

Saturday 5 March 2016

SNAPE MALTINGS CONCERT HALL

Aldeburgh Music Club

HAYDN

*The* *Creation*



Aldeburgh **Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No 1000990

# W E L C O M E

## FROM THE DIRECTOR OF MUSIC

We are pleased to be back at Snape Maltings for our second concert of the season. Having performed Handel's *Messiah* last November tonight we sing another great oratorio, *The Creation* by Haydn.

*The Creation* was composed by Haydn following his two visits to London, when he had noted the amount of choral singing and, in particular, that of *Messiah*. Written late in his life this is one of Haydn's best known works, an affirmation of the greatness of the universe and the first oratorio written in two languages, English and German.

The Choir returns to Snape Maltings in November this year for a performance of Bach's *Christmas Oratorio*.

**Edmond Fivet**

## FROM THE CHAIRMAN

Welcome to this evening's performance of Haydn's choral masterpiece, *The Creation*.

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.

Our next concert, 'The Glory of Vivaldi', will be at Orford Church on Saturday 21 May at 7.30pm. I hope that you will be able to join us.

**David R Smith**

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Front cover: *The Creation of Adam by God: Michelangelo (Sistine Chapel)*

Saturday 5 March at 7.30pm  
Snape Maltings Concert Hall

**HAYDN**  
*The Creation*

**Aldeburgh Music Club Choir**

Jennifer France *soprano*  
Gabriel, Eve

Mark Wilde *tenor*  
Uriel

Stephen Gadd *baritone*  
Raphael, Adam

**Prometheus Orchestra**

Edmond Fivet *conductor*

*The soloists for this concert are co-sponsored by Graeme and Penny Kay*



**Aldeburgh Music Club**  
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[www.aldeburghmusic.club](http://www.aldeburghmusic.club)

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# MUSIC

## Joseph Haydn 1732 – 1809

### *The Creation*



Haydn completed what he considered his greatest work, *Die Schöpfung* (*The Creation*) in 1797, at the age of 65. The initial inspiration for the work seems to have originated in England some two or three years earlier, during the second of Haydn's visits to London. Haydn had been greatly impressed by performances of Handel's *Messiah* and *Israel in Egypt*. The impresario Salomon apparently handed Haydn a libretto, by an unnamed author, on the subject of Creation, rumoured to have been intended originally for Handel. Recent scholarship suggests that the author of the libretto was in fact Charles Jennens,

who provided the texts of many of Handel's oratorios. Haydn took the libretto back to Vienna and handed it over to Gottfried van Swieten, director of the court library in Vienna. An amateur composer and former Viennese ambassador, Swieten had introduced Vienna to the works of Bach and Handel. He organized a group of noblemen, the Gesellschaft der Associierten, to present concerts of large-scale choral works: these were the performances for which Mozart's arrangements of *Messiah* and other Handel works were made. Swieten had earlier tried to persuade Haydn to compose a work "in the manner and spirit of Handel", and was excited by the possibilities of the libretto delivered to Haydn:

"I recognized at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius; I therefore encouraged him to take the work in hand".

A close collaboration between Swieten and Haydn followed. Swieten condensed and translated the English text, which had its origin in the Book of Genesis and the Book of Psalms from the King James Bible, Milton's *Paradise Lost* and James Thomson's 1730 poem *The Creation*. He also provided Haydn with suggestions for details of musical treatment of the text, worked closely with him on revisions, and arranged for the first performance. The latter, under the auspices of Swieten's Gesellschaft der Associierten, was held at the palace of Prince Joseph zu Schwarzenberg in April 1798 for a select audience. A Swedish diplomat, Frederick Samuel Silverstolpe, attended one of the rehearsals and left the following account:

“The first performance impressed the Viennese aristocracy as never before and two additional performances were immediately organized. The larger public had to wait until the following year to hear the great work: a poster advertising the first public performance at the Burgtheater in Vienna included a request to the audience, in Haydn’s name, to refrain from demanding encores of individual numbers, and a veritable riot ensued as crowds battled for tickets and seats.”

Annual performances at Christmas and during Lent quickly became a Viennese tradition, and within a few years of its first performance, *Die Schöpfung* enjoyed enormous success in England, France, Germany, Scandinavia, Spain, Italy, Russia and America. It has been said that perhaps no other piece of great music has enjoyed such immediate and universal acceptance, crossing political and religious boundaries.

