



Saturday 1 December 2012

Aldeburgh Music Club

# HANDEL MESSIAH



**Aldeburgh Music Club**

*founded by Benjamin Britten in 1952*

**60 YEARS OF MUSIC MAKING**

[www.aldeburghmusicclub.org.uk](http://www.aldeburghmusicclub.org.uk)

# W E L C O M E

## FROM THE DIRECTOR OF MUSIC

A very warm welcome to you all for tonight's concert.

Messiah is loved by audiences throughout the world and performances at this time of year mark, for many people, the beginning of the Christmas season.

In my programme note I write of the Messiah being an 'entertainment' and my approach is that of telling a story. A story that is full of drama and still as relevant today as it was over two hundred years ago.

Enjoy and marvel at the music and realise that you are hearing one of the greatest pieces in the choral repertoire.

**Edmond Fivet**

*Front cover*

*'Christ Risen from the Tomb' c.1490*

*by Ambrogio Bergognone c.1453-1523*

By courtesy of the National Gallery of Art, Washington DC

Saturday 1 December 2012 at 7.30pm  
Snape Maltings Concert Hall

# HANDEL MESSIAH

Zoë Brown *soprano*

Richard Wilberforce *countertenor*

David Webb *tenor*

Matthew Kellett *bass*

Aldeburgh Music Club Choir  
Suffolk Baroque Players

Edmond Fivet *Conductor*



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Aldeburgh Music Club is a Registered Charity No 1000990

# W E L C O M E

## FROM THE CHAIRMAN

Welcome to the opening concert of our 2012/13 concert season and what better way of starting the Christmas festivities than with a performance of Handel's *Messiah*. This great oratorio is loved by both choirs and audiences and we are delighted to perform it this evening with the Suffolk Baroque Players and a very talented line up of soloists. The 'Hallelujah' chorus is a magnificent ending to Part II and always a favourite. Please join us in singing it!

I very much hope that you enjoy this evening and look forward to you joining us for our next visit to Snape Maltings on 23 March for an evening of works by Mozart which includes Mozart's *Requiem*, and to Orford Church on 25 May. Our concert at Orford will include works by Kodaly, Chilcott and the world premiere of a work by Joseph Phibbs, our composer-in-residence for 2012/13. This work has been commissioned by the Club to celebrate the centenary of our founder Benjamin Britten.

Aldeburgh Music Club is indebted to the generous help and support of over 120 Patrons, to our corporate sponsors Big House Holidays and Suffolk Cottage Holidays, and for many donations and gifts.

May I take this opportunity of wishing you a very Happy Christmas and New Year.

**David R Smith**

SUFFOLK  
COTTAGE HOLIDAYS

A member of the Ready to Travel group

BIG HOUSE  
HOLIDAYS  
**BHH**

A member of the Ready to Travel group

## George Frideric Handel 1685 – 1759

### *Messiah*



I recently made my first visit to The Handel House in London at 25 Brook Street – which joins Grosvenor Square and Hanover Square – in the heart of Mayfair, now one of the most exclusive and expensive areas of London.

Arriving in England in 1710 Handel moved to Brook Street in 1723 aged 38 and lived there until his death in 1759. Handel, as a foreign national, could not own property or take long leases, so he renewed a series of short leases, clearly very happy in Mayfair.

When Handel moved to Brook Street it was to a new house that had just been completed. The beautiful St George's Church in Hanover Square, at which Handel was a regular worshipper and which has been the venue for many Handel performances, was completed a year after he moved to his new house. Visiting The Handel House one gets a real feel of Handel the man and how he led his life in London. Most important for tonight however is that Handel wrote *Messiah* in Brook Street in a remarkably quick time between the 22nd August and 14th September 1741.

The first performance of *Messiah* was not in London however, but in Dublin at the invitation of William Duke of Devonshire who was then Lord Lieutenant of Ireland. It is frequently forgotten that *Messiah* was not written as a church piece but as an 'entertainment' and was first performed at Dublin's New Musick-Hall in Fishamble Street. The roles of the soprano and contralto were taken by two singing actresses and this attracted a certain amount of criticism.

