



**Saturday 19 November 2016**  
**Snape Maltings Concert Hall**

BACH  
*Christmas*  
*Oratorio*



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

# WELCOME

## FROM THE DIRECTOR OF MUSIC

It is a great pleasure for me to welcome you to tonight's concert given by the Aldeburgh Music Club Choir at Snape Maltings. Bach's great Christmas Oratorio has been an opportunity for the Choir to learn this major work and hopefully tonight their dedication and hard work will be apparent to you in the audience.

The Christmas Oratorio is full of wonderful choruses, chorales and arias telling the story of Christmas in a colourful and immediate way. The Choir returns to Snape Maltings on the 18th March 2017 for a performance of Orff's *Carmina Burana* with the Jubilee Opera Chorus and Lambert's *Rio Grande*.

Thank you for your support.

**Edmond Fivet**

## FROM THE CHAIRMAN

I am delighted to welcome you to Aldeburgh Music Club's opening concert in its 2016-17 season. Tonight is a special occasion for me as it marks my first concert in the role of the club's chairman. It therefore seems appropriate that tonight we will be singing Bach, as it was Bach's B Minor Mass that I sang in my first performance as a member of the choir.

I would like to take this opportunity to thank my predecessor, David Smith, for the support and advice he has given to me as I have been understudying the role for the past ten months. David has been an outstanding chairman for the last five years and the present strength of the choir administratively is in no small measure due to his commitment and dedication. I must also thank my other committee members for their generous welcome to me as well as their continuing sterling and often unsung support in ensuring the choir's success.

The Oratorio is a wonderful and uplifting piece and in rehearsal has challenged and enthused the choir. We are sure you will enjoy it.

**Hunter Smith**

SUFFOLK  
COTTAGE HOLIDAYS

A member of the Ready to Travel group

BIG HOUSE  
HOLIDAYS  
**BHH**

A member of the Ready to Travel group

*Front cover: The Adoration of the Magi c1616-17 by Peter Paul Rubens (now in King's College Chapel, Cambridge).*

*This concert is dedicated to the memory of Alan Britten CBE  
A Vice-President of Aldeburgh Music Club.*

## **ALAN BRITTEN CBE 1938-2016**

Alan Britten CBE who died in August had a long and prominent career in the oil industry and subsequently became Vice-Chairman of the English Tourist Council. Throughout this period he maintained his musical interests and was a regular visitor to Aldeburgh Festivals. From 1989-1999 he served on what was then called the Aldeburgh Foundation after which he was appointed President of the Friends of Aldeburgh Music. He was an honorary fellow of the Trinity Laban Conservatoire London, a board member of Trinity College London and a member of the Britten-Pears local liaison committee.

Alan was the nephew of Benjamin Britten, and as such provided a direct link to one of Aldeburgh Music Club's founders. Edmond Fivet, the Club's Musical Director has written:

*“Alan was a tremendous supporter of AMC, attended our concerts and was always keen to learn what was happening. Alan will be greatly missed for his enthusiasm, knowledge, love for music and his encouragement of the Choir. Alan fully understood our work and realized its important place in the community of Aldeburgh and the surrounding area”.*

Before the concert begins the choir will sing a chorale from the Christmas Oratorio:

*‘Let me love Thee, King supernal; live for Thee, die for Thee; gaining life eternal. When my thread of life shall sever let me rise to the skies, dwelling there forever’*

in memory of Alan and also in appreciation of his support of Aldeburgh Music Club.