The oratorio is divided into the three parts typical of English oratorio. Parts 1 and 2 recount the six days of the biblical Creation. The beginning of each day is announced in a secco recitative, followed by an accompanied recitative and/or aria evoking the picturesque elements, and finally a chorus offering praise and thanks. The story is told by three soloists: the archangels Gabriel, Uriel and Raphael. Part 3 is spent in the Garden of Eden on the seventh day, the day of rest. The soprano and bass soloists become Adam and Eve, blissfully content before their fall from grace. The oratorio ends with a joyous chorus of praise.

Haydn draws on an expanded orchestra to paint elaborate sound pictures of the colourful libretto: the depiction of chaos and the creation of light; the storm, wind and rain of the second day; the sun, moon and stars of the fourth day; and the animals of both land and sea of the fifth day. These sound images, together with exquisite arias and jubilant choruses, combine to astonish and delight audiences today as they did 200 years ago.

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*Burgtheater in Vienna: August Gerasch (1822 -1908)*

# MUSIC

## The First Day

### *Orchestra*

The Representation of Chaos

### *Raphael*

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

### *Choir*

And the Spirit of God moved on the face of the waters;  
And God said: Let there be Light; and there was Light.

### *Uriel*

And God saw the Light, that it was good: and God divided the Light from the darkness.

### *Uriel and Choir*

Now vanish before the holy beams the gloomy dismal shades of dark;  
the first of days appears.  
Disorder yields to order fair the place.  
Affrighted fled hell's spirits black in throngs;  
down they sink in the deep of abyss to endless night.

### *Choir*

Despairing, cursing rage attends their rapid fall.  
A new created world springs up at God's command.

## The Second Day

### *Raphael*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so.

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed, and awful rolled the thunders on high. Now from the floods in steams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

### *Gabriel and Choir*

The marvellous work beholds amazed the glorious hierarchy of heaven;  
and to the ethereal vaults resound the praise of God, and of the second day.

### *Choir*

And to the ethereal vaults resound the praise of God, and of the second day.

## The Third Day

### *Raphael*

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so.  
And God called the dry land Earth, and the gathering of waters called he Seas; and God saw that it was good.

### *Raphael*

Rolling in foaming billows, uplifted, roars the boisterous sea.  
Mountains and rocks now emerge, their tops into the clouds ascend.  
Through the open plains outstretching wide in serpent error rivers flow.  
Softly purling glides on through silent vales the limpid brook.

### *Gabriel*

And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.



*Gabriel*

With verdure clad the fields appear  
delightful to the ravished sense;  
by flowers sweet and gay enhanced is the  
charming sight.

Here vent their fumes the fragrant herbs,  
here shoots the healing plant.  
With copious fruit the expanded boughs are  
hung.

In leafy arches twine the shady groves;  
O'er lofty hills majestic forests wave.

*Uriel*

And the heavenly host proclaimed the third  
day, praising God and saying:

*Choir*

Awake the harp, the lyre awake!  
In shout and joy your voices raise!  
In triumph sing the mighty Lord!  
For he the heavens and earth has clothed  
in stately dress.

## The Fourth Day

*Uriel*

And God said: Let there be lights in the  
firmament of heaven to divide the day from  
the night, and to give light upon the earth;  
and let them be for signs and for seasons, and  
for days, and for years.  
He made the stars also.

*Uriel*

In splendour bright is rising now the sun and  
darts his rays; an amorous, joyful, happy  
spouse, a giant proud and glad to run his  
measured course.

With softer beams and milder light steps on  
the silver moon through silent night. The  
space immense of the azure sky innumerable  
host of radiant orbs adorns, and the sons of  
God announced the fourth day in song  
divine, proclaiming thus his power:

*Choir*

The heavens are telling the glory of God.  
The wonder of his work displays the  
firmament.

*Gabriel, Uriel, Raphael*

To day that is coming speaks it the day;  
The night that is gone to following night.

*Choir*

The heavens are telling the glory of God,  
the wonder of his work displays the  
firmament.

*Gabriel, Uriel, Raphael*

In all the lands resounds the word,  
never unperceived, ever understood.

*Choir*

The heavens are telling the glory of God.  
The wonder of his work displays the  
firmament.

## The Fifth Day

*Gabriel*

And God said: Let the waters bring forth  
abundantly the moving creature that hath life,  
and fowl that may fly above the earth in the  
open firmament of heaven.

