaven, and forgive the sin! Help, send thy servant help, O God!

The People Then hear from heaven, and forgive the sin! Help, send thy servant help, O God!

Elijah Go up again, and still look toward the sea.

The Youth There is nothing. The earth is as iron under me!

Elijah Hearst thou no sound of rain? seest thou nothing arise from the deep?

The Youth No, there is nothing.

Elijah Have respect unto the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Youth Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

The People Thanks be to God for all His mercies!

Elijah Thanks be to God, for He is gracious, and His mercy endureth for evermore!

Chorus

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

SECOND PART**Aria** (*Soprano*)

Hear ye, Israel; hear what the Lord speaketh: 'Oh hadst thou heeded my commandments!' Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the redeemer of Israel, and his Holy One, to him oppressed by tyrants: thus saith the Lord: I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God will strengthen thee.

Chorus Be not afraid, saith God the Lord. Be not afraid, thy help is near. God, the Lord thy God, saith unto thee, 'Be not afraid!' Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee.

Recitative and Chorus

Elijah The Lord hath exalted thee from among the people: and over his people Israel hath made thee king. But thou, Ahab, hast done evil to provoke him to anger above all that were before thee: as if it had been a light thing to walk in the sins of Jereboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. thou hast killed the righteous and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

The Queen Have ye not heard he hath prophesied against all Israel?

Chorus We heard it with our ears.

The Queen Hath he not prophesied also against the King of Israel?

Chorus We heard it with our ears.

The Queen And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me, and more; if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the Brook of Kishon!

Chorus He shall perish!

The Queen Hath he not destroyed Baal's prophets?

Chorus He shall perish!

The Queen Yea, by the sword he destroyed them all!

Chorus He destroyed them all!

The Queen He also closed the heavens!

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Chorus He also closed the heavens!

The Queen And called down a famine upon the land!

Chorus And called down a famine upon the land.

The Queen So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

Chorus

Woe to him, he shall perish; he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

Recitative

Obadiah Man of God, now let my words be precious in thy sight. Thus saith Jezebel: 'Elijah is worthy to die.' So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah Though stricken, they have not grieved! Tarry here my servant: the Lord be with thee. I journey hence to the wilderness.

Aria

Elijah It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of hosts; for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away.

Recitative (*Tenor*)

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

Semi-chorus

Angels Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said, thy foot shall not be moved: thy keeper will never slumber.

Chorus

Angels He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish; He will quicken thee.

Recitative

The Angel Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

Elijah O Lord, I have laboured in vain; yea, I have spent my strength for naught, and in vain! O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thy adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die!

Aria

The Angel O rest in the Lord; wait patiently for Him; and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

Chorus

He that shall endure to the end, shall be saved.

Recitative

Elijah Night falleth round me, O Lord! Be not Thou far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

The Angel Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee Thy face must be veiled, for He draweth near.

Chorus

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice, onward came the Lord.

Recitative (Alto)

Above Him stood the Seraphim, and one cried to another:

Semi-chorus and Chorus

Angels Holy, holy, holy is God the Lord – the Lord Sabaoth! Now His glory hath filled all the earth.

Recitative

Chorus Go, return upon thy way! For the Lord hath yet left Him seven thousand in Israel, knees which have not bowed to Baal: return upon thy way; thus the Lord commandeth.

Recitative

Elijah I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

Aria

Elijah For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

MUSIC

Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgements of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

Aria (*Tenor*)

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Recitative (*Soprano*)

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And He shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

Chorus

But the Lord, from the north has raised one, who from the rising of the sun shall call upon His name and come on princes.

Behold my servant and mine elect, in whom my soul delighteth! On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

Solo Quartet

O! come every one that thirsteth, O come to the waters: come unto Him. O hear, and your souls shall live for ever!

Chorus

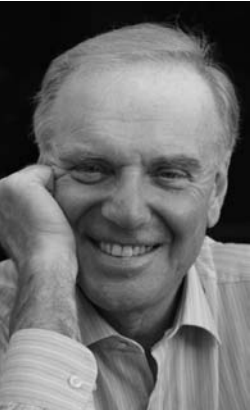
And then shall your light break forth as the light of the morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory. Amen!

