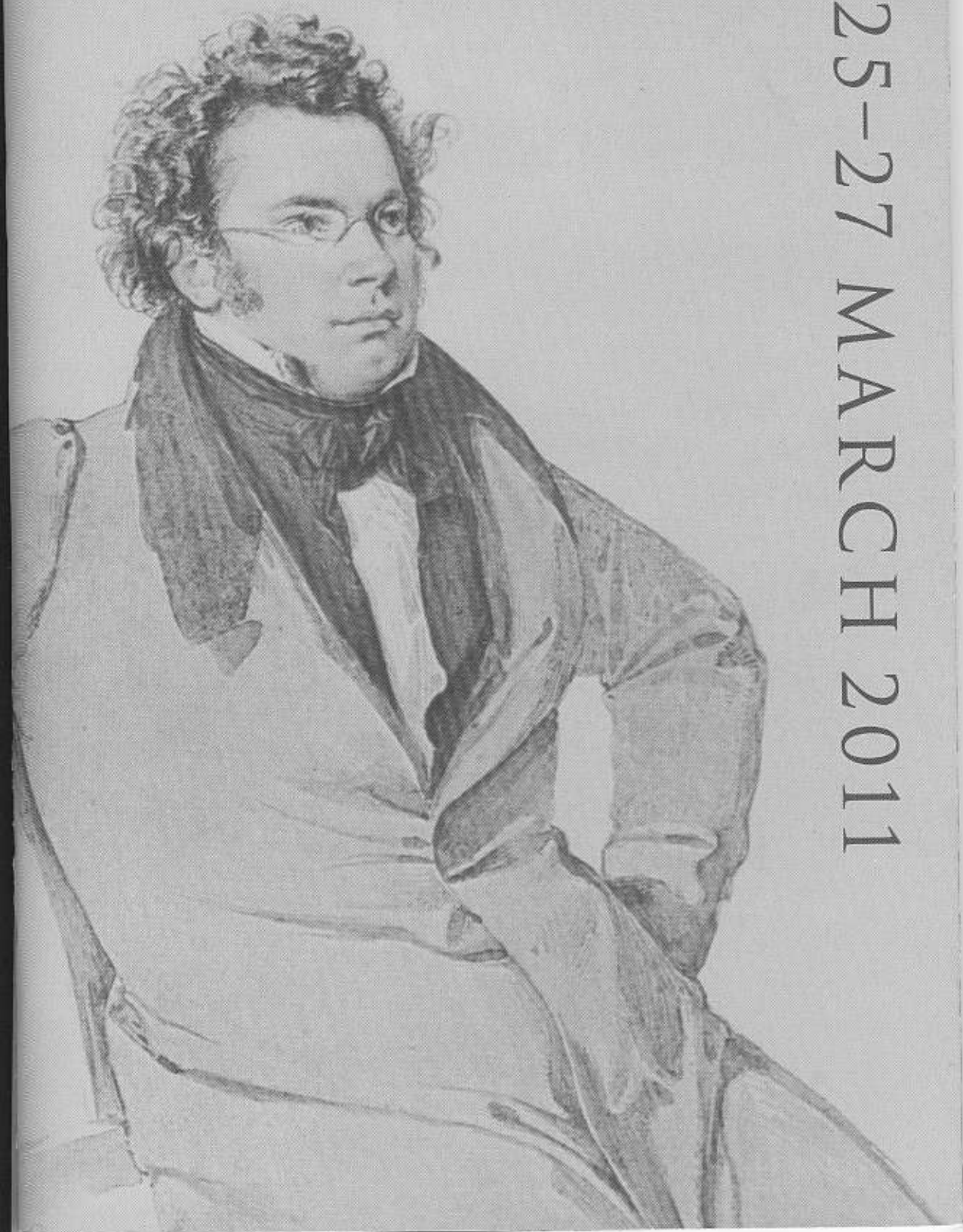


SIMPLY SCHUBERT

25-27 MARCH 2011



ALDEBURGH MUSIC CLUB
with Prometheus Orchestra

Saturday 26 March 2011
at 7.30 pm
Snape Maltings
Concert Hall

Aldeburgh Music Club Choir
with
Stephanie Corley *soprano*
Sarah-Jane Lewis *contralto*
Daniel Auchincloss *tenor*
Simon Lobelson *baritone*
Edmond Fivet *conductor*

Overture Rosamunde (Die Zauberharfe) D644 No 1
Symphony No 8 in B minor (Unfinished) D759