Saturday 19 November 2016 at 7.30pm  
Snape Maltings Concert Hall

BACH

*Christmas  
Oratorio*

BWV 248

Part I For Christmas Day  
Part II On the second day of Christmas

INTERVAL

Part III On the third day of Christmas  
Part VI For the Feast of Epiphany

Zoë Brookshaw *soprano*  
Eleanor Minney *mezzo soprano*  
Christopher Bowen *tenor*  
Alexander Ashworth *baritone*

**Aldeburgh Music Club Choir**

Suffolk Baroque Players  
Edmond Fivet *conductor*



**Aldeburgh Music Club**  
*founded by Benjamin Britten in 1952*  
[www.aldeburghmusic.club](http://www.aldeburghmusic.club)

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## **Johann Sebastian Bach (1685-1750)**

### ***Christmas Oratorio***

The Christmas Oratorio was first performed over the Christmas and New Year period 1734-1735 in the churches of St Nicholas and St Thomas in Leipzig. The work celebrates Christmas in all its glory and mystery.

Bach also composed oratorios for both Easter and Ascension in 1734-1735, though the Christmas Oratorio is the most complex of these works. It is in six parts, which were performed on six separate occasions, to coincide with the days of the year for which they were composed – the major feast days of the Christmas period.

Part I: Christmas Day, the Birth of Jesus; Part II: 26th December, the Annunciation to the Shepherds; Part III: 27th December, the Adoration of the Shepherds; Part IV: New Year's Day, the Circumcision and Naming of Jesus; Part V: The first Sunday after New Year, the Journey of the Magi and Part VI: Epiphany, the Adoration of the Magi.

Contrary to popular conception the Christmas Oratorio is not made up of six Bach 'church' cantatas. In order to create the flowing Christmas story he wanted, Bach abandoned his usual practice of basing the content of his church cantatas on the Gospel of the day. Instead he set the music to a text probably by Picander, with whom he had worked before. The Christmas Oratorio is a sophisticated example of Bach's 'parody' writing, where he re-used and adapted music from earlier compositions, particularly including music from three of his secular cantatas.

The Christmas Oratorio not only shows the brilliance of Bach as a composer of vocal music, for both soloist and choir, but also as an orchestrator. The parts for the orchestra are full of colour, variety and interest, requiring some virtuosic playing. The work contains wonderful arias, stirring choruses and many chorales which in Bach's day were probably also sung by the congregation.

After the first performance in 1734-1735 the music was not performed again until 1857 and its first recording was not produced until 1955.

It is often asked why the Christmas Oratorio is not performed more often, especially when compared to Messiah by Bach's contemporary, Handel. There is no obvious answer to this, especially as the Christmas Oratorio was composed specifically for this season, unlike Messiah. Perhaps it is partly the fact that Messiah was not written for performance in church; indeed its first performances were held in theatres and other venues. Also Messiah, though lengthy, is not as long as the Oratorio and is less technically demanding for the orchestral players, thus perhaps carrying less risk and expense in performance.

Tonight the Choir will perform Parts I, II, III and VI and sing the work in English. Bach and Picander were writing in German because it was the lingua franca of the churchgoers of Leipzig. Our orchestra this evening is the Suffolk Baroque Players, playing in a style and with the number of players Bach would have recognised. This music is the work of a master craftsman composing on a grand scale.

# Christmas Oratorio BWV248

## PART I: For Christmas Day

### *Choir*

Come now with gladness and welcome the morrow;  
loudly proclaim that your Saviour is born!  
Cast off your sadness and banish all sorrow,  
sing and be joyful upon this glad morn!  
Greet the Redeemer and fall down before Him.  
Let us esteem His great name and adore Him.

### *Recitativo Tenor*

### *Evangelist*

And it came to pass in those days that a decree was proclaimed by Augustus Caesar that all the world should be enrolled.

And everyone went that he might be enrolled, unto the city of his birth.  
Then also there went up Joseph of Galilee, from the town of Nazareth to the land of Judea, to the city which is called Bethlehem, because he was of the house and the lineage of David, that there he might be enrolled with Maria his espoused wife, being great with child.

And while they were there came the time that she should be delivered.

### *Arioso Alto*

Behold the Bridegroom, full of grace, the hero of King David's race;  
who comes to save the earth and chooses human birth.  
The star awakens us from sleeping, and shines across the sky.  
Up, Zion! and forsake your bitter weeping; your hope ascends on high.

