

# GLORIA

An evening of glorious baroque music including  
Vivaldi *Gloria* and Handel *Dixit Dominus*



Aldeburgh Music Club Choir  
Suffolk Baroque Players  
Conductor Tom Appleton

Snape Maltings Concert Hall  
Saturday 11 November 2023 7.30pm

# WELCOME

## From the Director of Music

We very much welcome you to Snape Maltings for our concert of baroque favourites!

Vivaldi's ever popular *Gloria (RV 589)* will be preceded by a performance of his intended, but rarely heard, *Introduzione* to the work, *Ostro Picta (RV642)*.

Whilst our first half rejoices in and around D major, the second half takes us on more of a musical and emotional expedition. The ever popular opening movement of Handel's *Birthday Ode for Queen Anne - Eternal Source of Light Divine* – is one of the most tranquil moments in baroque music. Some calm before a storm!

Our next offering by Handel, *Dixit Dominus*, is wonderfully chaotic! This is Handel, as is so often the case, pushing boundaries - and boy, are we glad he did!

Joining us, once again, are our friends the Suffolk Baroque Players led by Kathryn Parry. And we welcome a stellar team of locally-based, but internationally working, soloists - Elenor Bowers-Jolly, Jillian Bain-Christie, Diana Moore, Rory Carver, and Matthew Crowe.

This is a concert where there is something for everyone. There's plenty of D Major, sure, but if G Minor's more your thing you're in luck too! We hope you enjoy the party!

*Tom Appleton*

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## From the Aldeburgh Music Club Chair

On behalf of Helen, my vice-chair, and all the trustees and committee it is my privilege to welcome you to this, our first concert of the new season. Along with other music groups and associations we have struggled in various ways as we have emerged from the covid crisis – not least in re-building our audience – so it is great that you are here! This term, with a healthy number of recruits, especially to our alto and tenor sections, the choir has returned to pre-covid numbers, which is good news. A warm welcome to all who have joined us.

Once again tonight it is our pleasure to make music alongside the members of the Suffolk Baroque Players, who have been central to so many of our concerts. We owe a huge debt of thanks to Liz Fivet for all she does in organising the players. And as ever we offer enormous thanks to our Patrons and Sponsors, without whom, given the economics of putting on a concert, such events as this would literally be impossible. Please

see the Patrons section of this programme if you are interested in helping in this way.

Later this season we will be returning to Orford Church, where in May we gave a sold-out concert of Rossini's *Petite Messe Solenne* - neither small nor solemn of course. On Saturday December 16th we will be giving a short concert to include Britten's beautiful Ceremony of Carols and other carols for choir and audience; and on Sunday June 2nd next year we will offer Brahms' much loved Requiem in the version for chorus and two pianos. Before then, on March 23rd we plan to offer a Shakespeare-themed programme at Alde Valley Academy, Leiston - more details to follow. Meanwhile, we shall be on Aldeburgh beach on 9th December to sing carols: do join us! You can find out more about all our activities on our website, [www.aldeburghmusic.club](http://www.aldeburghmusic.club).

For now, though, we trust you will enjoy the concert!

*Christopher Wheeler*

**Snape Maltings Concert Hall**

Saturday 11 November 2023 7.30pm

# GLORIA

**Aldeburgh Music Club Choir**

**Suffolk Baroque Players**

**Elenor Bowers-Jolley**, *soprano*

**Jillian Bain Christie**, *soprano*

**Diana Moore**, *mezzo soprano*

**Rory Carver**, *tenor*

**Matthew Crowe**, *baritone*

Conductor **Tom Appleton**

**Vivaldi: Ostro Picta (Introduzione al Gloria) RV 642**

**Vivaldi: Gloria RV 589**

**INTERVAL**

**Handel : Eternal Source of Light Divine (*from* Ode for the Birthday  
of Queen Anne HWV 74)**

**Handel: Dixit Dominus HWV 232**



**Aldeburgh Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No 1000990

## Vivaldi: Ostro Picta (Introduzione al Gloria) RV 642

### ARIA

Ostro Picta, armata spina, summo mane  
quae superba floruit pulchra, vaga rosa. Iam  
declinans vespertina pallet, languet velut  
herba, nec odora nec formosa.

*Dyed with crimson, armed with thorns and  
in her pride at morning's height, she bloomed  
in beauty, the transient rose. But now that  
evening comes, she wanes, grows pale and  
droops like the grass, her perfume and her  
beauty gone.*

### RECITATIVE

Sic transit vana et brevis gloria mundi, et  
quae originem suam traxit ex alto, non  
fluxa sed aeterna, et quae sanctorum est  
gloria divina semper crescit eundo. Virgo  
in matrem electa omnipotentis Filii, typus  
humilitatis, dum hodie visitatur humilis,  
pura et pia mage exaltatur.