INTERVAL

Mass No 6 in E flat major D950

Prometheus Orchestra
Pam Munks *leader*
Edmond Fivet *conductor*
Humphrey Burton *guest conductor*

THE MUSIC

Overture Rosamunde (Die Zauberharfe) D644 No 1 (1820)

Schubert's last venture into the world of the Viennese theatre came in December 1823, when he provided incidental music for Helmina von Chézy's pastoral play *Rosamunde, Princess of Cyprus* at the Theater an der Wien. The play was a flop, though the music was praised. Schubert seems to have put the score together in a hurry (perhaps borrowing an Entr'acte from the 'Unfinished' Symphony); and he never wrote an overture. Instead, he used the Overture to his romantic opera *Alfonso and Estrella*, which had been written in 1822 but not performed. But in the 1830s and '40s, after Schubert's death, the title of *Rosamunde* was given to published arrangements of a different Overture, in C minor and major, from the incidental music which he had written in 1820 for a play called *Die Zauberharfe* or 'The Magic Harp'. This renaming may possibly reflect the composer's intentions for a future revival of *Rosamunde*; and in any case it meant that the piece became famous as 'the *Rosamunde* Overture'. Just to complicate its history further, in the minor-key introduction and the coda Schubert reworked ideas from another, still earlier, work, his D major *Overture in the Italian Style* of 1817. But the opening chord-sequence, which returns later in the piece in different forms, is a recurring motif in the *Zauberharfe* music; and the first theme of the main *Allegro vivace* is also taken from the play, in which it represents the innocent heroine who finds herself in danger.

THE MUSICIANS

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's 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, Rossini *Petite Mass*, Walton *Belshazzar's Feast*, Haydn *Creation*, Fauré Requiem, Haydn's *Nelson Mass* and Schubert Mass in G. Future programmes include Mozart *Coronation Mass*; Poulenc *Gloria*; Orff *Carmina Burana*; Mendelssohn *Elijah* and Verdi Requiem.

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

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 and Mozart. Future concert projects include Schubert symphonies, taking part in the Ipswich School Music Festival in September, and the Alwyn Festival in October 2011.

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 *Moye's Floods* in Cardiff. A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas.

He was appointed a CBE in the Queen's 2008 Birthday Honours for services to the Arts and Higher Education in Wales.



Humphrey Burton guest conductor

Humphrey Burton read music and history at Cambridge. He started at the BBC in 1955 as a radio studio manager specialising in music programmes. He switched to the TV arts magazine *Monitor* and then supervised the development of cultural programmes for BBC2, receiving the British Academy's top award for innovative programming in 1966. For eight years he served as a founder member of London Weekend Television (LWT), first as Head of Drama, Arts and Music and then as editor and host of the arts magazine *Aquarius*. From 1975-1981 Humphrey served a second term as the BBC's Head of Music and Arts, inaugurating such long-running series as *Arena* and *Young Musician of the Year*



Stephanie Corley soprano

Stephanie Corley studied first at the Royal Welsh College of Music and Drama then at the National Opera Studio supported by the Musicians' Benevolent Fund, Glyndebourne, the Kathleen Trust, John Wates and the Nichol-Young Foundation. In 2008 she received Philip & Dorothy Green Award for young concert artists and she continues her studies with John Evans.

Operatic roles include the title role in *The Merry Widow* (Opera North), Desdemona O (Birmingham Opera Company), Hanna Glawari *Merry Widow* and Musetta *La Bohème* (Scottish Opera on Tour), Fiordiligi *Così fan Tutte* (Diva Opera and Opera by Definition), Ines *Il Trovatore* (Holland Park), Contessa *Le Nozze di Figaro* (Longborough Opera and Iford Opera), Donna Elvira *Don Giovanni* (Longborough Opera), Mimi *La Bohème* (I Maestri and Scottish Opera (cover), Ginevra *Ariodante* (Cambridge Handel Opera Group) and Pamina *Die Zauberflöte* and Marzelline *Fidelio* whilst covering (Glyndebourne Festival).

She has appeared at the Royal Albert Hall, the 02, St John's Smith Square, Bridgewater Hall, Glasgow Royal Concert Hall, Barbican Centre, Snape Maltings, St David's Hall, Fairfield Halls, Birmingham Symphony Hall, Cadogan Hall, The Sage and the Queen Elizabeth Hall. Highlights include a concert and recording of extracts from *The Rake's Progress* (Stravinsky) and *Knoxville summer of 1915* (Barber) (Lurgano Radio Orchestra), Vaughan Williams's *Sea Symphony* (Snape Maltings), Britten's *Les Illuminations* (Adrian Boult Hall), Mahler's 4th Symphony (St James, Piccadilly) and Viennese New Year Concert with the Northern Sinfonia, under Maestro Thomas Zehetmair.