### *Aria Alto*

Prepare yourself, Zion, in sweet expectation;  
the purest, the fairest soon comes to His bride.  
You must show Him that your heart, with love overflowing, welcomes the  
Bridegroom who brings your salvation.

### *Choir*

O Lord of all Creation, how can I welcome Thee?  
Desire of every nation, my soul would rest in Thee.  
O Jesu, Lord, shine brightly upon my sinful heart, that I may serve Thee rightly,  
and know Thee as Thou art.

### *Recitativo Tenor*

### *Evangelist*

And she brought forth her first-born son;  
and, wrapping him up in swaddling, she laid the baby in a manger, because there  
was no room in the inn for them.

*Recitativo Soprano, Bass*

Our Lord, who comes to earth below, saves us all from mortal woe, that Heaven's glories we might know, whence everlasting mercies flow.  
Who now can number all the ways our Saviour shows His loving care?

Yes! We should offer Him our praise, who comforts us in our despair.  
The Highest sends His only Son till His redeeming work is done.  
He's born today as Man and dwells among us.  
Grant us Thy peace.

*Aria Bass*

Mighty Lord and King of Glory, dearest Saviour,  
Thou dost surely shun all pomp and earthly pride.  
Within Thy power the whole world doth reside:  
Yet Thou comest down a stranger, humbly lying in a manger.

*Choir*

Ah, dearest Jesus, babe divine, rest sweetly in this heart of mine;  
O may it be a worthy shrine, and so remain, forever Thine.

## **PART II: On the Second Day of Christmas**

*Sinfonia Orchestra*

*Recitativo Tenor*

*Evangelist*

And there were shepherds in that same country, abiding in the field, and keeping watch by night o'er their flocks.  
And lo! The Angel of the Lord came on them, and the glory of the Lord shone round about them, and they were sore afraid.

*Choir*

Break forth, O glorious morning light, such heavenly comfort bringing!  
Ye shepherd folk, shrink not with fright while angel hosts are singing.  
This weak and helpless little boy shall be our promised strength and joy.  
As Satan's power He breaketh, our lasting peace He maketh.

*Recitativo Tenor, Soprano*

*Evangelist, Angel*

And the angel said to them:  
Be not afraid; Fear not! For I bring you good tidings of great joy, which shall be unto all men on the earth. For unto you is born this day a child which is Christ the Lord, in David's city.

*Recitativo Bass*

What God to Abraham revealed is now disclosed to lowly shepherds in the field;  
they hear the angels' joyful song which rends the sky asunder.

The covenant which Patriarchs knew, and which, today, God doth renew, these shepherds learn with wonder.

*Aria Tenor*

Happy shepherds! Go and meet Him.

Why delay to run and greet Him?

Haste to worship your dear Lord. Go and meet Him.

Go! Let joy be your reward; as you offer, you offer your oblation to the hope of every nation.

*Recitativo Tenor*

*Evangelist*

And this is the sign to you: that ye shall find the baby wrapped in swaddling and lying in a manger.

*Choir*

Behold! Within a humble stall the Lord who ruleth over all!

Where cattle rest and beasts are fed the Virgin's child now lays His head.

*Recitativo Bass*

Ye shepherds haste with pure delight to see this wondrous sight, where ye shall find God's only child is born today, in that poor stable.

So sing to Him, beside His cradle, in accents sweet and mild: let music sound abroad to soothe the infant Lord.

*Aria Alto*

Slumber beloved, in blissful repose; waking hereafter to gain our salvation.

Thy tender breast, in slumber caressed, knows our heartfelt adoration.

*Recitativo Tenor*

*Evangelist*

And suddenly there was with the Angel a multitude of the heavenly host, all praising God, and saying:

*Choir*

*The Angels*

Glory to God in the Highest, and peace on the earth, and goodwill be to all men.