Text adapted for this performance from:

Elijah by Felix Mendelssohn, edited by Michael J Pilkington
Publisher Novello and Company Limited

PERFORMERS



EDMOND FIVET

conductor

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

Since retiring to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 in a programme that included Beethoven *Mass in C*, followed by a performance of the Mozart *Requiem* with the Phoenix Singers in November. Edmond was appointed Musical Director of Aldeburgh Music Club in 2008 and of the Phoenix Singers in 2009. Concerts have included Handel *Messiah*; Mozart *Mass in C Minor* and *Coronation Mass*; Rossini *Petite Mass*; Walton *Belshazzar's Feast*; Haydn *Creation*; Fauré *Requiem*; Haydn *Nelson Mass* and Schubert *Mass in G* and *Mass in E flat*; Orff *Carmina Burana* and Lambert's *Rio Grande*. Future concerts include Handel *Messiah* with Phoenix Singers and the Verdi *Requiem* at Snape Maltings with Aldeburgh Music Club and Phoenix Singers.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Woodbridge and Snape Maltings. Programmes have included a range of Haydn and Beethoven symphonies, Elgar, Grieg, Wagner, Mozart and Schubert *Overture Rosamunde* and *Symphony No 8* at the recent Simply Schubert weekend. Recently the orchestra has taken part in the Ipswich School festival of Music in September and played a major part in the Alwyn Festival in October.

Edmond has conducted many talented youth orchestras and ensembles including performances of Shostakovich's Fifth and Tchaikovsky's Fourth Symphonies and has conducted two major chamber orchestra tours including Bach's Violin Concertos with the then young Daniel Hope. In 2007 he conducted two performances of Britten's *Noye's Fludde* in Cardiff. A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas.

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

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

PERFORMERS



SALLY HARRISON

Soprano

Born in Surrey, Sally Harrison trained at the Royal Northern College of Music with Joseph Ward, and at the National Opera Studio. Since graduating, her career has taken her throughout the UK, to Europe and the Far East. She has appeared with the Classical Opera Company, the English Bach Festival, English National Opera, the Greek National Opera, the Opera Society of Hong Kong, Scottish Opera, and at the Buxton Festival and La Fenice, Venice, in repertoire including **Pat Nixon** *Nixon in China*, **Micaëla** *Carmen*, **Lucia** *Lucia di Lammermoor*, **Poppea** *Agrippina*, **Romilda** *Xerxes*, **Fiordiligi** *Così fan tutte*, **Pamina** *The Magic Flute*, **Countess Almaviva** *Le nozze di Figaro*, **Musetta** *La bohème*, the title role in *Daphne*, **The Marschallin** *Der Rosenkavalier*, **Yum-Yum** *The Mikado* and **Gilda** *Rigoletto*. During 2004 / 2005, she appeared as **Carlotta** *The Phantom of the Opera* at Her Majesty's Theatre, London.

Her concert repertoire ranges from J. S. Bach, Handel and Mozart through Rossini and Verdi to Elgar, Richard Strauss and Vaughan Williams. Recent engagements have included appearances with the Young Janacek Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Sussex Symphony Orchestra and the Tokyo Symphony Orchestra. Conductors with whom she has worked in opera and concert include Nicholas Braithwaite, Ivor Bolton, Stephen Cleobury, Laurence Cummings, Paul Daniel, Noel Davies, Mark Elder, Sian Edwards, Alexander Gibson, Charles Groves, Jan Latham Koenig, Jean-Claude Malgoire, Charles Mackerras, Naoto Otomo, Ian Page, David Parry, Mark Shanahan, Jeffrey Tate and David Willcocks.

Her recordings include **Mercédès** *Carmen* for Chandos and **Sultana Rose-in-Bloom** *The Rose of Persia* for cpo and her broadcasts include *Friday Night is Music Night* for BBC Radio 2 and *We Are Klang* for BBC TV.