*So passes the hollow, short-lived glory of this  
world; yet that glory which has its source on  
high, not passing but eternal, that divine glory  
which is the saints', increases ever in its course.  
The Virgin chosen to be mother of the almighty  
Son, the model of humility, since on this day  
she is greeted in her lowliness, is ever more  
exalted in her purity and holiness.*

### ARIA

Linguis favete, omnes silete voces  
prophanae, et tantum resonet: Pax in terra,  
in coelo gloria. Iam fausti diei tam magnae  
rei currat festivitas, laeta solemnitas atque  
memoria.

*Let tongues be still, be silent all unholy voices,  
and let this cry alone resound: Peace on earth,*

*and glory in the heavens. Now of this blessed  
day's great story let the festival be kept, the  
joyful solemnity and memorial.*

## Vivaldi: Gloria RV 589

### CHORUS

Gloria in excelsis Deo  
*Gloria to God in the highest*

### CHORUS

Et in terra pax hominibus bonae voluntatis  
*And on earth peace to men of goodwill*

### DUET – SOPRANO AND ALTO

Laudamus te, benedicimus te, adoramus te,  
glorificamus te  
*We praise you, we bless you, we adore you, we  
glorify you*

### CHORUS

Gratias agimus tibi propter magnam gloriam  
tuam  
*We give thanks to you for your great glory*

### SOPRANO SOLO

Domine Deus, Rex caelestis, Deus Pater  
omnipotens  
*O Lord God, heavenly King, God the Father  
almighty*

### CHORUS

Domine Fili unigenite, Jesu Christe  
*O Lord, the only-begotten Son, Jesus Christ*

## ALTO SOLO AND CHORUS

Domine Deus, Agnus Dei, Filius Patris, Rex  
caelestis, Domine Fili unigenite, qui tollis  
peccata mundi, miserere nobis  
*O Lord God, Lamb of God, Son of the Father,  
heavenly King, only-begotten Son who takes  
away the sins of the world, have mercy upon us*

## CHORUS

Qui tollis peccata mundi, suscipe  
deprecationem nostram  
*Who takes away the sins of the world, receive  
our prayer*

## ALTO SOLO

Qui sedes ad dexteram Patris, miserere nobis  
*Who sits at the right hand of the Father, have  
mercy upon us*

## CHORUS

Quoniam tu solus Sanctus, tu solus  
Dominus, tu solus Altissimus, Jesu Christe  
*For you only are holy, you only are the Lord,  
you only are the most high, Jesus Christ*

## CHORUS

Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.  
*With the Holy Spirit, in the glory of God the  
Father. Amen.*

## INTERVAL

## Handel : Eternal source of light divine (from Ode for the Birthday of Queen Anne HWV 74)

## ALTO SOLO

Eternal source of light divine,  
with double warmth thy beams display,

and with distinguish'd glory shine  
to add lustre to this day.

## Handel: Dixit Dominus HWV 232

## CHORUS

Dixit Dominus Domino meo: Sede a dextris  
meis, donec ponam inimicos tuos scabellum  
pedum tuorum  
*The Lord said unto my lord: Sit thou at my  
right hand, until I make thine enemies thy  
foot-stool*

## ALTO SOLO

Virgam virtutis tuae emittet Dominus  
ex Sion: dominare in medio inimicorum  
tuorum.  
*The Lord shall send the rod of thy strength  
out of Zion: rule thou in the midst of thine  
enemies.*

## SOPRANO SOLO

Tecum principium in die virtutis tuae in  
splendoribus sanctorum. Ex utero ante  
luciferum genui te  
*In the day of thy power shall the people offer  
thee free-will offerings with an holy worship.  
The dew of thy birth is of the womb of the  
morning*

## CHORUS

Juravit Dominus et non poenitebit eum :  
*The Lord hath sworn, and will not repent:*

## CHORUS

Tu es Sacerdos in aeternum secundum  
ordinem Melchisedech  
*Thou art a priest forever after the order of  
Melchisedech*

## SOLOISTS AND CHORUS

Dominus a dextris tuis, confregit in die irae  
suae reges.

*The Lord at thy right hand shall strike through  
kings in the day of his wrath.*

## CHORUS

Judicabit in nationibus, implebit ruinas,  
conquassabit capita in terra multorum.

*He shall judge the nations, fill the places with  
destruction, and shatter the heads over many  
lands.*

## SOPRANO DUET AND CHORUS

De torrente in via bibet, propterea exaltabit  
caput.

