

Aldeburgh Music
Club Choir

ANDER
ANDER

Suffolk Baroque
Players

MESSIAH
CONDUCTOR EDMOND FIVET

**7.00PM SATURDAY
18 NOVEMBER 2017
SNAPE MALTINGS CONCERT HALL**

SUFFOLK
COTTAGE
HOLIDAYS

JACOB BAILEY™

Aldeburgh Music Club
founded by Benjamin Britten in 1952
Aldeburgh Music Club is a Registered Charity No 1000990

W E L C O M E

FROM THE DIRECTOR OF MUSIC

A very warm welcome to you for our performance of *Messiah*, one of the greatest choral works.

This is the first concert of the Choir's 2017-2018 Season. We join with the Bury Bach Choir for our next two concerts on Saturday 3 March at St Edmundsbury Cathedral in Bury St Edmunds and here at Snape Maltings on Saturday 17 March in an all Mozart programme, including the Great C minor Mass.

On 19 May we sing a concert of music for Choir and Brass at Orford Church.

Enjoy the wonders of *Messiah* and please do not hesitate to join in the Hallelujah Chorus.

Edmond Fivet

FROM THE CHAIRMAN

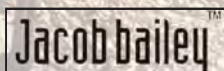
I have now completed my first year as chairman and have found it both challenging and rewarding. 2016-17 was a very busy season for the choir, culminating in an exciting performance of Britten's *The Building of the House* at Snape Maltings in June with the City of Birmingham Symphony Orchestra and Aldeburgh Voices as part of the 50th Anniversary celebrations.

However, as you will note from Edmond's comments above, there is much to look forward to in 2017-18 and singing *Messiah* at Snape Maltings is a wonderful way to start.

As always the Club is indebted to the generous support of our patrons and our corporate sponsors, Suffolk Cottage Holidays and Big House Holidays, who have renewed their funding this year, and for many other donations.

Hunter Smith

Supported by



Saturday 18 November
at 7.00pm

Snape Maltings Concert Hall

HANDEL MESSIAH

ALDEBURGH MUSIC CLUB CHOIR

Zoë Bonner	<i>soprano</i>
Amy Lyddon	<i>mezzo-soprano</i>
Christopher Bowen	<i>tenor</i>
Alexander Ashworth	<i>baritone</i>

SUFFOLK BAROQUE PLAYERS

Edmond Fivet	<i>conductor</i>
Alison Bury	<i>leader</i>



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

MUSIC



George Frideric Handel

1685-1759

Handel was very pleased to respond positively to the invitation from the Lord Lieutenant of Ireland, the Duke of Devonshire, to make a visit and his time in Ireland from 1741 to 1742 proved to be a turning point in his career.

As probably the most highly regarded composer of his age in England, Handel was also a shrewd businessman. Praise for his Italianate operas had fallen in London resulting in poor audiences and consequently revenue.

The invitation to visit Ireland spurred Handel to write two new Oratorios, *Messiah* and *Samson*. *Messiah* was written in the remarkably short time of just less than a month and its first performance was in Dublin's 'New Musik Hall' on 13th April 1742. *Samson's* first performance was in London at a later date.

These two Oratorios, which both received very good reviews, and played to full houses, completely changed Handel's fortunes. Handel never composed another Opera but focused on his Oratorios, which brought him great acclaim and also restored his financial position.

Messiah was warmly received and the Dublin Journal reported: 'the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite delight it afforded to the admiring crouded audience.'

It is interesting that the first performance of *Messiah* was in a theatre and this choice of venue was repeated at its first London performance. There was controversy prior to the London performance as some of Handel's original singers had a theatre background which some regarded as unsuitable for a work which was based on a religious text.

One must also not forget the huge contribution of Charles Jennens who provided the text for *Messiah*. Between them, Handel and Jennens, were responsible for the creation of probably the most popular Oratorio ever.