*Recitativo Bass*

'Tis good to hear the angels singing, and learn the tidings they are bringing.

Come then! Your tuneful voices raise, and join with them in songs of praise.

*Choir*

We sing to Thee, almighty King; and honour, thanks and praise we bring.

For Thou, O long expected guest, hast come on earth to make us blest.

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INTERVAL – 20 MINUTES

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### PART III: On the Third Day of Christmas

#### *Choir*

Lord of Creation, we lift up our voices; hearken as each lowly mortal rejoices;  
Zion now offers her carols of praise.

Hear us express in our jubilant singing how our salvation today is beginning,  
which brings the comfort to gladden our days!

#### *Recitativo Tenor*

#### *Evangelist*

And when the Angels were gone from them into Heaven, then spake the shepherds,  
one to another:

#### *Choir*

Let us even now, go to Bethlehem, and see this blessed thing which now has come  
to pass, just as the Lord hath made known to us.

#### *Recitativo Bass*

He comes, the Lord supreme, His chosen people to redeem.

For Zion's hopes shall be fulfilled, and our distress be stilled.

Ye shepherds! For this He has come.

Go! Tell what hath been done.

#### *Choir*

Our God hath all these wonders done, and in love hath sent His Son.

Then let all Christian folk rejoice, and give Him thanks with cheerful voice.

Praise the Lord!

#### *Aria Soprano, Bass*

Lord, Thy mercy, Thy compassion, comforts us and sets us free.

For Thy gracious loving kindness from hence forward cures our blindness;  
therefore send a Father's love from above.

#### *Recitativo Tenor*

#### *Evangelist*

And they came with haste and found the stable, with Mary and Joseph, and in the  
manger, the baby lying.

And when the shepherds had seen this wonder, they made known abroad the  
saying, which had been told unto them concerning this same child.

And all who learnt of this, wondered at those things which had been told unto  
them by the shepherds.

But Mary kept her remembrance of all these things, and pondered them within  
her heart.

#### *Aria Alto*

Keep, O my spirit, this blessing and wonder safe within thy heart alone.

O may this message, sent down from the Father, ever remain my simple faith's  
chief cornerstone.

Keep, O my spirit, this blessing and wonder safe within thy heart alone.

*Recitativo Alto*

Ah, yes! For ever let me cherish those things, which, at this hour so blest, upon my soul impressed, reveal the Truth which will not perish.

*Choir*

Let me love Thee, King supernal; live for Thee, die for Thee; gaining life eternal. When my thread of life shall sever let me rise to the skies, dwelling there for ever.

*Recitativo Tenor*

*Evangelist*

And the shepherds, after this, returned, glorifying and praising God for all the wondrous things which they had seen and heard, e'n as it had been told to them.

*Choir*

Rejoice and sing, rejoice and sing!

Your gracious King as man comes down, and lays aside His glory.

For Christ the Lord, by all adored, in David's town unfolds the wondrous story.

**PART VI: For the Feast of Epiphany**

*Choir*

Lord, when the foe is howling madly, O grant that we may worship gladly our mighty King who rules us all.

On Thee alone we are relying, whene'er the Devil's claws are trying to keep us in his evil thrall.

Lord, when the foe is howling madly. O grant that we may worship gladly, our mighty King who rules us all.

*Recitativo Tenor*

*Evangelist*

Then did Herod privily call the Wise Men, and enquired diligently of them at what time the star appeared.

And he sent them unto Bethlehem, and said;

*Herod Bass*

Go ye forth, and search most diligently for the child, and when ye have found him, bring me word, that I may also come and worship Him.

*Recitativo Soprano*

You liar! Do you wish to fall before Him, or falsely, seek to go and slay Him, not adore Him?

He, He whose power no man can know remains in safety still.

Your heart, your wicked heart is known, your anger and ill will, to Him alone whom, proudly, you still seek; and hope to kill.