*Gabriel*

On mighty pens uplifted soars the eagle aloft,  
and cleaves the sky in swiftest flight to the  
blazing sun.

His welcome bids to morn the merry lark,  
and cooing calls the tender dove his mate.  
From every bush and grove resound  
the nightingale's delightful notes.

No grief affected yet her breast, nor to a  
mournful tale were tuned her soft enchanting  
lays.

# MUSIC

## *Raphael*

And God created great whales, and every living creature that moveth, and God blessed them, saying: Be fruitful all, and multiply; ye winged tribes, be multiplied and sing on every tree.

Multiply, ye finny tribes, and fill each watery deep.

Be fruitful, grow and multiply!

And in your God and Lord rejoice!

## *Raphael*

And the angels struck their immortal harps, and the wonders of the fifth day sung.

## *Gabriel*

Most beautiful appear, with verdure young adorned the gently sloping hills.

Their narrow, sinuous veins distil in crystal drops the fountain fresh and bright.

## *Uriel*

In lofty circles plays, and hovers through the sky the cheerful host of birds.

And in the flying whirl the glittering plumes are dyed, as rainbows by the sun.

## *Raphael*

See flashing through the wet in throngèd swarms the fry on thousand ways around.

Upheavèd from the deep the immense Leviathan sports on the foaming wave.

## *Gabriel, Uriel, Raphael*

How many are thy works, O God!

Who may their numbers tell?

Who? O God!

Who may their numbers tell?

## *Gabriel, Uriel, Raphael and choir*

The Lord is great, and great his might.

His glory lasts for ever and for evermore.

## The Sixth Day

### *Raphael*

And God said: Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beasts of the earth after their kind.

Strait opening her fertile womb, the earth obeyed the word, and teemed creatures numberless, in perfect forms and fully grown. Cheerful roaring stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seeks his food on fields and meadows green.

And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumbered as the sands in whirl arose the host of insects. In long dimensions creeps with sinuous trace the worm.

### *Raphael*

Now heaven in fullest glory shone; earth smiles in all her rich attire.

The room of air with fowl is filled, the water swelled by shoals of fish;

by heavy beasts the ground is trod.

But all the work was not complete.

There wanted yet that wonderful being, that grateful should God's power admire, with heart and voice his goodness praise.

### *Uriel*

And God created man in his own image.

In the image of God created he him.

Male and female created he them.

He breathed into his nostrils the breath of life, and man became a living soul.



*Uriel*

In native worth and honour clad, with beauty,  
courage, strength adorned, to heaven erect  
and tall he stands a man,  
the Lord and King of nature all.

The large and archèd front sublime  
of wisdom deep declares the seat, and in his  
eyes with brightness shines the soul,  
the breath and image of his God.

With fondness leans upon his breast the  
partner for him formed, a woman, fair and  
graceful spouse.  
Her softly smiling virgin looks, of flowery  
spring the mirror, bespeak him love and joy  
and bliss.

*Raphael*

And God saw everything that he had made,  
and behold, it was very good; and the  
heavenly choir in song divine thus closed the  
sixth day.

*Choir*

Achievèd is the glorious work, the Lord  
beholds it, and is pleased.  
In lofty strains let us rejoice!  
Our song let be the praise of God!

*Gabriel, Uriel, Raphael*

On thee each living soul awaits;  
from thee, O Lord, they beg their meat.  
Thou openest thy hand and sated all they are.

But as to them thy face is hid, with sudden  
terror they are struck.  
Thou takest their breath away;  
they vanish into dust.

Thou let'st thy breath go forth again,  
and life with vigour fresh returns.  
Revivèd earth unfolds new force and new  
delights.

*Choir*

Achievèd is the glorious work.  
Our song let be the praise of God!  
Glory to his Name for ever,  
He sole on high exalted reigns.  
Alleluia!

---

Short pause

---

## **The Seventh Day In the Garden of Eden**

*Uriel*

In rosy mantle appears, by tunes sweet  
awaked, the morning young and fair.  
From the celestial vaults pure harmony  
descends on ravished earth.

Behold the blissful pair, where hand in hand  
they go! Their flaming looks express what  
feels the grateful heart.

A louder praise of God their lips shall utter  
soon.  
Then let our voices ring, united with their  
song!

*Adam and Eve*

By thee with bliss, O bounteous Lord,  
the heaven and earth are stored.  
This world, so great, so wonderful,  
thy mighty hand has framed.