There is no one edition of *Messiah* and Handel was constantly changing it to suit the circumstances of its performance. Likewise, tonight the choice of music is mine and I can only hope that it will meet with approval.

Edmond Fivet



Choir in concert at Orford Church, May 2017.

MUSIC

Charles Jennens

1700-1773

Charles Jennens contributed libretti for a number of Handel's works, the most famous of which is no doubt that created for *Messiah*. What then was the background of the figure who produced these libretti, without it seems seeking any reward and who always published the libretti anonymously.

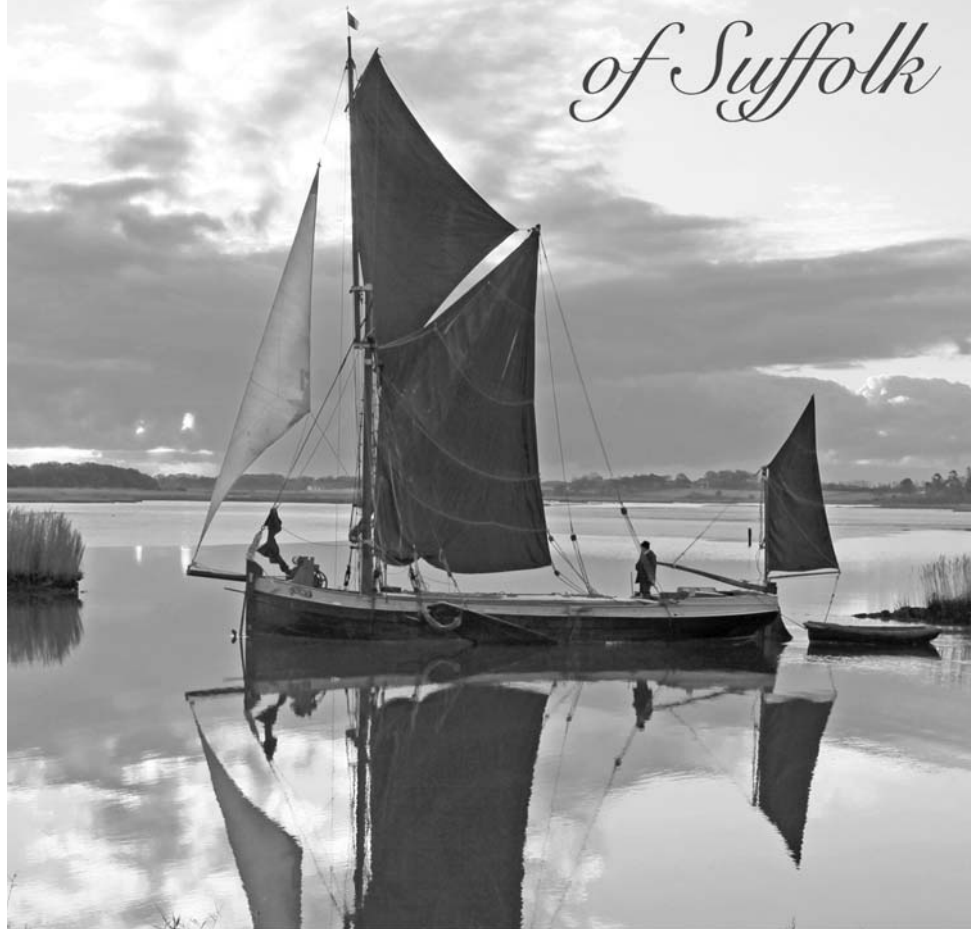
Jennens came from the gentry and lived at Gopsall Hall in Leicestershire, which on his father's death in 1747, he completely rebuilt in the Palladian style. He was educated at Balliol College Oxford, although it seems he did not graduate.

A devout Christian, Jennens was also a nonjuror. The nonjuring schism was a split in the Anglican churches following the Glorious revolution of 1688, when William and Mary came to the throne. Many clergy felt bound by oaths of allegiance given previously to James II, and thus while they could accept William as regent they could not do so as King. The issue was more one of a political nature and matter of conscience, rather than a split on theological grounds, although many nonjurors were in fact High-Church Anglicans. However, while nominally Jacobite they did not generally actively support the Jacobite rebellions of 1715 or 1745.