*He shall drink of the brook in the way,  
therefore shall he lift up his head.*

## CHORUS

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et  
in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son, and to  
the Holy Spirit. As it was in the beginning,  
is now, and ever shall be, world without end.  
Amen.*

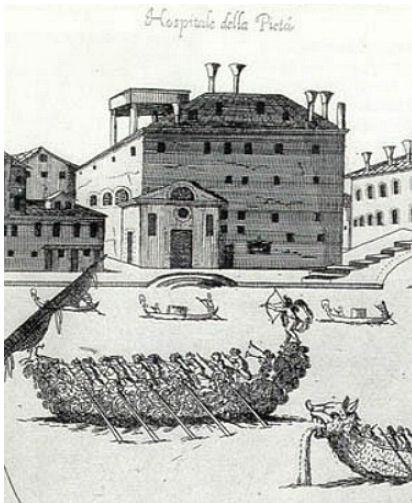


*The entry of the first chorus from the autograph score of Dixit Dominus.  
Courtesy of the British Library Board, R.M.20.f.1.f.31.v*

# TONIGHT'S COMPOSERS



**Antonio Vivaldi** was born in Venice on 4th March, 1678. His father, Giovanni Battista, was a professional violinist in the orchestra of St. Mark's, and trained his son in the instrument, but Antonio's initial calling was for the priesthood and he was accordingly ordained in 1703. However, Antonio soon stood aside as a priest, and was appointed *maestro di violino* at the *Ospedale della Pietà*, where he was responsible for both teaching the violin and the regular composing of new works for the orphan girls of the Pietà.



Established by a group of Venetian nuns in the 14<sup>th</sup> century, the *Ospedale della Pietà* overlooked the Grand Canal and was one of four orphanages in Venice, mostly for abandoned young girls. It became well-known for its all-female musical ensembles, the *figle di coro*, who on Sundays and Feast Days would perform to large audiences, albeit from behind a metal grille for purposes of modesty.

Vivaldi, also known as *il prete rosso* (the red-haired priest), had an off-and-on relationship with the *Ospedale* over the rest of his life, being dismissed and then reappointed a number of times. In 1713, the then *maestro di coro*, Francesco Gasparini, left the *Ospedale*, and Vivaldi was asked to take responsibility for the choir's sacred music. Most of the 50 or so sacred works attributed to Vivaldi were written here between 1713 and 1718. Over the course of his lifetime he composed around 500 concertos and some 14 operas, but while much of Vivaldi's instrumental output became established – no less a composer than Bach made arrangements of half a dozen Vivaldi concertos - his sacred vocal music was largely unknown outside of Venice. It wasn't until 1926 that the manuscripts were discovered by Alberto Gentili, Professor of the History of Music at the University of Turin.

The **Gloria** RV589 was probably written around 1715, but it was in 1939, when the Italian composer and teacher Alfredo Casella revived it in Siena, that it emerged to become one of Vivaldi's most popular works. Originally, the Gloria would have been written for all-female voices, with the bass part presumably transposed up an octave. Vivaldi's expertise in concerto writing is clear in the orchestration, with virtuosity in the writing for strings from the very outset.

Vivaldi also wrote a series of *introduzioni*, motets that would precede the settings of each section of the Mass. **Ostro Picta** RV642, for soprano, strings and continuo, is an *introduzione* for his Gloria. Whereas the texts of the Mass were fixed, the *introduzioni* could be drawn from any source, and Vivaldi would often provide the words himself, and use a secular model for their composition. *Ostro Picta* opens with a reflection on the passing beauty of the rose, who 'at morning's height' is proud of her beauty, but when evening comes, she droops, her beauty gone – a metaphor for the transient nature of the 'glory of this world'. The true glory - about to be celebrated in the Gloria that follows – is that 'which has its source on high'.

Towards the end of his life, Vivaldi fell out with the church authorities. Following a scandal relating to his lifestyle (he lived in a *ménage à trois* with the singer Anna Giraud and her sister), Vivaldi left Venice in 1740 and died in poverty in Vienna the following year, aged 63, and given a pauper's burial.



In 1707, at the age of just 22, **George Frideric Handel** left Germany and went to live in Rome, with the aim of pursuing his burgeoning career as an opera composer (his first opera, *Almira*, had been produced with some success in Hamburg two years earlier). However, the Catholic church soon took up his services (despite him being a Lutheran). Exposed to the talents of the finest Italian virtuosi, their influence is clear in **Dixit Dominus** HWV 232, his setting of Psalm 110, written in April of that year. Handel created a showpiece for both choir and orchestra. The melodic invention and powerful drama presage his future success as an opera and oratorio composer. It is thought that

*Dixit Dominus* was written along with settings of other psalms to form part of a setting of the Carmelite Vespers for the feast of Madonna del Carmine, and it was first performed on 16 July 1707 in the Church of Santa Maria in Montesanto.