Plans include Musetta *La Bohème* (Nationale Reïsopera, Holland), Gerhilde *Die Walküre* (St Endellion Festival), Tatyana *Eugene Onegin* (Blackheath Halls) and *Knoxville summer 1915* (The Chandos Symphony Orchestra).

Sarah-Jane Lewis contralto

Sarah-Jane Lewis graduated from the Royal College of Music in 2009 with First Class Honours. Her principal study professor was Kathleen Livingstone. She currently studies with Ludmilla Andrew and Neil Howlett. Whilst at the College, she participated in masterclasses with Sarah Walker, Jane Manning and Roger Vignoles. Her oratorio repertoire includes Handel *Messiah*, Fauré Requiem, Mozart Requiem, *Vivaldi Gloria*, Rossini *Stabat Mater*, Dvorak Mass in D Minor and many more. Sarah-Jane has performed solos at prestigious venues such as St Paul's Church Covent Garden, the National Portrait Gallery, the Royal Albert Hall and Cadogan Hall. Her opera chorus work includes work with the Classical Opera Company in *Così fan Tutte* and for Kenneth Branagh in the film version of *The Magic Flute*.

Sarah-Jane is the winner of the Kathleen Ferrier Bursary for Young Singers 2006, The Leith Hill Award 2008, Jackdaws Great Elm Vocal Awards 2009 and Essex Young Musician of the Year 2010. In the past, Sarah-Jane has been sponsored by the Josephine Baker Trust and Madeline Finden Trust. She is currently sponsored by the Peter Moores Foundation.





Daniel Auchincloss tenor

Canadian tenor Daniel Auchincloss studied at the University of Toronto and at the Royal Scottish Academy of Music and Drama.

He has performed as soloist with such groups as the Apollo Chamber Orchestra, the Brighton Festival Chorus, the Bournemouth Symphony Orchestra, Britten Sinfonia, Capella Cracoviensis, the City of London Sinfonia, Le Concert Spirituel, the Gabrieli Consort, La Grande Écurie et la Chambre du Roy, The Orchestra of the Age of Enlightenment, Potsdamer Winteroper, the Royal Liverpool Philharmonic Orchestra and the Salzburg

Camerata in Rome. Conductors with whom he has worked include Emmanuelle Haïm, Stephen Cleobury, Gary Cooper, Diego Fasolis, Jean-Claude Malgoire, Paul McCreesh, James Morgan, Hervé Niquet, Sir Roger Norrington, Vassily Petrenko and Andreas Spering.

His recordings include Bach Cantatas with I Barocchisti (Arte), Biber Requiem in F, Gluck *Paride ed Elena* and the Monteverdi Vespers 1610 with The Gabrieli Consort & Players (DG), Britten *Negroes* with the Birmingham Contemporary Music Group conducted by Martyn Brabbins (NMC – a Sunday Times CD of the Week), Sacred Music of Claudio Monteverdi with The King's Consort (Hyperion), Neukomm *Missa Solemnis* with La Grande Écurie et la Chambre du Roy (K617) and *The Fairy Queen* with the Coro della Radio Svizzera (RTS).

Current engagements include projects with Boston Baroque, the Israel Camerata and the Netherlands Bach Society.

Simon Lobelson baritone

Born in Sydney and bred in Brussels, Simon completed his Opera Diploma with distinction at the Royal College of Music on scholarship, under Roderick Earle. He currently studies with Sir Donald McIntyre and has worked as a soloist in Australia, the Middle East, United Kingdom and Europe.

On the concert platform recent highlights have included Vaughan Williams *Sea Symphony* in Aberdeen Music Hall, the *Johannes-Passion* for the Brighton Festival, Vaughan Williams *Five Tudor Portraits* in Sydney Town Hall, Haydn *Nelson Mass* with the London Mozart Players and on tour in Israel, Mozart *Great Mass* in C minor in Birmingham Symphony Hall, Handel *Messiah* at the LSO St. Luke's and, for the Lucerne Festival under Pierre Boulez, Gubaidulina *Jetzt immer Schnee* and Berio *Sinfonia*.