As a nonjuror Jennens was ineligible for any public appointment. Like many of his class of this period he devoted himself to the arts both as a collector of fine art and as a patron, notably of music. It is therefore perhaps unsurprising that he and Handel should become friends and Handel visited Gopsall Hall frequently and provided a specification for an organ for Gopsall. Jennens' library contained a large collection of manuscripts and published music by Handel and other contemporary composers and it is also known that on occasion Handel was prepared to accept Jennens' suggestions regarding his own compositions.

Other libretti to which Jennens contributed or prepared for Handel's works included, *Saul*, *Belshazzar* and *L'Allegro, il Penseroso ed il Moderato*, the latter being partly based John Milton's pastoral poem *L'Allegro*.

*Unwind to the sounds
of Suffolk*



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MUSIC

PART I

Old Testament Promises of the Coming Messiah

The Birth of the Messiah

Messiah's Invitation to the People

SINFONY (OVERTURE)

Recitative

Comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is
accomplished, that her iniquity is
pardoned. The voice of him that crieth
in the wilderness, Prepare ye the way
of the Lord, make straight in the
desert a highway for our God.

Isaiah xl, 1–3

Air

Every valley shall be exalted, and
every mountain and hill made low:
the crooked straight, and the rough places plain.

Isaiah xl, 4

Chorus

And the glory of the Lord shall be
revealed, and all flesh shall see it
together: for the mouth of the Lord hath spoken it.

Isaiah xl, 5

Recitative

Thus saith the Lord of hosts;
Yet once, a little while, and I will
shake the heavens, and the earth,
the sea, and the dry land; And I will
shake all nations, I'll shake the heavens,
the earth, the sea, the dry land and the
desire of all nations shall come: the Lord
whom ye seek, shall suddenly come to his
temple, even the messenger of the
covenant, whom ye delight in: behold
he shall come, saith the Lord of hosts.

Haggai ii, 6–7; Malachi iii, 1

Air

But who may abide the day of his
coming? And who shall stand when
he appeareth? For he is like a refiner's fire.

Malachi iii, 2

Chorus

And he shall purify the sons of Levi,
that they may offer unto the Lord an
offering in righteousness.

Malachi iii, 3

Recitative

Behold, a virgin shall conceive, and
bear a son, and shall call his name Emmanuel, God with us.

Isaiah vii, 14; Matthew i, 23

Air

O thou that tellest good tidings to Zion,
get thee up into the high mountain,

O thou that tellest good tidings to
Jerusalem, lift up thy voice with
strength; lift it up, be not afraid; say
unto the cities of Judah,

Behold your God!

O thou that tellest good tidings to Zion, arise, shine; for thy light is come,
And the glory of the Lord is risen upon thee.

Isaiah xl, 9; lx, 1

Recitative

For, behold, darkness shall cover the
earth, and gross darkness the people: but the
Lord shall arise upon thee, and his glory shall be seen upon thee,
And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.

Isaiah lx, 2-3

Air

The people that walked in darkness
have seen a great light, and they that
dwell in the land of the shadow of death, upon
them hath the light shined.

Isaiah ix, 2

MUSIC

Chorus

For unto us a child is born, unto us a son is given:
and the government shall be upon his shoulder: and
his name shall be called Wonderful, Counsellor,
The mighty God, The everlasting Father, The Prince of Peace.
Isaiah ix, 6

PIFA (PASTORAL SYMPHONY)

Recitative

There were shepherds abiding in the field, keeping
watch over their flock by night. And, lo, the angel of
the Lord came upon them, and the glory of the Lord
shone round about them: and they were sore afraid.
And the angel said unto them, Fear not for, behold,
I bring you good tidings of great joy which shall be to
all people. For unto you is born this day in the city
of David a Saviour, which is Christ the Lord. And
suddenly there was with the angel a multitude of the
heav'nly host praising God, and saying:
Luke ii, 8, 9, 10, 11, 13