Handel visited Venice in the autumn of that year, but there is no record of his having met with Vivaldi, who at that time was still the *maestro di violino* at the *Ospedale della Pietà*. Handel returned to Venice two years later, when his opera *Agrippina* was in production, and it was there that he met Prince Ernst of Hanover, who persuaded him to take up the appointment of Kappelmeister to the Court of Hanover. However, Handel left Germany for London in 1710, and never looked back.



Handel's 1713 **Ode for the Birthday of Queen Anne** HWV 74, which begins with the aria, **Eternal Source of Light Divine**, is a secular cantata celebrating both the birthday of the Queen on 6<sup>th</sup> February, and her role in the ending of the War of the Spanish Succession that had been raging for the past 14 years. (The chorus repeat the refrain "The day that gave great Anna birth / who fix'd a lasting peace on earth"). Although it is thought that Queen Anne herself may not have actually heard the Ode composed in her honour – there is no record of the performance having taken place – she subsequently granted Handel a pension of £200 a year for life. She died the following year, and never knew of his success as a great 'English' composer.

It was the first time that Handel had set music to English words. The libretto is by Ambrose Philips (1674-1749), a contemporary poet, politician and judge. The opening aria, *Eternal Source of Light Divine*, is one of Handel's most beautiful settings, and has been recorded many times. It was sung at the wedding of the Duke and Duchess of Sussex at Windsor in 2018.

*The image on the front of this programme, An angel playing the lute, is by Melozzo degli Ambrosi, known as Melozzo da Forlì (c1438-1494), part of a fresco he painted in the Basilica of Santi Apostoli in Rome, in around 1480. It is quite likely that the tourist Handel would have seen this while he was in Rome. The fresco was removed in 1711, when the church was renovated, but several fragments, including this one, were saved and are now on display at the Vatican Museum.*

# BIOGRAPHIES

## TOM APPLETON

Tom Appleton is a Conductor, Singer, Presenter, Educator, Producer, Adjudicator and Arts Consultant who works across the globe from his Suffolk base.

Tom has been Director of Music at Aldeburgh Music Club (AMC) since 2020. With AMC, Tom regularly performs at Snape Maltings and other local venues including Orford Church and Aldeburgh Beach.

The founder of the Norfolk and Suffolk Freelance Musicians Network, Tom cares passionately about the arts and education in East Anglia. He regularly works for organisations such as Britten Pears Arts, Britten Sinfonia, First Light Festival, the Theatre Royals in both Norwich and Bury St. Edmunds, and various Music Education Hubs in the region.

Having started his singing career as a chorister at St. Paul's Cathedral, Tom joined the National Youth Choirs of Great Britain (whom he would go on to conduct), before reading Music at the University of York and then gaining a place in the Monteverdi Choir with whom he was a soloist in the 2010 BBC Proms.

This season Tom is delivering 'Unsung Heroes' for Cohere Arts at Snape Maltings, being a judge of the Abu Dhabi Young Musician of the Year Award, and working as an Access Support Worker and consultant for various Arts Council England funded projects across the UK.

In October, Tom was given the accolade of Freelancer of the Year at the 2023 Bury Free Press Business Awards.



*Photograph by Adam Barnes*

## ELENOR BOWERS-JOLLEY – SOPRANO

Born and bred in rural Norfolk, Elenor began singing at an early age and discovered a passion for performing. She studied music at Royal Holloway, University of London, The University of East Anglia, and went on to specialist vocal training at the Royal Welsh College of Music and Drama, graduating with Distinction. Elenor has performed as the soprano soloist in numerous concerts for Aldeburgh Music Club. She has sung many operatic roles, and has appeared at the Opera Comique in Paris under the baton of John Eliot Gardiner. Elenor has performed as soloist for The Monteverdi Choir and The Kings Consort, and is also a member of The Academy of Ancient Music, Tenebrae, Capilla Cayrasco, Metro Voices, London Voices, Ex Cathedra, and is a founder member of the Arkell Ensemble.