The first London performance, in 1743, was also a matter of some controversy. Handel again wished the solo arias to be sung by opera singers – 'theatre animals'. However the use of opera singers in a 'religious' work was frowned upon in a number of quarters. Robbins Landon writes ' - - there seems to have been strong opposition to hearing the words of the New Testament in a theatre peopled by actors and actresses of loose morals and dubious sexual habits'. Despite these concerns the first London performance was at the Theatre Royal in Covent Garden.

# MUSIC

The text for *Messiah* was provided by Charles Jennens who also wrote the *libretti* for Handel's *Saul*, *Israel in Egypt*, *Belshazzar* and *L'Allegro, il Penseroso ed il Moderato*.

Handel's writing of *Messiah* is masterful. It is full of drama, theatricality, wonderful choruses, elegant and exciting arias and plangent orchestral writing. There are many versions of *Messiah* as Handel wrote both alternative arias and choruses and it is a matter of taste as to which to include. I have chosen those that keep the story flowing with a sense of drama and momentum.

*Messiah* was a turning point for Handel and marked the end of his composing opera and concentrating on oratorio. *Messiah* is performed throughout the world on a regular basis and is one of the staple diets for choral societies. The music never tires and always sounds as bright and relevant as the day it was written.

**Edmond Fivet**



*Covent Garden piazza and market in 1737, looking west towards St Paul's Church.  
Artist: Balthazar Nebot.*



## PART I

### Old Testament Promises of the Coming Messiah

#### The Birth of the Messiah

#### Messiah's Invitation to the People

SINFONY – grave – allegro moderato

RECITATIVE – Tenor

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 – Tenor

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 – Bass

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 – Countertenor

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 – Countertenor

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 - Countertenor & CHORUS

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 – Bass

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 – Bass

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)

Larghetto e mezzo piano

## RECITATIVE - Soprano

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 – Soprano

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 - Soprano

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 – Soprano

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*

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INTERVAL 20 MINUTES

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## 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 – Countertenor

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*



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 – Tenor

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 – Tenor

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 – Tenor

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

*Lamentations i, 12*

RECITATIVE – Tenor

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

*Isaiah liii, 8*

AIR – Tenor

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.

*Psalms xxiv, 7 – 10*

AIR – Countertenor

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.

*Psalms lxxviii, 18*

CHORUS

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

*Psalms lxxviii, 11*

ARIA – Soprano

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 – Bass

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.

*Psalms ii, 1–2*

CHORUS

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

*Psalms ii, 3*

RECITATIVE – Tenor

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

*Psalms ii, 4*

AIR – Tenor

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

*Psalms 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*

# MUSIC

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SHORT BREAK – PLEASE REMAIN SEATED

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## PART III

### The Hope of the Redeemed The Confidence of the Redeemed Final Triumph of Messiah

AIR – Soprano

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 – Bass

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 – Bass

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 – Countertenor

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

DUET – Countertenor and Tenor

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 – Soprano

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 viii, 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

## HALLELUJAH CHORUS

*Please feel free to stand and sing the chorus with us*

Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

for the Lord God omnipotent reigneth.

Hallelujah! Hallelujah! Hallelujah! Hallelujah!

for the Lord God omnipotent reigneth.

Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

The kingdom of this world  
is become the kingdom of our Lord,  
and of his Christ, and of his Christ;  
and he shall reign for ever and ever,  
for ever and ever, for ever and ever,

King of Kings, and Lord of Lords,  
King of Kings, and Lord of Lords,  
and Lord of Lords,  
and he shall reign,  
and he shall reign for ever and ever,  
King of Kings, for ever and ever,  
and Lord of Lords,  
Hallelujah! Hallelujah!

And he shall reign for ever and ever,  
King of Kings! and Lord of Lords!  
and he shall reign for ever and ever,  
King of Kings! and Lord of Lords!  
Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

# 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 was music director of the Phoenix Singers from 2009 to 2012. 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*; Lambert's *Rio Grande*; Mendelssohn *Elijah* and Verdi *Requiem*.

2008 also 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, Mozart and Beethoven symphonies, Elgar, Grieg, Wagner and Schubert. Prometheus Orchestra played a major part in the 2011 and 2012 William Alwyn Festival.

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 nationally 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.