His recordings include *The Sofa* for Chandos, Haydn *Nelson Mass* and *Nicolai Mass* for Israel Camerata, Purcell *The Fairy Queen* and Charpentier *David et Jonathan* for ABC Classics, and live broadcasts for BBC Radio 3 in Tune.

Current and recent operatic roles have included Prow in *Ludd and Isis* for the Royal Opera House, Quinault in *Adriana Lecouvreur* at the Queen Elizabeth Hall, the title role in *The Barber of Seville* for Garden Opera and Swansea City Opera, Starveling in *A Midsummer Night's Dream* for the Longborough Festival, Joabel in *David et Jonathan* for Sydney's Pinchgut Opera, Harry Easter in Weill's *Street Scene* at the Young Vic and Buxton Festival, Nottingham in *Roberto Devereux* for Spain's Valladolid Opera, L'Horloge and le Chat in



Aldbrough Music Club Choir

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

Our most recent concerts reflect the range of music which the choir is able to perform. William Walton's *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's *Gloria*, Haydn's *Creation* at Snape in May 2010, and the ever popular Handel *Messiah* in December 2010.

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

sopranos	Sandra Saint	Judith Payne	David Grugeon
Felicity Bissett	Trudie Saunders*	Elspeth Pearson	Paddy Heazell
Juliet Brereton	Janet Tait	Norma Pitfield	Tim Hughes
Sylvia Catchpole	Sylvia Taylor	Valerie Potter	Graeme Kay*
Hazel Cox	Jan Warnock	Hilary Slaughter	David Madel
Diana Crawford	Angela Williams	Maggie Smith	Chris Mattinson
Liz Curry*	Gill Wilson*	Gillian Varley	Michael Pearce
Fern Elbrick	Carol Wood		Julian Potter
Shirley Fry		tenors	Peter Roberts
Helen Geldart	alfos	Christopher Bunbury	John Sims
Philippa Godwin	Allison Allen	Charles Burt	David Smith
Belinda Grant	Mary Allen	Peter Fife	Robin Somers
Jan Green	Sue Brinkhurst	Nicholas Fowler*	John Tipping
Camilla Haycock	Janet Bryanton	Perry Hunt	Adam Turnbull
Chris Ive	Margaret Charles	Ian Kennedy	Trevor Wilkins
Penny Kay	Jean Clouston	Michael McKeown	*invited singers
Primrose Lazar	Elizabeth Donovan	Michael Pim	
Anne Lonsdale	Rosemary Gale	Veronica Postford	
Linda Martin	Judith Groves	Kit Prime*	
Rosemary Martin*	Jane Hart	Paul Reeve*	
Deborah Mawson	Jean Hickson		
Anne Morris	Gwyneth Howard	basses	
Jenny Mullian	Anita Jefferson	Michael Dawe	
Liz Page	Rosemary Jones	David Edwards	
Sue Paris	Julia King*	Jack Firman	
Suki Pearce	Auriol Marson	Ian Galbraith*	
Zoe Readhead	Maggie Menzies*	John Giles	
Teresa Roper	Frances Osborn	Christopher Gonnin	

Prometheus Orchestra

After conducting a number of choral concerts with the Aldeburgh Music Club Choir and Framlingham's Phoenix Singers, Edmond Fivet realised that there were many talented instrumental players living in and around Suffolk who were providing the essential orchestras for these concerts.

The opportunity arose, in May 2008, to play some orchestral music at an Aldeburgh Music Club concert at Orford which included Beethoven's First Symphony and the Overture to the Creatures of Prometheus. Performances were much appreciated by audiences, many of whom suggested to Edmond that orchestral music of such high quality was seldom heard outside major concert halls and that more would be appreciated. At the same time, a number of the regular players asked if it would be possible to play together more often in future. And so the Prometheus Orchestra was born!

The orchestra was co-founded by Edmond Fivet, Liz Page and Pam Munks in 2009 under its guiding Patron, the late Sir Charles Mackerras CH.

