

Saturday
18 March 2017

Snape Maltings Concert Hall
ALDEBURGH MUSIC CLUB

CARL ORFF *Carmina Burana*
CONSTANT LAMBERT *The Rio Grande*

Henry Purcell
realised by Benjamin Britten

Six Songs from
Orpheus
Britannicus



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

WELCOME

FROM THE DIRECTOR OF MUSIC

A very warm welcome to tonight's concert, Aldeburgh Music Club Choir's second performance at Snape Maltings in the 2016 – 2017 Season.

Tonight's concert could hardly be more of a contrast from our performance of Bach's *Christmas Oratorio* last November. The main work this evening is Carl Orff's profane cantata *Carmina Burana* in the version for two pianos and five percussion players. Lambert's *The Rio Grande* is heard infrequently, although it is greatly enjoyable and one can almost feel the atmosphere of England in the 1930's – or at least that of the privileged 'arty' society. Britten's Purcell realisations were close to his heart and tonight six of these songs are performed by our tenor, Daniel Auchincloss.

I am delighted that the Jubilee Opera Chorus and Prometheus Chorale are joining us for tonight's performance.

The Choir is back at Snape Maltings on 18th November this year with a performance of Handel's *Messiah*. Book early to avoid disappointment!

Edmond Fivet

FROM THE CHAIRMAN

The two pieces which the choir will perform tonight have provided it with an opportunity to explore very different rhythms and styles from its more regular repertoire.

While both pieces were written within ten years of each other their genesis arises from very different influences. *Rio Grande* could, to a certain extent, be said to be a product of its age – the jazz era – composed in 1927 and first performed on stage in 1929. However, while Carl Orff's setting of poems from the *Carmina Burana* were composed not very much later, what led him to do so was his encounter with an edition of medieval poems under that name, published in an 1847 edition by a German philologist, who taught throughout his career at the university of Munich. The music he composed is particularly individualistic in style. Both pieces have provided the choir with interesting challenges and we hope you enjoy the results tonight.

As ever, Aldeburgh Music Club acknowledges the very generous support provided by our patrons and also our corporate sponsors, Suffolk Cottage Holidays and Big House Holidays, as well as other gifts and donations.

Hunter Smith

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Saturday 18 March at 7.30pm
Snape Maltings Concert Hall

Constant Lambert The Rio Grande
Henry Purcell realised by **Benjamin Britten**

Six songs from Orpheus Britannicus

Daniel Auchincloss *tenor*

INTERVAL

Carl Orff Carmina Burana

Ruth Jenkins-Róbertsson *soprano*

Daniel Auchincloss *tenor*

Julien Van Mellaerts *baritone*

Aldeburgh Music Club Choir

Prometheus Chorale

Prometheus Percussion Ensemble

Pianos: Jonathan Rutherford and Christian White

Edmond Fivet *conductor*

Jubilee Opera Chorus

Jenni Wake-Walker *director*



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www.aldeburghmusic.club

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MUSIC

Tonight's concert includes two choral works which were, and continue to be, the best known and most frequently performed works of the composers Constant Lambert and Carl Orff.



Constant Lambert.

by Bassano Ltd 9 May 1933, ©
National Portrait Gallery, London.

Constant Lambert

1905-1951

Constant Lambert was born in London and was married twice, though it was reported that the great love of his life was the ballet dancer Margot Fonteyn. Lambert suffered from alcoholism and died in 1951 at the age of 45. He is buried in Brompton Cemetery in West London.

The Rio Grande was written in 1927 and broadcast in 1928 by the BBC. Its first public performances were in Manchester and London, on consecutive nights in 1929.

It is a challenge to describe *The Rio Grande* as it is a 'hybrid' work that uses contemporary jazz techniques and features a brilliant and virtuoso solo piano 'riff'. Lambert wrote:

the chief interest of jazz rhythms lies in their lightness and ingenuity.....English words demand for their successful musical treatment an infinitely more varied and syncopated rhythm than is to be found in the nineteenth-century romantics, and the best jazz songs of today are, in fact, nearer in their methods to the late fifteenth-century composers than any music since.