FIONA KIMM

Mezzo Soprano

Fiona Kimm has performed, throughout the UK, Europe and North America, an extensive operatic, oratorio and concert repertoire ranging from Monteverdi to Lynne Plowman. Her repertoire has included **Mrs Sedley** *Peter Grimes*, **Rosa Mamai** *L'Arlesiana*, **Orfeo** *Orfeo ed Euridice*, **Hansel** *Hansel and Gretel*, **Julie** *Showboat*, **Sextus** *La clemenza di Tito*, **Marcellina** *Le nozze di Figaro*, **Dido** *Dido and Aeneas*, **Clairon** *Capriccio*, **Baba the Turk** *The Rake's Progress*, **Madame Larina** *Eugene Onegin*, **Wife – Sphinx** –

Doreen *Greek*, **Mme Arvidson** *Un ballo in maschera*, **Mistress Quickly Falstaff**, **Azucena** *Il trovatore* and **Fricka** *Der Ring des Nibelungen*.

Singing under conductors including Claudio Abbado, Edward Downes, Bernard Haitink, John Pritchard and Simon Rattle, she has appeared with such orchestras as the Chicago Symphony Orchestra, the English Chamber Orchestra, Ensemble Modern, the London Philharmonic Orchestra, the London Sinfonietta, the London Symphony Orchestra and the Nash Ensemble. She has performed a great variety of contemporary music and has a wide-ranging recital repertoire. *In Flanders Fields*, which explored music and conflict in the twentieth century, received much praise at the Wigmore Hall and is now available on Quartz CD. Her other recordings include *L'enfance du Christ*, *Baa Baa Black Sheep*, *Beatrice Cenci*, Simon Holt's *Canciones*, *Greek*, *Lament for a Hanging Man* and *Street Scene*.

Recent engagements have included **Jezebaba** *Rusalka* and **Kabanicha** *Katya Kabanova* (English Touring Opera), **Jane's Mother** *Snow White* (Nationale Reisopera) and **The Old Crone – Mrs Chin** *A Night at the Chinese Opera* (Scottish Opera).

She sang **Katharina Schratt** *Mayerling* for the Royal Ballet in Japan, and other current engagements include **Neighbour 2** *The Tell-Tale Heart* for ROH2, **Agnes the Digger** *Fantastic Mr Fox* for English Touring Opera, **Annina** *Der Rosenkavalier* for Opera Zuid and **The Governess** *The Queen of Spades* for Opera North.



JAMES GEER

Tenor

Born in Sussex, James Geer studied at Magdalen College, Oxford University, where he sang as an Academical Clerk in the College Choir, at Trinity College of Music, and on the Opera Course of the Royal Scottish Academy of Music and Drama, graduating in 2008. While at college James won numerous scholarships and competitions including the Morag Noble Award, The Catto Award and the Principal's Award for outstanding student performance of the year.

At Trinity College, James Geer's roles included **Duncan** in Diana Burrell's *The Albatross*, **Singer** *Beatrice Cenci*, **The Shepherd** *Oedipus Rex* and **St Chavez** *Four Saints in Three Acts*, whilst at the RSAMD, he sang **Don Ottavio** *Don Giovanni*, **Gonzalve** *L'heure espagnole* and **Monsieur Triquet** *Eugene Onegin*. Roles elsewhere have included **Acis** *Acis and Galatea* for Edinburgh Studio Opera, **Garibaldo** *Rodelinda* for Capella Cracoviensis, and **Frederic** *The Pirates of Penzance* for Haddo House Opera.

PERFORMERS

Concert engagements have included **L'Aumonier** *Les Dialogues des Carmelites* with Stephane Deneve and the RSNO and **The Sailor** *Dido and Aeneas* with Nicholas McGegan and the ECO, both at the Edinburgh International Festival and Britten's *Six Hölderlin Fragments* at the Aldeburgh Festival with Malcolm Martineau, broadcast on BBC Radio 3.