## **ZOË BROWN**

*soprano*

Zoë graduated from Trinity College, Cambridge in 2008, where she was a Choral Scholar and studied Theology. Zoë was awarded a place on the Monteverdi Choir Apprenticeship Scheme and since the end of her apprenticeship in 2009, has performed and toured extensively with Sir John Eliot Gardiner, both in the choir, and as a soloist in the Bach *Christmas Oratorio*, Handel *Israel in Egypt* and the Bach Advent Project. Zoë has likewise been a soloist in Amsterdam's Concertgebouw with Collegium Vocale, a European choir based in Belgium. As an oratorio soloist, other engagements have included Mozart *Requiem*, Handel *Solomon*, Bach *Magnificat* and *Matthew Passion*, Purcell *King Arthur*, Vivaldi *Gloria* and *Magnificat*, Handel *Messiah* and *Dixit Dominus*, Faure *Requiem*, Monteverdi *Vespers* and Beethoven *Mass in C*. Zoë has also sung with such esteemed groups as The Sixteen under Harry Christophers, Polyphony under Stephen Layton, Tenebrae under Nigel Short, Collegium Vocale under Philippe Herreweghe and Gabrieli Consort under Paul McCreesh. On the opera stage Zoë has performed in numerous productions of *Carmen* at L'Opéra Comique in Paris, the Alhambra Palace and the Grand Théâtre de Luxembourg, and in *Le Freyschuetz* with Le Choeur de L'Opéra Comique. Last summer she was also a soloist in three concert performances of Purcell *Fairy Queen* under the directorship of Paul McCreesh. Zoë currently studies singing with Veronica Veysey Campbell.

## **RICHARD WILBERFORCE**

*Countertenor*

Richard Wilberforce juggles an active career as a countertenor and a composer, whilst emerging as one of the country's busiest young choral directors. He received his training as a Choral Scholar at St John's College, Cambridge under David Hill, and at the Royal College of Music under Ashley Stafford. He made his operatic debut at ENO in 1996, singing Mustardseed in Britten's *A Midsummer Night's Dream* with the Trinity Boys Choir. As a countertenor, he has performed solo roles by Handel, Purcell and Blow, on many of Europe's most prestigious opera platforms, such as the Staatsoper Unter den Linden, the Grand Théâtre de Provence, the Théâtre du Capitole de Toulouse and the Innsbrucker Landestheater; under such illustrious batons as René Jacobs, Christian Curnyn and Giulio Prandi. His role in Handel's *Belshazzar*, which has recently been released on BluRay by Harmonia Mundi, was praised for its 'warm and delicate sound [...]', whose incursions, while never

# PERFORMERS

excessive, made a resounding impact' (*Anaclase*). Recent appearances on the concert platform include *St John Passion* with the English Baroque Choir, cantatas by Bach and Buxtehude in Jerusalem, Handel's *Saul* in Penzance, Schütz's *Musikalische Exequien* at the Aldeburgh Festival, and Britten's *Abraham and Isaac* at the Chelsea Schubert Festival. Future solo engagements include *Messiah* at Snape Maltings and *Israel in Egypt* in the Queen Elizabeth Hall.

As a composer, predominantly of choral music, Richard has had his works broadcast by the BBC and recorded. Recent commissions include a choral work for the British Art Music Series, and a chamber suite in commemoration of the 500<sup>th</sup> Anniversary of the foundation of St John's College, Cambridge. He is currently working on his first opera, which tells the story of Gyges's accession to the Throne of Lydia.

Richard is the Conductor and Artistic Director of the Exon Singers, who are recognised as one of the UK's leading chamber choirs. He is also the Hallé Youth Choir Director, where he works with Sir Mark Elder in preparing the 65-strong choir for its busy schedule of performances in the Bridgewater Hall, as well as its Gramophone Award winning recordings. His debut was critically lauded, with *The Times* commenting that 'the [HYC] sang with fresh radiance from a heavenly height' and *The Telegraph* suggesting that 'Under its new director, Richard Wilberforce, the [HYC] was especially impressive'. He also directs the London-based Orlando Chamber Choir, who specialise in Renaissance and Baroque music.

## DAVID WEBB

*tenor*

David began his career as Head Chorister of Exeter Cathedral, later becoming a Choral Scholar at Truro Cathedral. He then won a Scholarship to study at the Royal College of Music, before progressing to the Royal College of Music International Opera School.