*Choir*

For ever blessèd be his power  
His name be ever magnified!

*Adam*

Of stars the fairest, O how sweet  
thy smile at dawning morn!  
How brighten'st thou, O sun, the day,  
thou eye and soul of all!

# MUSIC

## *Choir*

Proclaim in your extended course the glorious  
power and might of God.

## *Eve*

And thou that rulest the silent night,  
and all ye starry host, spread wide and  
everywhere, spread wide his praise in choral  
songs about.

## *Adam*

Ye strong and cumbrous, strong elements who  
ceaseless changes make, ye dusky mists and  
dewy steams who rise and fall through the air:

## *Choir*

Resound the praise of God our Lord!  
Great is his name, and great his might.

## *Eve*

Ye purling fountains tune his praise,  
and wave your tops, ye pines!  
Ye plants exhale, ye flowers breathe at him  
your balmy scent!

## *Adam*

Ye that on mountains stately tread  
and ye that lowly creep, ye birds that sing at  
heaven's gate, and ye that swim the stream.

## *Choir*

Ye living souls extol the Lord!  
Him celebrate, him magnify!

## *Adam and Eve*

Ye valleys, hills and shady woods,  
our raptured notes ye heard;  
from morn to eve you shall repeat  
our grateful hymns of praise.

## *Choir*

Hail bounteous Lord! Almighty, hail!  
Thy word called forth this wondrous frame.  
The heaven and earth thy power adore,  
we praise thee now and evermore.

## *Adam*

Our duty we performèd now, in offering up to  
God our thanks.  
Now follow me dear partner of my life!  
Thy guide I'll be; and every step pours new  
delights into our breast, shows wonders  
everywhere. Then may'st thou feel and know  
the high degree of bliss the Lord allotted us,  
and with devoted heart his bounty celebrate.  
Come, follow me, thy guide I'll be.

## *Eve*

O thou for whom I am! My help, my shield,  
my all! Thy will is law to me.  
So God our Lord ordains, and from obedience  
grows my pride and happiness.

## *Adam*

Graceful consort!  
At thy side softly fly the golden hours.  
Every moment brings new rapture;  
every care is put to rest.

## *Eve*

Spouse adored! At thy side purest joys  
o'erflow the heart.  
Life and all I am, all I am is thine, my reward  
thy love shall be.

## *Adam and Eve*

The dew dropping morn,  
O how she quickens all!  
The coolness of ev'n,  
O how she all restores!

How grateful is of fruits the savour sweet!  
How pleasing is of fragrant bloom the smell!

But without thee, what is to me the morning  
dew, the breath of ev'n,  
the sav'ry fruits, the fragrant bloom?

With thee is every joy enhanced;  
with thee delight is ever new;  
with thee is life incessant bliss;  
thine it whole shall be.

*Uriel*

O happy pair, and always happy yet, if not,  
misled by false conceit, ye strive at more as  
granted is, and more to know as know ye  
should!

*Soloists and Choir with Claire Hemingway*  
Sing the Lord, ye voices all!

Utter thanks, all ye his works.

Celebrate his power and glory.

Let his name resound on high!

The Lord is great; his praise shall last for aye.

Amen.



*The Creation of Adam by God: Michelangelo (Sistine Chapel)*

# 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 moving to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 in a programme that included Beethoven *Mass in C*, followed in November by a performance of the Mozart *Requiem* with the Phoenix Singers. Edmond was appointed Director of Music of Aldeburgh Music Club in 2008 and was Musical Director of the Phoenix Singers from 2009 to 2012. Concerts have included Handel *Messiah* and *Alexander's Feast*; Mozart *Mass in C Minor* and *Coronation Mass*; Rossini *Petite Messe Solennelle*; Walton *Belshazzar's Feast*; Haydn *Creation* and *Nelson Mass*; Fauré *Requiem*; Schubert *Mass in G* and *Mass in E flat*; Orff *Carmina Burana*; Lambert *Rio Grande*; Mendelssohn *Elijah*; Verdi *Requiem*; Bach *B minor Mass*; Britten *100<sup>th</sup> Anniversary concert* and *A Night at the Opera*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Hadleigh, Stoke by Nayland, Woodbridge and Snape Maltings. Programmes have included a range of Haydn, Mozart and Beethoven symphonies and works by Elgar, Grieg, Wagner and Schubert. The Orchestra has given a number of first performances and has championed the work of Suffolk-based composers. Prometheus Orchestra played a major part in the establishment of the William Alwyn Festival and has given a concert at each Festival since 2010.