Chorus

Glory to God in the highest and peace on earth,
goodwill toward men.
Luke ii, 14

Air

Rejoice greatly, O daughter of Zion, shout O
daughter of Jerusalem: behold, thy King cometh
unto thee: he is the righteous Saviour, and he shall
speak peace unto the heathen.
Zechariah ix, 9–10

Recitative

Then shall the eyes of the blind be opened, and the
ears of the deaf unstopped. Then shall the lame man
leap as an hart, and the tongue of the dumb shall sing.
Isaiah xxxv, 5–6

Air

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest. Take his yoke upon you and learn of him; for he is meek and lowly of heart: and ye shall find rest, unto your souls.
Isaiah xl, 11; Matthew xi, 28–29

Chorus

His yoke is easy, his burthen is light.
Matthew xi, 30

INTERVAL 20 MINUTES

PART II

Sacrificial Mission of Messiah
Rejection of Messiah by the Jews
Crucifixion of Messiah
Resurrection of Messiah
Ascension of Messiah to Glory
Proclamation of the Nations at the Second Advent of Messiah

Chorus

Behold the Lamb of God, that taketh away the sin of the world.
John i, 29

Air

He was despised, despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.
Isaiah liii, 3, Isaiah l, 6

Chorus

Surely he hath born our griefs and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him.
Isaiah liii, 4–5

MUSIC

Chorus

And with his stripes we are healed.

Isaiah liii, 5

Chorus

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Isaiah liii, 6

Recitative

All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

Psalms xxii, 7

Chorus

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Psalms xxii, 8

Recitative

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Psalms lxix, 21

Air

Behold, and see if there be any sorrow like unto his sorrow.

Lamentations i, 12

Recitative

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Isaiah liii, 8

Air

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Psalms xvi, 10

Chorus

Lift up your Heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of Glory? The Lord of hosts, he is the King of glory.

Psalm xxiv, 7 – 10

Air

Thou art gone up on high, thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.

Psalm lxviii, 18

Chorus

The Lord gave the word: great was the company of the preachers.

Psalm lxviii, 11

Air

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Romans x, 15

Chorus

Their sound is gone out into all lands: And their words unto the ends of the world.

Romans x, 18

Air

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

Psalm ii, 1–2

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Psalm ii, 3

Recitative

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Psalm ii, 4

MUSIC

Air

Thou shalt break them with a rod of iron;
thou shalt dash them in pieces like a potter's vessel.

Psalm ii, 9

Chorus – Please feel free to stand and sing.

Hallelujah: for the Lord God omnipotent reigneth.

The kingdom of this world is become
the kingdom of our Lord and of his Christ.

And he shall reign for ever and ever.

King of Kings and Lord of Lords.

Revelation xix, 6; xi, 15; xix, 16

SHORT INTERVAL – PLEASE REMAIN SEATED

PART III

The Hope of the Redeemed

The Confidence of the Redeemed

Final Triumph of Messiah

Air

I know that my redeemer liveth, and
that he shall stand at the latter day upon the earth:
And though worms destroy this body,
yet in my flesh shall I see God:

For now is Christ risen from the dead,
the first fruits of them that sleep.

Job xix, 25–26; 1 Corinthians xv, 20

Chorus

Since by man came death, by man came
also the resurrection of the dead.

For as in Adam all die, even so in Christ
shall all be made alive.