David made his French operatic debut at the Opéra Comique, Paris, Theatre Caen and also his American debut at The B.A.M, New York, singing the role of Autumn in Purcell's *The Fairy Queen*, with Les Arts Florissants conducted by William Christie. David later marked his Spanish debut at the Teatro Real as Secondo Soldato and Consoli in *L'Incoronazione di Poppea*. Other operatic roles include: Count Almaviva in Rossini's *Il Barbiere di Siviglia*; Nemorino in Donizetti's *L'Elisir D'Amore*, BYO Anghiari Festival; Pluto in Offenbach's *Orpheus in the Underworld*, Vasek in *The Bartered Bride* (Smetana) Grimoaldo in





*Rodelinda* (London Handel Festival), Ferrando in *Così fan tutte*, Tamino in Mozart's *Die Zauberflöte* (RCMIOS), Don Ottavio in *Don Giovanni* with Woodhouse Opera and Lechmere in *Owen Wingrave* (Britten) as part of the 10th Internationales Kammermusikfestival Nürnberg.

David studies with Tim Evans Jones.

## **MATTHEW KELLETT**

*bass*

London born baritone Matthew Kellett is a graduate of The Royal Northern College of Music and Trinity College of Music where he was awarded the TCM Trust's Silver Medal for vocal studies.

Matthew is an experienced concert soloist with past performances including: Fauré *Requiem*, Haydn *Nelson Mass*, Mozart *Requiem*, Bach *Magnificat*, Verdi *Requiem*, Brahms *Requiem* and Handel *Messiah*. Other concert and oratorio roles include Christus in *St. John Passion*, *Elijah* conducted by Sir David Willcocks and Polyphemus in *Acis and Galatea* under the direction of Sir Charles Mackerras.

As an opera performer Matthew has appeared as Shaunard in *La Bohème* (Charles Court Opera), Martino in *L'occasione fa il Ladro* (Opera Minima), Antonio in *Le Nozze Di Figaro* (British Youth Opera) and Ko Ko in *The Mikado* (Silk Opera) amongst many others. Matthew also performed the baritone role in the UK premiere of *Flatpack: An Opera in IKEA*, a contemporary opera entirely staged within the showrooms of a working IKEA store.

Forthcoming engagements include a variety of opera and concert work including Shaunard in *La Bohème* for Heritage Opera and several *Messiahs* over the Christmas period.



# PERFORMERS

## ALDEBURGH MUSIC CLUB CHOIR

### *soprano*

Liisa Beagley\*  
Lesley Bennion  
Felicity Bissett  
Juliet Brereton  
Sylvia Catchpole  
Hazel Cox  
Diana Crawford  
Veronica Downing  
Shirley Fry  
Philippa Godwin  
Belinda Grant  
Jan Green  
Clare Hawes\*  
Camilla Haycock  
Louise Holdsworth  
Brenda Hopkins  
Chris Ive  
Penny Kay  
Primrose Lazar  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Jenny Mullan  
Elizabeth Nicholls  
Susan Paris  
Melanie Pike  
Teresa Roper  
Annie Sadler  
Sandra Saint  
Patricia Schreiber  
Lizzy Simms\*  
Sara Viney\*  
Janet Warnock  
Hilary Weston  
Angela Williams  
Joanna Williams  
Carol Wood

### *alto*

Sylvia Binning  
Margaret Charles  
Jean Clouston  
Elizabeth Donovan  
Rosemary Draper  
Rosemary Gale  
Sheila Griffiths  
Judith Groves  
Jean Hickson  
Gwyneth Howard  
Anita Jefferson  
Rosemary Jones  
Philippa Lawrence-Jones  
Auriol Marson  
Anne Morris  
Frances Osborn  
Judith Payne  
Suki Pearce  
Elspeth Pearson  
Norma Pitfield  
Valerie Potter  
Heather Richards  
Hilary Slaughter  
Sarah Somerset  
Gillian Varley

### *tenor*

Charles Burt  
Craig Cameron  
Peter Fife  
Ben Edwards\*  
Bob Gee\*  
Robin Graham  
Peter Howard-Dobson  
Perry Hunt  
Doug Ireland  
Andrew Johnston  
Ian Kennedy  
Guy Marshall  
Michael McKeown  
Veronica Posford  
Alan Thomas