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

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



## JENNIFER FRANCE

*soprano*

Winner of the Loveday Song Prize at the 2014 Kathleen Ferrier Awards, Jennifer France graduated from the Opera Course at the Royal Academy of Music where she won many prizes, including the prestigious Patron's Award that resulted in her solo recital debut at the Wigmore Hall and was awarded the Principal's Prize at graduation for exceptional all-round studentship in Summer 2013. She is currently studying with Lillian Watson.

Her engagements have included **Marzeline** *Fidelio* for Garsington Opera at Wormsley and at the Winterthur Festival, **First Niece** *Peter Grimes* for Opera North, **Le Feu / Le Rossignol** *L'enfant et les sortilèges* with the BBC Symphony Orchestra, **Marjory** *Making Arrangements* for Tête-à-Tête Opera and **Esmeralda** *The Bartered Bride* for British Youth Opera.

Jennifer France sings regularly in concert and her recordings include a recital of songs by Debussy with Malcolm Martineau for Hyperion CD.

Last season, she returned to Opera North as **Lauretta** *Gianni Schicchi* and **Esmeralda** *The Bartered Bride* and made debuts with Opera Holland Park as **The Controller** *Flight* and, in concert, with the Hallé, the Oxford Philomusica, Raymond Gubbay Ltd and the Really Big Chorus.

Current engagements include **Dalinda** *Ariodante* and **Despina** *Così fan tutte* for Scottish Opera, **Flavia** *Il Volgeso* for Classical Opera, **Susanna** *Le nozze di Figaro* for Garsington Opera at Wormsley, **Zerbinetta** *Ariadne auf Naxos* for the Nederlandse Reisopera, returns to the Hallé and Raymond Gubbay Ltd, her debut with the Israel Camerata and *Viennese Whirl* with the Orchestra of Opera North.



## MARK WILDE

*tenor*

Born in Scotland, Mark Wilde was a chorister at Dundee Cathedral before studying at the University of East Anglia and the Royal College of Music.

In opera, he has established a particularly close relationship with English Touring Opera, and has also appeared with the Netherlands Opera, English National Opera, Garsington Opera, Glyndebourne Festival Opera, Opera North and Welsh National Opera.

Mark Wilde sings regularly in concert, his engagements including performances with the Aalborg Symphony Orchestra, the Academy of Ancient Music, the Britten Sinfonia, the City of Birmingham Symphony Orchestra, the City of London Sinfonia, the Finnish Baroque Orchestra, the Hanover Band, the Lahti Symphony Orchestra, the Odense Symphony

# PERFORMERS

Orchestra, the Royal Philharmonic Orchestra, the RTÉ Concert Orchestra, the Russian National Orchestra, the Tokyo Symphony Orchestra and the Ural Philharmonic.

His recordings include Britten *Complete Scottish Songs*, Corp *Country Matters* and Handel *Ode for St Cecilia's Day* (Naxos), *Pia de' Tolomei*, *Alessandro nell'Indie*, *Corrado d'Altamura*, *Adelaide di Borgogna*, *La donna del lago* and *Rossini Songs* (Opera Rara), *The Adventures of Pinocchio* (Opus Arte Blu Ray / DVD), *Elgar Songs* (Avie), Sullivan *The Golden Legend* and *The Prodigal Son* (Hyperion), *Ancient Melodies* (Docker Records) and *Fame's Great Trumpet – Songs by Britten and Norris* (EM Records).

Future engagements include **M. Triquet** *Eugene Onegin* for Garsington Opera at Wormsley.

He lives in Lincoln with his wife and family.



## STEPHEN GADD

*baritone*

Born in Berkshire, British baritone Stephen Gadd won the Kathleen Ferrier Memorial Scholarship, and was a finalist in the inaugural Plácido Domingo Operalia Competition.

In opera, he has appeared at the Brooklyn Academy of Music and Drama, the Baden Baden, Buxton, Glyndebourne, Lucerne and Salzburg Festivals, and with the Royal Opera, English National Opera, Glyndebourne Festival Opera, Grange Park Opera, Opera Holland Park, Opera North, Welsh National Opera, Dallas Opera, Finnish National Opera, the Netherlands Opera, Den Norske Opera, the Paris Opéra, the Opéra de Metz, the Opéra de Montpellier, the Opéra de Nantes, the Opéra national du Rhin and the Opéra de Rouen.