1 Corinthians xv, 21–22

Recitative

Behold, I tell you a mystery; we shall
not all sleep, but we shall all be changed,
in a moment, in the twinkling of an eye,
at the last trumpet:

1 Corinthians xv, 51–52

Air

The trumpet shall sound, and the dead
shall be raised incorruptible, and we
shall be changed. For this corruptible must put on
incorruption and this mortal must put on immortality.
1 Corinthians xv, 52–54

Recitative

Then shall be brought to pass the saying that is written,
Death is swallowed up in victory.
1 Corinthians xv, 54

Duet

O death, where is thy sting?
O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.
1 Corinthians xv, 55–56

Chorus

But thanks be to God,
Who giveth us the victory through our Lord Jesus Christ.
1 Corinthians xv, 57

Air

If God be for us, who can be against us?
Who shall lay anything to the charge of God's elect?
It is God that justifieth.
Who is he that condemneth?
It is Christ that died, yea rather, that is risen again,
Who is at the right hand of God,
Who makes intercession for us.
Romans vii, 31, 33–34

Chorus

Worthy is the Lamb that was slain,
and hath redeemed us to God by his
blood, to receive power, and riches, and
wisdom, and strength, and honour, and glory, and blessing.
Blessing, and honour, glory, and power,
be unto him, that sitteth upon the throne,
and unto the Lamb, for ever and ever.
Revelation v, 12–13

Chorus

Amen.

PERFORMERS



EDMOND FIVET CBE

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 moving 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 in November by a performance of the Mozart *Requiem* with the Phoenix Singers. Edmond was appointed Director of Music of Aldeburgh Music Club in 2008 and was Musical Director of the Phoenix Singers from 2009 to 2012. Concerts have included Handel *Messiah* and *Alexander's Feast*; Mozart *Mass in C Minor* 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*; Britten *100th Anniversary concert* and *A Night at the Opera*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Hadleigh, Stoke by Nayland, Woodbridge and Snape Maltings. 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 since 2010.

A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas. Edmond was Chairman of the Bury St Edmunds Concert Club from 1997-2017; nationally was a trustee and board member of the National Children's Orchestras from 2015-2017; and was chair of the Concert Promoters Group of Making Music from 2009-2016.

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



ZÖE BONNER

soprano

Lyric coloratura soprano Zoë Bonner is based in London and performs a wide variety of music as part of a busy portfolio career. Particularly drawn to sacred music, both as a soloist and an ensemble singer, she has performed in some of the UK's most iconic venues, including the Royal Albert Hall, St Paul's Cathedral, St John's Smith Square, Snape Maltings, Coventry Cathedral and Bath Abbey. Zoë's television and radio appearances include BBC *Songs of Praise* and Radio 4's *Daily Service*, Kombat Opera's *Question Time Out* (BBC Two), Radio 3's *In Tune*, BBC One's *Pointless Celebrities* and Tony Palmer's 2011 film *Holst - In The Bleak Midwinter* (BBC Four). In ensemble, Zoë has performed across Europe and beyond with the Gabrieli Consort, The Choir of the Enlightenment and madrigal quintet Ruby Throat, even going as far as Indonesia to sing for the Trafalgar Society in Jakarta.

As a long-standing member of London's professional chorus Philharmonia Voices, Zoë has performed Wagner at Buckingham Palace, Mahler in Leicester and provided the live sound track to several films at The Royal Festival Hall. Now in her sixth year with the professional octet at St Paul's Church, Knightsbridge, Zoë enjoys the ever-changing repertoire of weekly Mass settings, ranging from Thomas Tallis, via Haydn and Howells, to Judith Weir. And, under the baton of Music Director and critically acclaimed organist Stephen Farr, has been a featured soloist on two recordings of Advent and Christmas music with the choir of Worcester College, Oxford for Resonus Classics. Adding a new and delightful string to her bow, Zoë has recently joined the Mayfair Mints Ensemble, a group of professional musicians who provide bespoke musical entertainment for events and parties across the South of England.