Elenor had the honour of performing Carmina Burana in Ely Cathedral, Handel's Messiah at Snape Maltings and Janáček's Glagolitic Mass, Mendelssohn's Lobgesang and Schumann's Manfred with the Monteverdi Choir. Elenor is also a tutor on the Britten International Music Course. Future engagements include further performances of Mendelssohn's Lobgesang with The Monteverdi Choir and the LSO, Pergolesi Stabat Mater and Vivaldi Gloria for the North Norfolk Chorale, and a return to Monte Carlo to sing Handel's Messiah for the Ristretto Choir and Orchestra.

## JILLIAN BAIN CHRISTIE – SOPRANO

Jillian is a Scottish soprano and visual artist, currently based in Norfolk.

Originally a graduate of the Glasgow School of Art, Jillian subsequently studied Music at the University of Aberdeen, graduating in 2012 with a 1st class Honours degree. While in Aberdeen, Jillian was the recipient of a number of awards, in both performance and composition.

Jillian continued her studies at Trinity Laban Conservatoire, London and completed a Postgraduate Diploma in Vocal Performance in 2013, and a Master of Fine Art in Creative Performance Practice in July 2014, attaining distinctions in both. Jillian continues to study privately with Joan Rodgers.



Jillian is committed to the promotion of contemporary classical music, and regularly gives first performances of music by living composers. She frequently collaborates with internationally renowned composer Paul Mealar, and has premiered many of his compositions, notably performing the soprano solos in his Symphony No.1 'Passiontide' with the Orchestra of Scottish Opera, and in *Song of the Ocean* with Michael Collins and the Philharmonia Orchestra. Other performance highlights include the creation of the title roles in two operas by Joe Stollery, in association with Tête à Tête and SOUND Scotland; and Stockhausen's *Stimmung* at the Queen Elizabeth Hall, Southbank Centre. Jillian's own electroacoustic vocal work *An Gleann Sambaichte* has been shortlisted for the forthcoming Scottish Landscape Awards, and will be premiered at the City Arts Centre, Edinburgh in November 2023.

Jillian combines her singing with a freelance career as an artist and illustrator. Selected projects include artist residencies in Iceland, Aberdeenshire and the JAM on the Marsh Festival, Kent; production design for Aberdeen Gilbert and Sullivan Society's 2019 *Mikado*; and a solo exhibition at the Barbican Library, London.

[www.jillianbainchristie.com](http://www.jillianbainchristie.com)

## DIANA MOORE – MEZZO SOPRANO

Lowestoft-born mezzo-soprano, Diana Moore has established herself as a firm favourite with audiences on both sides of the Atlantic, winning acclaim for her instantly recognisable voice which, according to **Gramophone**, ‘*combines the range of a mezzo with the tone quality of a contralto*’ and has been described by **San Francisco Classical Voice** as ‘*warm, plush, full and eminently smooth, with an air of nobility and grace*’. Her career to date has taken her to many of the leading venues around the world, including New York’s Carnegie Hall and Lincoln Centre, Tanglewood and Ravinia Festivals,



Suntory Hall in Tokyo, Berlin’s Philharmonic Hall, the Concertgebouw in Amsterdam, Leipzig’s Gewandhaus, the Royal Opera House Covent Garden, Westminster Abbey and the BBC Proms.

Best known for her extensive experience with the Baroque repertoire, Diana’s approach - infused with a keen musical intelligence and ‘*emotional depth*’ (The Guardian) - has led to repeat engagements with many of the world’s leading classical and early music ensembles, and collaborations with such eminent conductors as Nicholas McGegan, Marin Alsop, Sir John Eliot Gardiner, Trevor Pinnock and Sir Roger Norrington.

Equally adept in later musical styles and genres, Diana has become a leading exponent of English music, both in oratorio, concert and recital work, and in particular in the music of Edward Elgar.

A critically acclaimed recitalist, Diana is building a reputation for presenting innovative recitals which integrate carefully curated musical programmes with scripted narration. These include *A Celebration of Kathleen Ferrier: Her Life, Letters and Music*; *Wearing the Trousers: the extraordinary women who inspired Handel’s travesti roles*; *Feminine Charms*; and *Tales of the Unexpected*.

[www.dianamooremezzo.com](http://www.dianamooremezzo.com)

## RORY CARVER - TENOR

Rory Carver is gaining a reputation as a vivid interpreter of opera, oratorio and song repertoire. He was a member of Les Arts Florissants' young artist programme Le Jardin des Voix, a Garsington Opera Alvarez Young Artist, a competitor in the Wigmore Hall/Independent Opera International Song Competition and a finalist in the Oxford Lieder Young Artist Platform, following his postgraduate studies at the Royal College of Music as a Douglas and Hilda Simmonds scholar. He has worked closely with conductors William Christie, Paul Agnew, John Eliot Gardiner, and Lionel Meunier, on stages including Theater an der Wien, L'Opéra Royal, Versailles, and Teatro Real, Madrid.