*Aria Soprano*

With His hand the Lord can vanquish Man's strength, and his wishes thwart.

All his power shall be as nought.

When the Lord the word doth say, every evil foe He'll banish, and forever cast away: into dust they'll fade and vanish.

*Recitativo Tenor*

*Evangelist*

And when the Wise Men heard King Herod, they departed; and lo, the star which they had seen and followed from eastern countries, went before them, until it came and stood right over where the young child was.

When they saw the star, they rejoiced with great joy; And went into the house, and saw in that place the little child with His mother, Mary, and falling down on their knees they worshipped Him: and when they had opened their treasures up, they offered Him: gold, frankincense, and myrrh.

*Choir*

Beside Thy cradle here I stand, O Saviour meek and lowly.

Take all of them: my willing heart, my soul, my life; take every part and make it pure and lowly.

*Recitativo Tenor*

*Evangelist*

And being warned of God in a dream that they should not return again unto King Herod, the Wise Men went by another way, back to their own land.

*Recitativo Tenor*

Depart? But why? My treasured Lord shall stay within my heart alway: for this is where His rightful place is.

His loving arms will bless, will comfort and caress, with tenderness and warm embraces.

Now, as a Bridegroom I behold Him, and in my loving heart enfold Him

I know full well He cares for me: and at His side I hope to be His most devoted servant.

What enemy could make an end of love so pure and fervent?

Thou, Jesu, art my constant friend: and when in danger's hour I cry "Lord, help, Lord, help!" on Thee I shall rely.

*Aria Tenor*

Although so many foes surround me, how can they frighten or confound me? My strength, my shield, is by my side.

And when their fierce and mighty army, with taunts and threats should try to harm me, then Lord, within my heart abide.

*Recitativo Soprano, Alto, Tenor, Bass*

What shall become of Hell's domain when blessed Jesus comes to reign.

And shall this sinful world remain when blessed Jesus comes to reign?

*Choir*

Now vengeance has been taken against a mighty foe:

For Jesus Christ has broken our bondage here below.

The power of the Devil our Lord has overthrown.

Henceforth shall mankind revel before His heav'nly throne.

# 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*, *Requiem* and *Coronation Mass*; Rossini *Petite Messe Solennelle*; Walton *Belshazzar's Feast*; Haydn *Creation* and *Nelson Mass*; Fauré *Requiem*; Schubert *Mass in G* and *Mass in E flat*; Orff *Carmina Burana*; Lambert *Rio Grande*; Mendelssohn *Elijah*; Verdi *Requiem*; Bach *B minor Mass*; Britten *100th Anniversary concert* and *A Night at the Opera Gala Concert*.

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 is Chairman of the Bury St Edmunds Concert Club and nationally was a trustee and board member of the National Children's Orchestras 2014-2016. From 2009-2015 he was chair of the Making Music Concert Promoters Group.

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



## ZOE BROOKSHAW

*Soprano*

Zoë Brookshaw (née Brown) graduated from Trinity College, Cambridge in 2008, where she was a Choral Scholar and studied Theology. After university she was awarded a place on the Monteverdi Choir Apprenticeship Scheme and has since performed and toured extensively with Sir John Eliot Gardiner, both in the choir, and as a soloist. Her choral and consort training has also enabled her to sing for many esteemed conductors such as Sir Simon Rattle, Harry Christophers, Stephen Layton, Lawrence Cummings, Philippe Herreweghe and Paul McCreesh. She also sings regularly in the choir at the Tower of London. Zoë is also very proud to be part of a number of small ensembles including Arcangelo, I Fagiolini and Solomon's Knot, a collective of musicians who perform baroque repertoire from memory and without a conductor!

Opera credits include Eurydice in *Orfeo*, chorus in *Carmen* and *Le Freyschuetz* and chorus in *L'Orphée* at Covent Garden in 2015. In 2012 Zoë was also a soloist in Purcell's *Fairy Queen* under the directorship of Paul McCreesh.