AMY LYDDON

mezzo-soprano

Amy Lyddon studied with Rosa Mannion at the Royal College of Music as an RCM Award Holder and H R Taylor Trust Scholar. A former chorister at Bath Abbey and pupil of the Junior Royal Academy of Music, Amy was a Choral Scholar at Trinity College, Cambridge, from where she graduated with first-class honours in Linguistics with French and Spanish. Concert engagements have included Bach's *St Matthew Passion* for the Academy of Ancient Music and for Florilegium, Bach's

PERFORMERS

Magnificat at St John's Smith Square, Mozart's *C Minor Mass* at St Martin-in-the-Fields, Vivaldi's *Gloria* and Mozart's *Requiem* with the London Mozart Players, and Handel's *Messiah* for the Oxford Philharmonic Orchestra. Amy has performed at the Wigmore Hall with The Dunedin Consort, and features on their recording of Monteverdi's *Vespro della Beata Vergine*, recently released to critical acclaim. She sang Alto (Octet) in Mark Simpson's *The Immortal* (London première) for BBC Proms 2017 at the Royal Albert Hall. Previous roles include Pastuchyna/*Jenufa* for Grange Park Opera, Nancy/*Albert Herring* at Opera Holland Park and on UK tour for Shadwell Opera, Nicklausse (cover)/*The Tales of Hoffmann* for English Touring Opera, Dorabella/*Così fan tutte* for Devon Opera, Gertrud/*Hänsel und Gretel* and Mrs Herring/*Albert Herring* for the Royal College of Music International Opera School, Cherubino/*Le nozze di Figaro*, Hermia/*A Midsummer Night's Dream*, and Angelo Custode/*Rappresentazione di anima et di corpo*. Amy sang in the Vocal Quartet (Tenebrae) in Joby Talbot's *Alice's Adventures in Wonderland* (the ballet) at the Royal Opera House, Covent Garden.



CHRISTOPHER BOWEN

tenor

Christopher Bowen started his professional singing career upon moving to London in 2003. Christopher has performed a broad array of music from medieval to modern: he was Daniel in the 13th century *Play of Daniel* at the Liverpool Cathedral centenary and created the role of Rawley Beaunes in Alasdair Nicolson's Opera *The Iris Murder* with the Hebrides Ensemble at the St Magnus Festival Orkney.

Christopher's CD appearances include Judith Weir's *The Vanishing Bridegroom*, Janacek's *The Excursions of Mr Broucek*, Delius' *A Song of the High Hills*, Vaughan Williams' *A Cambridge Mass* and a recent collection of Lyell Cresswell songs: *The Art of Black & White*.

In 2013 Christopher performed at the Britten centenary celebrations in Aldeburgh and last year performed Britten's *War Requiem* at the New Zealand National Airforce Museum. Christopher sings for period performance groups such as I Fagiolini as well as contemporary music ensembles including Theatre of Voices and the BBC Singers.

Christopher is in demand as a tenor soloist with choral societies throughout the UK. He sang Elgar's *Dream of Gerontius* at the RNCM. Noted for fluent and articulate performances of Bach, he has sung passions and cantatas in the United Kingdom, Europe and further afield. He was the tenor evangelist in the UK premiere of the *Johannespassion* by Gottfried Homilius, in the Radio 3 broadcast of Schütz's *Weihnachtshistorie* and in a *Patchwork Passion* at the BBC Proms. He last sang with the Aldeburgh Music Club in November 2016 at Snape Maltings in Bach's *Christmas Oratorio*.

ALEX ASHWORTH

baritone

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

He studied at the Royal Academy of Music and made his debut with opera houses including Glyndebourne Festival Opera, Welsh National Opera and Scottish Opera. Abroad he has performed for the Opéra Comique in Paris, Opéra de Lille and the Icelandic Opera. Alex sings regularly on the concert platform and has worked as a soloist for conductors, including Sir John Eliot Gardiner, Sir Colin Davis and Paul McCreech. Recent appearances include the United Kingdom première, with the Classical Opera Company, of Telemann's *Orfeo* as Pluto, Vaughan Williams' *Dona Nobis Pacem* with the Hallé Orchestra, *Messiah* with the CBSO and City of Birmingham Choir in Symphony Hall Birmingham, a tour of Australia with the Australian Chamber Orchestra in Bach's *Christmas Oratorio* and performances of Brahms' *Requiem* in China. Alex's recordings include *Oedipus Rex*, Stravinsky, with the London Symphony Orchestra, Monteverdi *Vespers* with the Orchestra of the Age of Enlightenment, Bach's *B Minor Mass* for Sir John Eliot Gardiner and the English Baroque Soloists and Handel's *Giulio Cesare* for Glyndebourne Festival Opera (DVD). Recent engagements include *Oedipus Rex* with the Berlin Philharmonic, *St Matthew Passion* on tour across Europe and Vaughan Williams' *Dona Nobis Pacem* for the Three Choirs Festival.