After performing the title role in Monteverdi's *L'Orfeo* at the Brighton Early Music Festival, Rory set up the ensemble *Dramma per Musica* with gambist Harry Buckoke and theorbist Jonatan Bougt to further explore early 17th century Italian monody and English cavalier songs, and recently made his recording début as First Augur/Second Priest in John Eccles' *Semele* with Cambridge Handel Opera Company and the Academy of Ancient Music.

Rory's recent engagements have included arias in Bach's *St John Passion* for Oxford Bach Soloists; performances of Purcell's *King Arthur* in Madrid, Barcelona and Lyon with *Vox Luminis*; and Mozart's *Requiem* with the Trondheim Symphony Orchestra conducted by Paul Agnew, as well as two of Rameau's title roles, *Pygmalion* and *Castor*. His projects over the 2023/24 season include chamber performances of Bach's *St Matthew Passion* with *Solomon's Knot* in Snape and the Thüringer Bachwochen, and performances of Purcell's *King Arthur* and *Fairy Queen* in Malta with *Vox Luminis*.

## MATTHEW CROWE – BARITONE

Matt started singing as a chorister at St Mary-le-Tower in Ipswich, then spent four years as a choral scholar at Norwich Cathedral, with singing tuition from David Lowe, while studying history and landscape history at UEA. Since 2022, he has been a Vicar Choral in St Edmundsbury Cathedral Choir (returning some 16 years after having spent his gap year there).

His extensive repertoire as a concert soloist includes Beethoven *Mass in C*, the *Requiems* of Fauré

and Duruflé, Handel *Messiah*, Haydn *The Seasons* (with Ipswich Choral Society at Snape Maltings under Cem Mansur), *Missa Sancti Nicolai*, *Missa in tempore Belli* and *Creation*, Mozart *Così fan Tutte* (highlights), Stainer's *Crucifixion*, Vaughan-Williams *Serenade to Music* (Prometheus Singers under Edmond Fivet) and *Five Mystical Songs*, Verdi *La traviata* (highlights) and many others.

Matt is also an experienced recitalist, and has performed Madeleine Dring *Seven Shakespeare Songs*, Schumann *Dichterliebe*, Vaughan-Williams *Songs of Travel*, and has a particular fondness for the song cycles of Gerald Finzi, including *I Said to Love*; *Before and After Summer*; and *Earth and Air and Rain*.

Matt lives in Suffolk with his wife, daughter and cat, and enjoys spending his spare time playing golf and gardening (neither to a very high level...).



# ALDEBURGH MUSIC CLUB CHOIR

## SOPRANOS

Maggie Aherne  
Susan Bard-Bodek  
Lesley Bennion  
Maria Chapman-Beer  
Sue Davies  
Diana Davy  
Veronica Downing  
Liz Fivet  
Sue Foster  
Sheila Galpin  
Caroline Gill  
Belinda Grant  
Camilla Haycock  
Helen Isaac  
Jane Linden  
Anne Lonsdale  
Penny Mackay  
Wendy Marshall  
Linda Martin  
Hilly Mills  
Tina Morhall  
Melanie Pike  
Annie Renwick  
Louise Sant  
Sandra Saint  
Sarah Somerset  
Wendy Slaney  
Sylvia Taylor  
Joanna Thackray  
Jane Thomson  
Helen Tye  
Sarah Wallington-Smith  
Carol Wood

## ALTOS

Melissa Baker  
Liz Barton  
Jane Bence  
Ann Bourne  
Ruth Cooper  
Kerstin Davey  
Mary Garner  
Melinda Harley  
Philippa Lawrence-Jones  
Jacky Linney  
Auriol Marson  
Francesca Mellon  
Helen Mower  
Sian New  
Anne Newman  
Lisa Nickell-Lean  
Suki Pearce  
Kimberley Robertson  
Heather Richards  
Mary Sidwell  
Suzanne Stevens  
Mary Stevenson  
Gillian Varley  
Philippa Williams

## TENORS

Charles Burt  
Peter Fife  
Peter Howard-Dobson  
Perry Hunt  
Ian Isaac  
James Kennedy  
Jonathan Lawley  
Joy Marsh  
Guy Marshall  
Michael McKeown  
Albie Morhall  
Jamie Norman  
Veronica Posford  
Glynis Robertson  
Linda Sherman