He sings in concert with major orchestras in the UK and Europe. Recently released is his recording of Mahler *Symphony No. 8* with the Philharmonia Orchestra, whilst his recording as *Lysiart Euryanthe* with the Orchestra of Polish Radio under Lukasz Borowicz was nominated for an International Classical Music Award. TV appearances include *La traviata: Love, Death & Divas* for the BBC.

Current engagements include returns to Opera North as **Father Hansel and Gretel**, to Grange Park Opera as **Jack Rance** *La Fanciulla del West* and **Kurwenal** *Tristan und Isolde*, and debuts with the Xi'an Symphony Orchestra, China, as **Scarpia** *Tosca*, with the Radio Filharmonisch Orkest of The Netherlands as **Storch** *Intermezzo* and at the Helsinki Festival singing Britten *War Requiem*.



## ALDEBURGH MUSIC CLUB CHOIR

### *soprano*

Lesley Bennion  
Juliet Brereton  
Sylvia Catchpole  
Maria Chapman-Beer  
Hazel Cox  
Veronica Downing  
Fern Elbrick  
Elizabeth Fivet  
Shirley Fry  
Caroline Gill  
Philippa Godwin  
Belinda Grant  
Clare Hawes\*  
Camilla Haycock  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Rosemary Martin\*  
Diana Minter  
Louise Morse\*  
Suki Pearce  
Melanie Pike  
Annie Renwick  
Louise Sant  
Trudie Saunders\*  
Patricia Schreiber  
Sarah Somerset  
Sylvia Taylor  
Sara Viney\*  
Carol Wood  
Erica Wren\*

### *alto*

Liz Barton  
Elizabeth Donovan  
Sheila Griffiths  
Melinda Harley  
Claire Hemmingway\*  
Gwyneth Howard  
Juliet Jackson  
Anita Jefferson  
Rosemary Jones  
Sarah Knibbs  
Judith Lawrence\*  
Auriol Marson  
Louise Martin\*  
Maggie Menzies\*  
Anne Morris  
Anne Newman  
Frances Osborn  
Judith Payne  
Elspeth Pearson  
Heather Richards  
Mary Sidwell  
Maggie Smith\*  
Mary Stevenson

### *tenor*

Jonathan Birt  
Charles Burt  
Richard Crane  
Ben Edwards\*  
Peter Fife  
Robin Graham  
Timothy Haswell\*  
Peter Howard-Dobson  
Perry Hunt  
Ian Kennedy  
Guy Marshall  
Michael McKeown  
Mark Nicholson\*  
Veronica Posford  
Kit Prime\*  
Alan Thomas

### *bass*

Keith Barton  
Christopher Bishop  
Tim Bleakley  
Kenneth Cordeiro  
John Driscoll  
David Edwards\*  
Charles Fear  
Jack Firman  
Ian Galbraith\*  
John Giles  
Christopher Gill  
Michael Greenhalgh  
David Greenwood  
Tim Hughes  
Nigel Kahn  
David Madel  
Chris Mattinson  
Adrian Nicholson  
Michael Pearce  
Peter Roberts  
David Smith  
Hunter Smith  
Robin Somerset  
Michael Speer\*  
John Stanley  
John Tipping

*\*Guest singers*

# PERFORMERS

## PROMETHEUS ORCHESTRA

### *violin*

Felicity Broome-Skelton  
Franziska Mattishent  
Galina Solodchin  
David Ogden  
Helen Farrell  
Jessie Ridley  
Helen Stanley  
Carol Hawkey  
Janet Rowe  
Stuart Traeger

Clare Varney  
Jim O'Toole  
Rosie Lowdell  
Molly Craxton  
Sonia Lewington  
Margaret Catchpole  
Gabriel Anderson  
Chris Gibson

### *viola*

John Underwood  
Wendy Poulston  
Mary Kate Ingram  
Paul Davis

### *cello*

Jeremy Hughes  
Hattie Bennett  
Katherine Joyson  
Nick Parry  
Claire Hollocks

### *bass*

Philip Simms  
Clare Larkman

### *flute*

Stephanie Wingham  
Michelle Sisson  
Laura Scales

### *oboe*

Rob Rogers  
Mel Tricker

### *clarinet*

Cliff Wybrow  
Laura Scales (3rd flute)

### *bassoon*

Steve Lock  
Joanna Lock  
David Lock

### *horn*

Kay Dawson  
Marian Hellen

### *trumpet*

John Jermy  
Ian Abbott

### *trombone*

Tony Parsons  
Paul Beer  
Mike Tatt

### *timpani*

Gary Kettel

### *fortepiano*

Jonathan Rutherford

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



*'Europe a Prophecy' by William Blake 1757-1827*

*Courtesy of The British Museum*

# ALDEBURGH MUSIC CLUB

Aldeburgh Music Club celebrated its 60<sup>th</sup> anniversary year in 2012 and 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 approximately 100 members and 120 patrons. The choir rehearses 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, opera, contemporary and commissioned works.