James Geer recently sang **An Apprentice** *Die Meistersinger von Nürnberg* for Glyndebourne Festival Opera, and his current engagements further include Beethoven *Mass in C* at the Three Choirs Festival, *Messiah* for The Really Big Chorus at the Royal Albert Hall, London, and in Malta, as well as with Edinburgh Royal Choral Union, Guernsey Sinfonia Orchestra, Hexham Festival Chorus, Leeds Philharmonic Society and the London Handel Society, *Saul* for the BBC National Orchestra of Wales, the *Coronation Mass* in St Petersburg and Vaughan Williams *Serenade to Music* for the Concordia Foundation at the Queen Elizabeth Hall.

His debut CD recording with Malcolm Martineau, of the *Six Hölderlin Fragments*, is now available on Onyx.

James Geer is a Samling Scholar in 2010 / 2011, attending a series of masterclasses with Sir Thomas Allen, and will be featured in the Wigmore Hall Showcase.



NJABULO MADLALA

Baritone

Winner of First Prize at the 2010 Kathleen Ferrier Awards, Njabulo Madlala was born in South Africa. He studied on the Post-graduate opera course at the Guildhall School of Music and Drama in London under Robert Dean and at the Cardiff International Academy of Voice. He has been supported by The Oppenheimer Memorial Trust, The South African National Arts Council, the Sir Peter Moores Foundation, the Countess of Munster Trust and the Musicians Benevolent Fund. Njabulo Madlala is a Britten Pears Young Artist, a Samling Foundation Scholar and a prize-winner of the Young Kathleen Ferrier Bursary and The Kenneth Loveland Gift Prize.

At the Guildhall, Njabulo Madlala sang **Le Calender** *La Rencontre Imprévue* and **The King** *The King Goes Forth to France*. In 2009, he was a member of Glyndebourne On Tour, and his engagements have further taken him to the Barga, Cheltenham, Hawaii Performing Arts, Lugo and Montepulciano Festivals, as well as to Dorset Opera, Opera Holland Park and ROH2.

Recent and current highlights include the 2011 *Opera Highlights* tour for Scottish Opera, **Scarpia** *Tosca* for Grange Park Opera 'Rising Stars', **Master**

of the Thames Boat *Heart of Darkness* for ROH2, **The Kammersänger** *Intermezzo* at the Buxton Festival, Mahler *Lieder eines fahrenden Gesellen* for the London Philharmonic Orchestra's Foyles First series conducted by Vladimir Jurowski, *In Tune* for BBC Radio 3 and *Gathering Wave* at the Three Choirs Festival in Hereford 2012. With James Baillieu, he appears in recital for the Cheltenham and Lake District Music Festivals and with Simon Lepper at the Buxton Festival. With Roger Vignoles, he appears in recital at the Edinburgh Festival 2012.

PHOEBE PIMLOTT

soprano: The Youth

In the time Phoebe attended Ipswich School she was a member of the Chapel and School choirs, frequently participating in concerts and services such as evensong at St Paul's Cathedral and Alexander Le Strange's *Zimbe* at Snape Maltings. Singing and being involved with music and drama played a key part in shaping her time at Ipswich School. Concerts such as these, as well as regular singing lessons, were instrumental in gaining experience and confidence in performance and helped her secure a place at Bristol University, where she is currently studying Music with Italian. Although she is allowing her time at university to influence her plans for the future, Phoebe is currently hoping to pursue a career in music and theatre.

PERFORMERS

ALDEBURGH MUSIC CLUB CHOIR

soprano

Maggie Beale
Felicity Bissett
Juliet Brereton
Sylvia Catchpole
Hazel Cox
Kaye Dawe**
Shirley Fry
Helen Geldart
Philippa Godwin
Belinda Grant
Jan Green
Camilla Haycock
Brenda Hopkins
Chris Ive
Penny Kay
Primrose Lazar
Anne Lonsdale
Wendy Marshall
Linda Martin
Jenny Mullan
Elizabeth Nicholls
Liz Page
Suki Pearce
Fiona Raison
Teresa Roper
Sandra Saint
Sarah Somerset**
Sylvia Taylor
Jan Warnock
Angela Williams
Carol Wood