Zoë is now well established as a soloist specialising in Baroque oratorio, and has performed in many of Europe's greatest concert halls including Amsterdam's Concertgebouw, Madrid's Auditorio Nacional, the Berlin Philharmonie, Cité de la Musique, St John's Smith Square, Wigmore Hall, Snape Maltings, Saffron Hall and Cadogan Hall. Most recently, Zoë sang as a soloist for Sir John Eliot Gardiner in a performance of Bach's *St Matthew Passion* that was recorded live for *Soli Deo Gloria*.

"Zoë Brown and the orchestra's leader Kati Debretzeni limned Bach's lines with limpid tenderness. For a moment, time seemed to stop." – Ivan Hewett, *The Telegraph*.



## ELEANOR MINNEY

*Mezzo Soprano*

In 2010 Eleanor gained a First Class Honours degree in Vocal Studies from Trinity Laban Conservatoire of Music, London. Upon graduating Eleanor received the Wilfred Greenhouse Allt college prize for Cantata and Oratorio for her performance in J S Bach's *St. John Passion*. Recent solo engagements include Bach's *St. Matthew Passion*, *B Minor Mass* and Cantata 198 "*Trauer Ode*" with Sir John Eliot Gardiner and the English Baroque soloists, Bach's *St. Matthew Passion* and Monteverdi's *Vespers* with the Orchestra of the Age of Enlightenment, and Monteverdi's *L'Orfeo* (Proserpina) with I Fagiolini.

# PERFORMERS

Recent operatic roles include Ruggiero (Handel *Alcina*), Cherubino (Mozart *Marriage of Figaro*), Proserpina/Ninfa (Monteverdi *Orfeo*), Fanny Price (Dove *Mansfield Park*), Mercedes (Bizet *Carmen*), Claretta (Leoncavallo *Zaza*).

In recital Eleanor performs regularly with baroque violinist Davina Clarke, and has given recitals at London's St. Martin-in-the-Fields, Cadogan Hall, St. George's Hanover Square, and New York's Weill Recital room at Carnegie Hall. Eleanor is currently a young artist and resident recitalist for the Handel House Museum. Future solo engagements include a European tour and recording of Bach's *Magnificat* with the Monteverdi Choir and English Baroque Soloists, Handel's *Messiah* for the Metropolitan Tabernacle Choir in Salt Lake City, and Bach's *St. John Passion* with Britten Sinfonia in Holy Week 2017. Eleanor is also a busy consort singer and enjoys a variety of repertoire with The Monteverdi Choir, I Fagiolini, Gallicantus and Tenebrae. Eleanor studies in London with Alison Wells.



## CHRISTOPHER BOWEN

*Tenor*

The tall New Zealand tenor, Christopher Bowen, started his professional singing career upon moving to London in 2003. A pupil of Vernon Midgely and Ian Partridge, he quickly found a niche as a high tenor in oratorio, opera and ensemble singing. 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 has created the role of Rawley Beaunes in Alasdair Nicolson's Opera *The Iris Murder* with the Hebrides Ensemble at the St Magnus Festival Orkney in 2016.

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* and the premiere recording of Vaughan Williams' *A Cambridge Mass*. In 2013 Christopher performed at the Britten centenary celebrations in Aldeburgh and last year performed Britten's *War Requiem* in Christchurch, New Zealand. 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 and in the Radio 3 broadcast of Schütz's *Weihnachtshistorie*.

As an haute-contre Christopher performed Montclair's *Le Triomphe de l'Amour* and the title role in Charpentier's *Acteon*. Recent engagements have included the swan in Orff's *Carmina Burana* at the Albert Hall and Handel's *Israel in Egypt*. He was Zadok in Handel's *Solomon* at the Dublin Handel Festival and performed Handel's *Messiah* at King's College Cambridge, Snape Maltings, and the Wexford Opera House. He last sang with the Aldeburgh Music Club in Handel's *Alexander's Feast*.