PERFORMERS

ALDEBURGH MUSIC CLUB CHOIR

soprano

Maggie Aherne
Lesley Bennion
Felicity Bissett
Juliet Brereton
Sylvia Catchpole
Maria Chapman-Beer
Veronica Downing
Linda Driscoll
Jules Eager
Fern Elbrick
Caroline Gill
Belinda Grant
Clare Hawes *
Camilla Haycock
Penny Kay
Anne Lonsdale
Wendy Marshall
Linda Martin
Hilly Mills
Melanie Pike
Annie Renwick
Sandra Saint
Louise Sant
Patricia Schreiber
Sylvia Taylor
Jane Thomson
Helen Tye
Sarah Viney*
Sarah Wallington-Smith
Carol Wood

alto

Liz Barton
Jane Bence
Melinda Harley
Juliet Jackson
Anita Jefferson
Judith Lawrence*
Philippa Lawrence-Jones
Rosemary Jones
Gill Leates
Joy Marsh
Auriol Marson
Anne Morris
Helen Mower Geater
Sally Myers
Anne Newman
Frances Osborn
Suki Pearce
Heather Richards
Mary Sidwell
Maggie Smith*
Sarah Somerset
Mary Stevenson
Gillian Varley

tenor

Jonathan Birt
Charles Burt
Peter Caller
Ben Edwards*
Peter Fife
Peter Howard-Dobson
Perry Hunt

Jonathan Lawley
Christopher Lawrence*
Guy Marshall
Mark Nicholson*
Veronica Posford
Alan Thomas

bass

Keith Barton
Christopher Bishop
Kenneth Cordeiro
John Driscoll
David Edwards*
Jack Firman
John Giles
Christopher Gill
Michael Greenhalgh
David Greenwood
Nigel Kahn
Graeme Kay*
Chris Mattinson
Michael Pearce
Peter Roberts
David Smith
Hunter Smith
Robin Somerset
John Stanley
John Tipping
Robin Tye
Jack Utting
David Walsh*
Christopher Wheeler

* *Guest Singers*

SUFFOLK BAROQUE PLAYERS

violin

Alison Bury
Felicity Broome- Skelton
Helen Stanley
Emma Lake
Anne Marie Christensen
Rebecca Windram

Ilana Cravitz
Lizzie Skinner
Ionel Manciu
Stuart Traeger

viola

Jan Schlapp
Alexis Bennet

cello

Jeremy Hughes
Louise Jameson

bass

Philip Simms
Liz Page *oboe*
Richard Earle
Cherry Forbes

trumpet

Russell Gilmour
William Russell

bassoon

James Fisher

timpani

William Burgess

organ/harpsichord

Katie de la Matter

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

ALDEBURGH MUSIC CLUB

Benjamin Britten founded Aldeburgh Music Club in April 1952 and its first meeting was held in Crag House, the home at that time of Britten and Peter Pears. It has become one of East Anglia's leading choral societies with over eighty members.

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

Over the last three years the choir has performed works by Bach, *Mass in B Minor*, Faure, *Requiem* and *Cantique de Jean Racine*, Handel, *Alexander's Feast* and *Messiah*, Haydn, *The Creation* and *Nelson Mass*, Rossini, *Petite Messe Solennelle* and Vivaldi, *Credo*, *Gloria* and *Magnificat*, as well as opera pieces.