alto

Allison Allen
Sue Brinkhurst
Janet Bryanton
Margaret Charles
Jean Clouston
Elizabeth Donovan
Rosemary Draper
Sheila Griffiths
Judith Groves
Jane Hart
Jean Hickson
Gwyneth Howard
Anita Jefferson
Rosemary Jones
Philippa Lawrence-Jones
Auriol Marson
Frances Osborn
Judith Payne
Elspeth Pearson
Norma Pitfield
Valerie Potter
Heather Richards
Gillian Varley

tenor

Charles Burt
Pauline Cobley**
Richard Crane
Peter Fife
Robin Graham
Perry Hunt
Doug Ireland
Andrew Johnston
Ian Kennedy
Owen Lawrence-Jones
Guy Marshall
Michael McKeown
Michael Pim
Veronica Posford

bass

Humphrey Burton
Michael Dawe**
David Edwards
Charles Fear
Jack Firman
John Giles
Christopher Gonin
David Greenwood
Hugo Herbert-Jones
David Madel
Chris Mattinson
Michael Pearce
Julian Potter
John Sims
David Smith
Robin Somerset
John Tipping
Trevor Wilkinson

** Phoenix Singers

*The list of singers was correct at
the time of going to press.*

PROMETHEUS SINGERSWilliam Saunders *Musical Director**soprano*

Lisa Beagley

Clare Hawes

Janet Hayward

Clare Hemmingway

Julia King

Emily Lamb

Rosemary Martin

Kate Mawson

Phoebe Pimlott

Trudie Saunders

Sarah Viney

Helen Wingfield

alto

Claire Graves

Rosemary Graves

Helen Hudson

Louise Martin

Maggie Smith

Paul Wilcox

tenor

Ben Edwards

John Graves

Andrew Marsden

Paul Reeve

bass

Matt Crowe

Tom Fernley

Ian Galbraith

Nick Orbell

Trevor Roberts

David Walsh

PROMETHEUS ORCHESTRA*violin*Pam Munks *leader*

Lizzie Skinner

Joanne Green

Helen Stanley

Janet Rowe

Liz Marsen

Carol Ripley

Tracey Simmons

Helen Taber

Taro Visser

Clare Varney

Helen Farrell

Helen Morgan

Molly Craxton

Chris Gibson

Margaret Catchpole

Gabriel Anderson

Shinaine Wykes

viola

Barnaby Adams

Graeme Scott

Hayley Chisnall

Mary Kate Ingram

Ben Harrison

Paul Davis

cello

Jeremy Hughes

Hattie Bennett

Nick Parry

Oliver Ray

Claire Hollocks

Chris Slatter

basses

Philip Simms

Rob Ferris

Clare Larkman

flute

Stephanie Wingham

Michelle Sisson

oboe

Kim Haan

Judith Weale

clarinet

Cliff Wybrow

Mike Vorndran

bassoon

Ian Bauers

David Lock

horn

Kay Dawson

Marian Hellen

Stephen Orriss

Martin Childs

trumpet

Ray Simmons

John Jermy

trombone

Tony Parsons

Stephanie Dyer

Mike Tatt

tuba

Geoffrey Webb

timpani

Gary Kettel

The list of singers and orchestral players was correct at the time of going to press.



Aldeburgh music club

founded by Benjamin Britten for local people

ALDEBURGH MUSIC CLUB CHOIR

The Aldeburgh Music Club was founded in 1952 by Benjamin Britten and Peter Pears, and has gradually evolved into the choral society it is today. We currently have over one hundred members who meet at Aldeburgh Community Centre on Tuesday evenings from September to May. Our purpose is to share the enjoyment of making music together to the highest possible standard, in which we are encouraged by our conductor, Edmond Fivet. We are joined in our concerts, mainly in local venues including Snape Maltings Concert Hall, by professional soloists and orchestras.

Our recent concerts reflect the range of music which the choir performs – William Walton *Belshazzar's Feast* in the autumn of 2009 at Snape Maltings Concert Hall, a spring 2010 concert at Orford Church which included motets by Alessandro Scarlatti and Vivaldi *Gloria*, Haydn *Creation* at Snape in May 2010, and the ever popular Handel *Messiah* in December 2010. We performed Schubert *Mass No 6 in E flat major* as part of the Simply Schubert weekend in March 2011, and Rutter *Requiem* and Poulenc *Gloria* at St. Bartholomew's Church, Orford in May.