## ALEXANDER 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 has 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 McCreesh. 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 Stravinsky *Œdipus Rex*, 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).

Forthcoming engagements include *Œdipus 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*

Ann Barkway\*  
Lesley Bennion  
Felicity Bissett  
Juliet Brereton  
Sylvia Catchpole  
Maria Chapman-Beer  
Veronica Downing  
Linda Driscoll  
Caroline Gill  
Philippa Godwin  
Belinda Grant  
Clare Hawes\*  
Camilla Haycock  
Claire Hemmingway\*  
Penny Kay  
Anne Lonsdale  
Linda Martin  
Rosemary Martin\*  
Diana Minter  
Louise Morse\*  
Suki Pearce  
Melanie Pike  
Sandra Saint  
Louise Sant  
Patricia Schreiber  
Sarah Somerset  
Helen Tye  
Sara Viney\*  
Sarah Wallington-Smith  
Carol Wood

### *Alto*

Liz Barton  
Jean Clouston  
Sheila Griffiths  
Melinda Harley  
Gwyneth Howard

\**Guest singers*

Juliet Jackson  
Anita Jefferson  
Philippa Lawrence-Jones  
Rosemary Jones  
Judith Lawrence\*  
Gill Leates  
Joy Marsh  
Auriol Marson  
Louise Martin\*  
Maggie Menzies\*  
Anne Morris  
Anne Newman  
Frances Osborn  
Judith Payne  
Heather Richards  
Maggie Smith\*  
Mary Sidwell  
Bev Steensma\*  
Gillian Varley  
Stephanie Wakeman\*

### *Tenor*

Jonathan Birt  
Charles Burt  
Peter Coller  
Francis Carnwath  
Ben Edwards\*  
Peter Fife  
Tim Haswell\*  
Peter Howard-Dobson  
Perry Hunt  
Ian Kennedy  
Jonathan Lawley  
Mark Nicholson\*  
Veronica Posford  
Kit Prime\*  
Alan Thomas

### *Bass*

Keith Barton  
Christopher Bishop  
Ken Cordeiro  
John Driscoll  
David Edwards\*  
Charles Fear  
Jack Firman  
Ian Galbraith\*  
John Giles  
Christopher Gill  
Michael Greenhalgh  
David Greenwood  
Graeme Kay\*  
Nigel Khan  
Chris Mattinson  
Michael Pearce  
Peter Roberts  
David Smith  
Hunter Smith  
Robin Somerset  
John Stanley  
Robin Tye  
Jack Utting  
David Walsh\*



## SUFFOLK BAROQUE PLAYERS

### *Violin*

Alison Bury  
Felicity Broome-Skelton  
Emma Lake  
Helen Stanley  
Rebecca Windram  
Olwen Foulkes

Ilana Cravitz  
Hailey Willington  
Shannon Luk  
Stuart Traeger

### *Viola*

Colin Kitching  
Nichola Blakey

### *Cello*

Jeremy Hughes  
Louise Jameson

### *Bass*

Philip Simms  
Liz Page

### *Flute*

Rachel Beckett  
Christine Garrett

### *Oboe/Oboe da Caccia/*

### *Oboe d'Amore*

Tony Robson  
Richard Earle  
Cherry Forbes  
Ruth Theobald

### *Bassoon*

Sally Holman

### *Trumpet*

Katie Hodges  
Gareth Hoddinott  
Dominic Cotton

### *Timpani*

Keith Price

### *Organ*

Katie De La Matter

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



*Photograph taken during a break in the recording session at Orford Church on 1 December 2015. Aldeburgh Music Club was featured on BBC Radio 3 'The Choir' programme broadcast on Sunday 3 April 2016. The broadcast included excerpts from the recording session.*

# ALDEBURGH MUSIC CLUB

Aldeburgh Music Club was founded in April 1952 by Benjamin Britten 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 ninety 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. New members are always welcome.