<i>violin 1</i>	<i>viola</i>	<i>flute</i>	<i>horn</i>
Pam Munks leader	Graeme Scott	Stephanie Wingham	Kay Dawson
Felicity Broome-Skelton	Hayley Chisnall	Michelle Sisson	Marian Hellen
Lizzie Skinner	Mary-Kate Ingram		
Helen Stanley	Wendy Poulston	oboe	trumpet
Janet Rowe		Rob Rogers	John Jerry
Liz Marsen	cello	Mel Tricker	Ian Abbott
Carol Ripley	Jeremy Hughes		
Margaret Catchpole	Katherine Joyson	clarinet	trumpet
	Nick Parry	Cliff Wybrow	Tony Parsons
<i>violin 2</i>	Oliver Ray	Laura Scales	Stephanie Dyer
Clare Varney	bass		Mike Tatt
Christina Everson	Philip Simms	bassoon	
Helen Farrell	Dave Storer	Steven Lock	timpani
Helen Morgan		David Lock	Gary Kettel
Chris Gibson			
Gabriel Anderson			

Supporting the Aldeburgh Music Club

Support of every sort is vital for the success of Aldeburgh Music Club. This can be done 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.

Annual Patrons 2011

Tim and Jane Allen	Philip and Mary Lawson
David Andren	Tony Lee
Tony and Gill Bailey	Sir David Madel
Follett and Libby Balch	Michael Marson
Tom and Sue Balch	Sylvia Miller
David and Heather Barthelmas	Barbara Moor
Gilly Beddard	David and Anne Morris
Anthony Bloomfield	Patrick and Elizabeth Nicholls
Sally Blunt	Sir Stephen and Lady Oliver
Maggie Boswell	Andrew and Susan Paris
Phillip and Juliet Brereton	Michael and Suki Pearce
Alan and Judi Britten	Els and Pamela Peikonen
Christopher and Amanda Bunbury	David and Anne Perfect
Anne Bushell	Susan Pool
Jane Catt	Julian and Valerie Potter
Lady Cave	John and Jennifer Raison
Jean Clouston	Simon and Judy Raison
Keith Coventry	Ann Rutherford
Michael and Kaye Dawe	Lilian Sheepshanks
Peter and Bridget Dickinson	John Sims
Michael and Phyllida Flint	Lady Sinclair
Judith Foord	Elizabeth Spinney
Max and Thalia Fordham	Denis Stanley
Shirley Fry	Ian and Janet Tait
Leonard Fulford	Niels and Ann Toettcher
Tia and Graham Glasse	David Tomlinson
Richard and Sheila Griffiths	Adam and Jo Turnbull
Mervyn and Jane Hall	Sir John and Lady Waite
David and Pauline Hawkins	John and Ann-Margaret Walton
Hugo Herbert-Jones	Carol Watson
Alison Hughes	Dorothy Whately-Smith
Simon and Chris Ive	Maggie Wilson
William and Rhonda Jacob	Rae Woodland
Penny Jonas	Christopher and Shinaime Wykes
Frederik van Kratschmar	Chris and Jackie Youlden

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

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.'

Committee 2010–2011

<i>Chairman</i>	<i>Membership Secretary</i>	<i>President</i>
Jane Hart	Wendy Marshall	Humphrey Burton CBE
<i>Vice Chairman</i>	<i>Minutes Secretary</i>	<i>Vice Presidents</i>
Paddy Heazell	Philippa Godwin	Alan Britten
<i>Hon Treasurer</i>	<i>Director of Music</i>	Valerie Potter
Perry Hunt	Edmond Fivet	<i>President Emeritus</i>
<i>Hon Secretary</i>	<i>Orchestra Manager</i>	Rae Woodland
Auriol Marson	Liz Page	
<i>Music Librarian</i>	<i>Rehearsal Accompanist</i>	
Michael Dawe	Jonathan Rutherford	
<i>Programme and Publicity</i>	<i>Treasurer of AMC Friends</i>	
Allison Allen	Adam Turnbull	

Patrons' Administrator

Elizabeth Nicholls

Concert Manager

Humphrey Burton CBE 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 an energetic champion of amateur music through the Aldeburgh Music Club. The Club is honoured to have so eminent a 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'.

Valerie Potter joined the Aldeburgh Music Club on retirement. She had been a keen singer at school and had been fortunate in teaching for a large part of her career at William Ellis School which had an excellent Music Department. There she resumed singing and helped with the organisation of concerts and productions.

Earlier on she had stayed with her future mother-in-law, Mary Potter (AMC Chairman 1959–63) who was hosting a rehearsal of *King Arthur* in the drawing room of Crag House. Then, as now, the choir needed their coffee and Valerie made it for them. After joining the choir she soon became active as a Committee member at a very important time for the Club. This was when the first concert in Snape Maltings Concert Hall was being planned, requiring a complete reappraisal of the AMC resources, both musical and financial. After retiring as Chairman of AMC (1998–2003) Valerie was made a Vice-President.