The choir is a registered charity and is a member of Making Music.

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SUPPORTING THE ALDEBURGH MUSIC CLUB

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

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ALDEBURGH MUSIC CLUB

It was on 6 April 1952 that the Aldeburgh Music Club first met at Crag House, the home of Benjamin Britten and Peter Pears. Those members who wished to play music would meet once a month and, from the start, membership was open to 'all practising musicians, amateur and professional, in Aldeburgh and district'. They were, however, restricted to thirty-five in number and by invitation of the committee – and so it remained for many years.

There were three groups – recorder players, singers and string players – who met to play on Club Nights. During the Club's first year they were joined by Imogen Holst, who became Conductor and then Vice-President and was associated with the Club until her death in 1984. The first concert was held in August 1953 and in the following few years the Club participated in the Aldeburgh Festival. Rosamund Strode began her life-long involvement with the Club in 1964; she became Vice-President after Britten's death in 1976. Rae Woodland became President after Pears' death in 1986 and is now President Emeritus.

By the early 1980's the number of recorder and string players had dwindled; the Club was, inevitably, evolving. A pattern of three concerts a year developed and under Philip Reed's direction, in 1986, professional soloists were used. It has been so ever since. In 1995 the Club gave its first performance at the Snape Maltings Concert Hall. How different to the small gatherings at Crag House! There is, though, an important constant. The Club's Constitution, from that start, declares that :

'The Club is to meet together to make music, and for mutual help and criticism.'

ALDEBURGH MUSIC CLUB COMMITTEE 2011-2012

<i>Chairman</i>	David Smith	<i>Director of Music</i>	Edmond Fivet
<i>Vice Chairman</i>	Chris Mattinson	<i>Orchestral Manager</i>	Liz Page
<i>Hon Treasurer</i>	Perry Hunt	<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Hon Secretary</i>	Auriol Marson		
<i>Music Librarian</i>	Philippa Godwin		
<i>Programme and Print</i>	Allison Allen		
<i>Patrons' Administrator</i>	Elizabeth Nicholls	<i>President</i>	Humphrey Burton CBE
<i>Social Secretary</i>	Juliet Brereton	<i>Vice Presidents</i>	Valerie Potter and Alan Britten CBE
<i>Concert Manager</i>	Penny Kay	<i>President Emeritus</i>	Rae Woodland

*Aldeburgh Music Club in rehearsal at
Snape Maltings November 2008.*



Humphrey Burton is best known for his music broadcasting. Joining the BBC in 1955 he was, by 1965, the first Head of the new Music and Arts Department. He went on to be a founder member of London Weekend Television as Head of Drama, Arts & Music and later edited and hosted the arts magazine *Aquarius*. He returned to the BBC in 1975 to head Music and Arts again. He hosted *Omnibus* and then inaugurated *Arena* and the long-running series *Young Musician of the Year*. For the past 30 years he has combined freelance activity as a director of televised opera and concerts with work as an impresario, broadcaster and biographer. Now resident in Aldeburgh, Humphrey is fully involved in music, nationally and internationally, whilst being an energetic champion of amateur music through the Aldeburgh Music Club. The Club is honoured to have so eminent a President.

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

Alan Britten had a long and notable career in the oil industry, followed by service as Chairman of the English Tourism Council. Throughout that time, he maintained his musical interests and was a regular visitor to Aldeburgh Festivals. From 1989-1999 he served on the Council of what was then the Aldeburgh Foundation, after which he was appointed President of the Friends of Aldeburgh Music, a position which he still holds. He is an Honorary Fellow of the Trinity Laban Conservatoire. He is also a Board member of Trinity College London, and a member of the Britten-Pears Local Liaison Committee. As Benjamin Britten's nephew, Alan represents a direct link with one of the Aldeburgh Music Club's founding fathers and we especially value his support for what he describes as 'one of my uncle's outstanding legacies'.



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