Aldeburgh Music Club is a registered charity and a member of Making Music.

ALDEBURGH MUSIC CLUB COMMITTEE 2017-2018

<i>Chairman</i>	Hunter Smith	<i>President</i>	Humphrey Burton CBE
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<i>Social Secretary</i>	Juliet Brereton	<i>Vocal consultants</i>	Maggie Menzies
<i>Concert Manager</i>	Penny Kay		Jonathan Rutherford Kit Prime

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.

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.

PRESIDENTS

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

VICE-PRESIDENTS

1959-76 Benjamin Britten
1959-84 Imogen Holst
2003-13 Valerie Potter
2010-16 Alan Britten CBE
2013- Robin Leggate

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 Anne Morris (Tel: 01728 452878) or Charlie Burt (Tel: 01728 454672).

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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Follett and Libby Balch	Richard and Sheila Griffiths	Valerie Potter
Tom and Sue Balch	Pauline Hawkins	James and Stephanie Powell
Amanda Baly	Tim and Alison Hughes	John and Jennifer Raison
Maggie Beale	Simon and Chris Ive	Simon and Judy Raison
Jonathan Birt and Graham Ingham	Graeme and Penny Kay	Lilias Sheepshanks
Maggie Boswell	Richard and Michelle Keane	John Sims
Juliet Brereton	John Latham	Lady Sinclair
Judi Britten	Robin Leggate and Ken Cordeiro	David and Anne Smith
Philip Britton and Tom Southern	Eric and Claire Lowry	Elizabeth Spinney
Charles Burt	Sir David and Lady Madel	Janet Tait
Anne Bushell	Mark and Susie Marshall	Niels and Ann Toettcher
Francis Carnwath and Caroline Wiseman	Michael Marson	Christopher Tooth
Jean Clouston	Elizabeth Matthias	Frederik van Kretschmar
Keith Coventry	Chris and Patricia Mattinson	Sir John and Lady Waite
Richard Alexander Crane	David and Anne Morris	John and Ann-Margaret Walton
Peter and Bridget Dickinson	Pam Munks	Sally Walton
Chris and Jenny Ellins	Patrick Nicholls	Carol Watson
David and Trish Elliott	Sir Stephen and Lady Oliver	Trevor and Belinda Wilkinson
Caroline Erskine	Frances Osborn	Vanessa Williams
Peter and Margaret Fife	Andrew and Susan Paris	Michael and Carol Wood
Michael and Phyllida Flint	Michael and Suki Pearce	Christopher and Shinaine Wykes
Judith Foord	David and Anne Perfect	Chris and Jackie Youldon

IN MEMORIAM: 2017/18

Gilly, Lady Cave
Judith Payne 2015*

**A member of the alto section of Aldeburgh Music Club Choir for ten years.*

ADVERTISING IN CONCERT PROGRAMMES

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

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

CORPORATE SPONSORS

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GRANTS AND DONATIONS TO ALDEBURGH MUSIC CLUB

Graeme and Penny Kay and other anonymous donors.



Members of the Alto section at Orford Church 2017.



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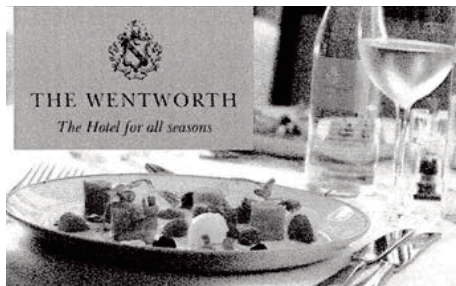


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Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

FURTHER CONCERTS 2018

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ST EDMUNDSBURY CATHEDRAL, BURY ST EDMUNDS

MOZART C MINOR MASS and SOLEMN VESPERS

(Joint Concert with Bury Bach Choir)



SATURDAY 17 MARCH 2018 at 7.30pm

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