## BASSES

Keith Barton  
Richard Bodek  
John Driscoll  
David Edwards  
Jack Firman  
Chris Garner  
Chris Gill  
Michael Greenhalgh  
David Greenwood  
Nigel Kahn  
Michael Laschet  
John Nickell-Lean  
Peter Roberts  
David Smith  
John Stanley  
Robin Tye  
Christopher Wheeler  
Stephen Willis

## SUFFOLK BAROQUE PLAYERS

### VIOLIN

Kathryn Parry  
Rebecca Harris  
Anne Marie Christensen  
Rebecca Windram  
May Robertson  
Lizzie Skinner  
Helen Stanley  
Carol Hawkey

### VIOLA

Alexis Bennett  
Geoffrey Irwin  
Michael Bennett  
Nichola Blakey

### CELLO

Jeremy Hughes  
Melanie Woodcock

### BASS

Andrew Durban

### OBOE

Gail Hennessy

### TRUMPET

Russell Gilmour

### CONTINUO

Katie de la Matter

*The list of performers was correct at the time of going to press*



# ALDEBURGH MUSIC CLUB

Aldeburgh Music Club was founded in 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 since become one of East Anglia's leading choral groups, with over ninety members.

The season runs from September to May, and the choir rehearses every Tuesday evening at Aldeburgh's Jubilee Hall, in order to mount three major concerts across the year. In all these concerts, the choir performs with professional soloists and orchestras, regularly appearing at Snape Maltings Concert Hall and Orford Church. It is an unauditioned choir, and new members are always welcome.

The repertoire extends to oratorio, religious music, opera and contemporary commissioned works. Its future programme includes a performance of Britten's Ceremony of Carols, a concert of works inspired by Shakespeare, and the Brahms German Requiem, as well as the now traditional carols on Aldeburgh Beach at Christmas.

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

*President* Sir Humphrey Burton CBE  
*Vice Presidents* Robin Leggate, Dame Ann Murray

## ALDEBURGH MUSIC CLUB COMMITTEE 2023 – 2024

<i>Chair</i>	Christopher Wheeler
<i>Vice Chair</i>	Helen Mower
<i>Hon Secretary</i>	Wendy Marshall
<i>Hon Treasurer</i>	Jane Thomson
<i>Patrons Administrator</i>	Peter Howard-Dobson
	David Edwards
	Caroline Gill
	Helen Tye

*Non-committee roles:*

<i>Director of Music</i>	Tom Appleton
<i>Librarian</i>	Jack Firman
<i>Orchestra Manager</i>	Liz Page
<i>Rehearsal Accompanist</i>	Jonathan Rutherford

# SUPPORTING ALDEBURGH MUSIC CLUB

Aldeburgh Music Club welcomes financial support from individuals, organisations and companies. This can take the form of support for a particular concert, soloists or orchestral players, as well as underwriting our concert and educational activities. Aldeburgh Music Club is a registered charity, no. 1000990, and any contribution is gratefully received. Please contact the Chairman for further information, [chair@aldeburghmusic.club](mailto:chair@aldeburghmusic.club).

## ALDEBURGH MUSIC CLUB PRIZE DRAW

Regular draws take place throughout the year to win cash prizes from £20 to £100. 50% of the money raised through the draw goes to the Club, and the balance into the prize fund. Tickets are £15 and are valid for every draw during the year of purchase. Contact [vicechair@aldeburghmusic.club](mailto:vicechair@aldeburghmusic.club)

## PATRONS

By becoming a Patron, you can help to underwrite the increasing costs of mounting our concerts. Your name will be listed in our 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, 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

## ACKNOWLEDGEMENTS

Thanks to the staff at Snape Maltings Concert Hall; the management committee of the Jubilee Hall; Jonathan Rutherford for accompanying our rehearsals.

## 2023 PATRONS

Lady Andrews  
Tony Bailey  
Follett and Libby Balch  
Amanda Baly  
Maggie Beale  
Christopher Bishop  
Felicity Bissett  
Maggie Boswell  
Juliet Brereton  
Judi Britten  
Philip Britton and Tom Southern  
Charles Burt  
Anne Bushell  
Jean Clouston  
Bridget Dickinson  
Chris and Jenny Ellins  
David and Trish Elliott  
Caroline Erskine  
Peter and Margaret Fife  
Judith Foord  
Belinda and David Grant  
Zoë and David Greenwood  
Richard and Sheila Griffiths  
Jane and Mervyn Hall