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

## ALDEBURGH MUSIC CLUB COMMITTEE 2015-2016

<i>Chairman</i>	David Smith	<i>President</i>	Humphrey Burton CBE
<i>Vice Chairman</i>	Chris Mattinson	<i>Vice Presidents</i>	Alan Britten CBE
<i>Hon Treasurer</i>	Ken Cordeiro		Robin Leggate
<i>Hon Secretary</i>	Auriol Marson	<i>Director of Music</i>	Edmond Fivet CBE
<i>Marketing/Publicity</i>	Camilla Haycock	<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 consultant</i>	Robin Leggate
<i>Concert Manager</i>	Penny Kay	<i>Vocal coaches</i>	Maggie Menzies Jonathan Rutherford

**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 Burton is fully involved in music, nationally and internationally, whilst being an energetic champion of amateur music through the Aldeburgh Music Club.

**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 and a Board member of Trinity College London. As Benjamin Britten's nephew, Alan represents a direct link with one of Aldeburgh Music Club's founding fathers and we especially value his support for what he describes as 'one of my uncle's outstanding legacies'.

# ALDEBURGH MUSIC CLUB

**Robin Leggate.** After studying at the RNCM and at Snape Summer School, with Peter Pears, Robin Leggate joined the Royal Opera House, Covent Garden as a principal tenor in 1976. Over the following 35 years, he sang over 900 performances there. He left the company in 2001 to concentrate on larger roles internationally and sang 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  
1977-2010 Rosamund Strode  
2003-2013 Valerie Potter  
2010- Alan Britten  
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



*Photo taken during a break in the recording session at Orford Church on 1 December 2015.*

# S P O N S O R S H I P

Support of every sort is vital for the success of Aldeburgh Music Club. This support could be in the form of helping with concert arrangements, or by becoming a sponsor or patron, advertising in our concert programmes or simply buying a ticket for our 'Prize Draw'. Aldeburgh Music Club is a registered charity no. 1000990.

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

## **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 annual subscription is £100, or £150 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 Peter Howard-Dobson (Tel: 01728 452049).

## **CORPORATE SPONSORSHIP AND DONATIONS**

We welcome sponsorship and donations 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 Chairman, David Smith (Tel: 01728 638793).

## **ALDEBURGH MUSIC CLUB 'PRIZE DRAW'**

Regular draws throughout the year to win cash prizes of £20 to £100. Of the money raised, 50% is donated to AMC with the remainder going into the prize fund. Tickets cost £15 and are valid for every draw during the year.

Tickets can be purchased from Anne Morris (Tel: 01728 452878) and Charlie Burt (Tel: 01728 454672).

## **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 Chairman, David Smith (Tel: 01728 638793).

# SPONSORSHIP

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Maggie Beale	Graeme and Penny Kay	Ann Rutherford
Maggie Boswell	Richard and Michelle Keane	Lilias Sheepshanks
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Alan and Judi Britten	Tony Lee	Lady Sinclair
Philip Britton and Tom Southern	Robin Leggate and Ken Cordeiro	Elizabeth Spinney
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Anne Bushell	Sir David Madel	Niels and Ann Toettcher
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Peter and Bridget Dickinson	Patrick Nicholls	John and Ann-Margaret Walton
Chris and Jenny Ellins	Sir Stephen and Lady Oliver	Carol Watson
David and Trish Elliott	Andrew and Susan Paris	Trevor and Belinda Wilkinson
Caroline Erskine	John and Mary Paton	Vanessa Williams
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Judith Foord	Elis and Pamela Pehkonen	Chris and Jackie Youldon
Shirley Fry	David and Anne Perfect	

## In Memoriam: 2015/16

Iris Bloomfield	Philip Lawson	Kay Pollock
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John Hammond, *Managing Director*

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