### *bass*

Kenneth Cordeiro  
Charles Fear  
Jack Firman  
John Giles  
Christopher Gonin  
David Greenwood  
David Grugeon  
Tim Hughes  
David Madel  
Chris Mattinson  
Neil Murray\*  
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Philip Turbett

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Katie Hodges

Dominic Cotton

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Steve Burke

### *harpsichord/organ*

David Wright

*60th Anniversary Concert at Orford Church on Saturday 10 March 2012.*



# ALDEBURGH MUSIC CLUB

Aldeburgh Music Club has been celebrating its 60th anniversary year in 2012 and will be celebrating Britten's Centenary in 2013. The Club, founded by Benjamin Britten and Peter Pears, has evolved over the years into one of East Anglia's leading choral societies with over 100 members and 120 patrons. The choir rehearses at the Aldeburgh Community Centre on Tuesday evenings from September to May. We always welcome new singers. Our purpose is to share the enjoyment of making music to the highest possible standard. The Club organises three major concerts a year in which we are joined by professional soloists and orchestras, and is a regular visitor to Snape Maltings Concert Hall.

Our repertoire includes a broad portfolio of oratorio and religious music, contemporary and commissioned works. In 2012 we performed the world premieres of *Home from the Sea* by Elis Pehkonen and *Merman* by our composer-in-residence for 2011/12, Joanna Lee. This work was commissioned by AMC to celebrate the 60th anniversary of the Club. In May 2013 at Orford Church, we will perform the world premiere of a new work by Joseph Phibbs which has been commissioned by AMC to celebrate the Britten centenary. Joseph Phibbs will be the Aldeburgh Music Club composer-in-residence for 2013.

Aldeburgh Music Club is a registered charity, a member of Making Music, and a member of the Britten 100 Familiar Fields project to celebrate the centenary of Benjamin Britten in 2013.

## ALDEBURGH MUSIC CLUB COMMITTEE 2011-2012

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

**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.

**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'.

#### **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-	Valerie Potter
2010-	Alan Britten

#### **DIRECTORS OF MUSIC**

1952-61	Imogen Holst
1961-62	Monica Venn
1963-64	John Boyce
1964-71	Rosamund Strode
1971-75	W H Swinburne
1978-86	Monica Morland
1986-2001	Philip Reed
2001-07	Philip Simms
2007-	Edmond Fivet

*Aldeburgh Music Club in rehearsal at Snape Maltings November 2011.*



# SPONSORSHIP

## **SUPPORTING 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.

If you are thinking of supporting AMC please contact our Honorary Secretary, Mrs Auriol Marson Tel 01728 602217, in the first instance.

## **FRIENDS**

Friends pay an annual subscription of 50p plus £15 per ticket for 'The Friends of AMC 100 Club Draw' which has prizes of £20 to £100. Each ticket is valid for every draw during the year.

## **PATRONS**

By becoming a Patron you can help to underwrite our concerts. Your name is listed (if you wish) in our concert programmes and you are invited to social events. The suggested minimum subscription is £100, or £125 for a couple, but we hope that people who are able to contribute more will be generous enough to do so.

Our Patrons' Administrator is Mrs Elizabeth Nicholls Tel: 01728 453777.

## **CORPORATE SPONSORSHIP AND DONATIONS**

We welcome sponsorship from companies, organisations and individuals. This may be in the form of support for a particular concert, soloists, orchestral players, publication, or more broadly supporting our concert and educational activities.

For further information, please contact the AMC Chair, David Smith  
Tel: 01728 638793.

## **ADVERTISING IN CONCERT PROGRAMMES**

You can support the Club at the same time as promoting your business by advertising in our concert programmes.

Please contact the AMC Chair, David Smith Tel: 01728 638793.



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*AMC composer-in-residence 2011/12, Joanna Lee with librettist Hannah Silva, after the premiere of Merman at Orford Church on 10 March 2012.*



*Members of Aldeburgh Music Club Choir with Ade Edmondson in April 2012 during filming for the 'Ade in Britain' programme which will be broadcast on ITV in early 2013.*

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