The repertoire extends to oratorio, religious music, opera and contemporary commissioned works. 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 2016-2017

<i>Chairman</i>	Hunter Smith	<i>President</i>	Humphrey Burton CBE
<i>Vice-Chairman</i>	Chris Mattinson	<i>Vice-President</i>	Robin Leggate
<i>Hon Treasurer</i>	Ken Cordeiro	<i>Director of Music</i>	Edmond Fivet CBE
<i>Hon Secretary</i>	Auriol Marson	<i>Orchestral Manager</i>	Liz Page
<i>Patrons Administrator</i>	Peter Howard-Dobson	<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Social Secretary</i>	Juliet Brereton	<i>Vocal consultants</i>	Maggie Menzies
<i>Concert Manager</i>	Penny Kay		Jonathan Rutherford

**HUMPHREY BURTON** Best known for his long and distinguished career in music broadcasting, Humphrey joined the BBC in 1955 and by 1965 was the first head of the new Music and Arts department. Subsequently he was a founder member of London Weekend Television as Head of Drama, Arts and Music and later edited the arts magazine Aquarius. He returned to the BBC in 1975 to head Music and Arts again, where he hosted Omnibus, inaugurated Arena and the long-running series Young Musician of the Year. For the past thirty years he has combined freelance activity as a director of televised opera and concerts with work as an impresario, broadcaster and biographer. Now a resident of Aldeburgh, Humphrey is fully involved in music, both nationally and internationally, while also being an energetic champion of amateur music through the Aldeburgh Music Club.

**ROBIN LEGGATE** After studying at the Royal Northern College of Music and Snape Summer School, with Peter Pears, Robin joined the Royal Opera House, Covent Garden as a principal tenor in 1976. He sang over 900 performances there over the ensuing 35 years. He left the Opera House in 2001 to concentrate on larger roles internationally, singing many Britten operas in Europe and America. In concert he has sung most of the standard repertoire, notably Handel, Mozart, Beethoven and Britten. Robin retired to live in Suffolk in 2011.

## **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 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.

**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).

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Jonathan Birt and Graham Ingham	Penny Jonas	Ann Rutherford
Maggie Boswell	Graeme and Penny Kay	Lilias Sheepshanks
Juliet Brereton	Richard and Michelle Keane	John Sims
Judi Britten	John Latham	Lady Sinclair
Philip Britton and Tom Southern	Tony Lee	Elizabeth Spinney
Charles Burt	Robin Leggate and Ken Cordeiro	Janet Tait
Anne Bushell	Eric and Claire Lowry	Niels and Ann Toettcher
Francis Carnwath and Caroline Wiseman	Sir David Madel	Christopher Tooth
Lady Cave	Michael Marson	Frederik van Kretschmar
Jean Clouston	Elizabeth Matthias	Sir John and Lady Waite
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Richard Crane	David and Anne Morris	Carol Watson
Peter and Bridget Dickinson	Pam Munks	Trevor and Belinda Wilkinson
Chris and Jenny Ellins	Patrick Nicholls	Vanessa Williams
David and Trish Elliott	Sir Stephen and Lady Oliver	Michael and Carol Wood
Caroline Erskine	Andrew and Susan Paris	Christopher and Shinaine Wykes
Peter and Margaret Fife	Judith Payne	Chris and Jackie Youldon
Michael and Phyllida Flint	Michael and Suki Pearce	
Judith Foord	Elis and Pamela Pehkonen	
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## **IN MEMORIAM: 2016/17**

Alan Britten CBE

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Haydn: Symphony No 103 'Drum Roll'

## **NEXT ORFORD CONCERT**

SATURDAY 6 May 2017 7.30pm

Orford Church

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Beethoven: Piano Concerto No 4 *Soloist John Paul Ekins*

Mozart: Symphony No 41 'Jupiter'

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