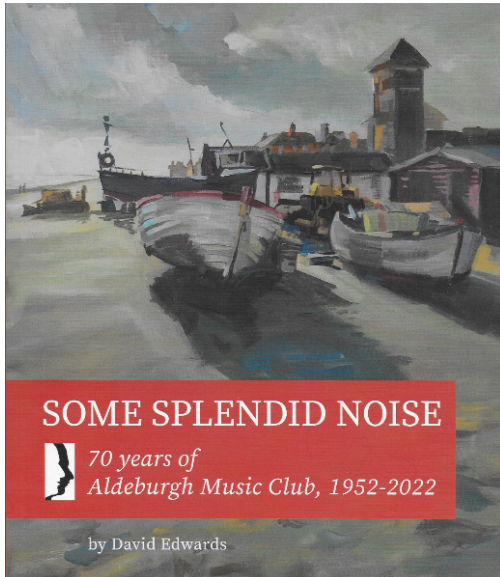
Pauline Hawkins  
Perry and Bunty Hunt  
Simon and Chris Ive  
Anita Jefferson  
Graeme and Penny Kay  
Richard and Michelle Keane  
John Latham  
Jonathan and Sarah Lawley  
Robin Leggate  
Eric and Claire Lowry  
Sir David and Lady Madel  
Michael Marson  
Pippa Marson  
Elizabeth Matthias  
Chris and Patricia Mattinson  
Anne Morris  
Dame Ann Murray  
Patrick Nicholls  
Jamie & Cary Norman  
Susan Paris  
Suki Pearce  
David and Anne Perfect  
Veronica Posford  
James Powell

Judy Raison  
Lilias Sheepshanks  
David and Anne Smith  
Elizabeth Spinney  
Calum and Jane Thomson  
Christopher Tooth  
Sir John and Lady Waite  
John and Ann-Margaret Walton  
Sally Walton  
Carol Watson  
Trevor and Belinda Wilkinson  
Vanessa Williams  
Carol Wood  
Chris and Jackie Youldon

## IN MEMORIAM 2022-23

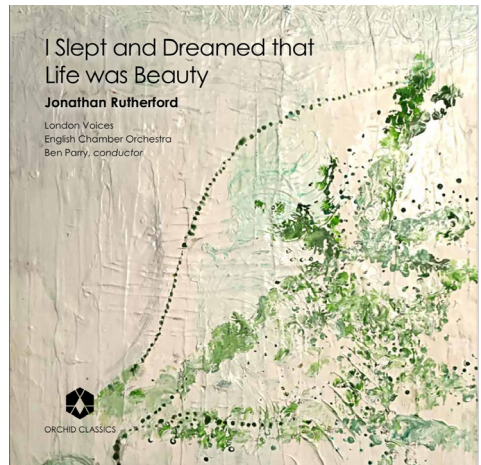
Ken Cordeiro  
Richard Crane  
Peter Dickinson  
Linda (Titch) Driscoll  
Michael Flint  
Phyllida Flint  
Robin Somerset  
Janet Tait  
John Tipping

## ON SALE AT THIS CONCERT



The history of Aldeburgh Music Club, from its founding by Benjamin Britten in 1952, until its 70th anniversary in 2022. Written by Club member, David Edwards (author of *The House that Britten Built*), *Some Splendid Noise* was shortlisted in the 2022 East Anglian Book Awards. The National Centre for Writing said: ‘Your loving portrayal of a local music club as a microhistory of the changing cultural and musical atmosphere in the period is extremely well done, entertaining and beautifully illustrated. We’re honoured to celebrate it through the East Anglian Book Awards.’

JONATHAN RUTHERFORD is our exceptionally talented rehearsal accompanist. He is also a renowned composer in his own right, and Aldeburgh Music Club are delighted to promote his latest CD of choral music, *I Slept and Dreamed that Life was Beauty*. Ben Parry conducts London Voices and the English Chamber Orchestra in a programme that includes Jonathan’s setting of Psalm 134, two Poems in Prose by Oscar Wilde, Final Parting to a poem by Julie Rutherford, and Four Toasts, originally commissioned by Eye Bach Choir.



Programme edited and produced by David Edwards, designed and printed by Leiston Press



# Aldeburgh Music Club Choir

**A CEREMONY OF CAROLS**  
by Benjamin Britten

&

**CAROLS for CHOIR**  
and **AUDIENCE**

**TOM APPLETON** *Conductor*

**MIRIAM KEOGH** *Harp*

**ADRIAN NICHOLSON** *Organ*

**Saturday 16th December**

**3.00 p.m**

**St. Bartholomew's Church, Orford**

**Tickets £10, £5 under 18 (unreserved)**

available at

[www.aldeburghmusic.club](http://www.aldeburghmusic.club)

or on the door



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is a registered charity no. 1000990  
[www.aldeburghmusic.club](http://www.aldeburghmusic.club)