The words of *The Rio Grande* were written by Sir Sacheverell Sitwell. His elder sister, Edith, wrote the text for William Walton's *Façade*, composed in 1931. Rather like *Façade*, for which *The Rio Grande* might have been an inspiration, the words are of great importance. They are of a dreamy, fantastical nature.



A few examples will suffice:-

By the Rio Grande

They dance no sarabande

On the marble pavers with each colour laid in shares,

At the open church doors loud with light within,

At the bell's huge tolling,

By the river music, gurgling, thin

Through the soft Brazilian air.

The version you will hear is for choir, semi-chorus, soloist, two pianos and five percussion players. The work is dedicated to Angus Morrison, a fine pianist and professor for many years at the Royal College of Music.

Benjamin Britten

1913-1976



*Benjamin Britten
at Snape, May 1975.*

by Victor Parker, © Britten-Pears
Foundation.

Orpheus Britannicus is a collection of songs by Henry Purcell, published posthumously. Benjamin Britten was a great admirer of Purcell and his library in Aldeburgh contains his complete works. Britten is often referred to as the greatest English composer since Purcell and the latter's music inspired him in such works as *The Young Person's Guide to the Orchestra*, *The Holy Sonnets of John Donne* and the final movement of his second string quartet, with its very Purcell-like 'Chacony'.

Britten realised many of the songs of Purcell contained in the *Orpheus Britannicus* and performed them with Peter Pears.

Tonight we will hear six songs:-

Mad Bess

If music be the food of love

There's not a swain of the plain

Not all my torments

Man is for the woman made

Sweeter than roses





MUSIC

Carl Orff

1895-1982

Carmina Burana was composed in 1937, ten years later than *The Rio Grande*, and first performed in Frankfurt the same year. The work was composed for ‘total theatre’, a combination of music, words and movement. Today it is known as a concert choral work. The version we will perform this evening, for two pianos and five percussion players, was arranged by one of Orff’s pupils.

The texts are taken from a large collection of 12th and 13th century poems preserved in a manuscript at the Bavarian monastery of Benediktbeuren. Indeed, the meaning of *Carmina Burana* is ‘Songs from the Benediktbeuren’.

The poems are mostly in Latin, the international language of the day, though some are in old French and Middle High German. The texts tell of the power of nature; the twists of fortune; the regenerative nature of Spring; drinking and womanising in the tavern and the sexual lustings and beauty of men and women.

This profane cantata is in seven main sections –

Fortuna Imperatrix Mundi – Fortune, Empress of the World.

Primo vere – Spring.

Uf dem anger – On the Green.

In Taberna – In the Tavern.

Cour d’amours – The Court of Love.

Blanziflor et Helena – Blanziflor and Helena.

Fortuna Imperatrix Mundi – Fortune, Empress of the World.

The music is full of variety. Large chorus numbers; more gentle singing for the semi-chorus (Prometheus Chorale); a different voice quality for the Ragazzi, which translates as boys (Jubilee Opera Chorus); a range of solos from the soprano and baritone and only one aria from the tenor, *Olim lacus colueram* – *Once I lived on lakes*, for a very high almost falsetto voice. The pianists and percussion add a huge amount of colour and atmosphere.

The first chorus is repeated at the end to bring us full circle, reiterating the fact that fortune plays a major part in all our lives, whether it be in the 12th and 13th Century, in 1937 when *Carmina Burana* was composed, or March 2017.



Carl Orff was married four times. There is controversy as to whether he was a supporter of fascism and the Nazi Party. Orff's music, in particular *Carmina Burana*, was hugely popular in Germany during the Nazi regime. He died in 1982 at the age of 86 and is buried in the Benedictine Priory at Andechs, south of Munich.

Sacheverell Sitwell

1897-1988

Sir Sacheverell Sitwell was born in to an aristocratic and wealthy family and was the younger sibling of Dame Edith Sitwell and Sir Osbert Sitwell. The family home was Renishaw Hall, a stately home in Derbyshire.

He followed what would probably be considered a conventional path for one of his class of that era by being educated at Eton College and Balliol College, Oxford, although he did not take a degree. His period at Oxford was preceded by service in the Grenadier Guards during the First World War.

The triumvirate of siblings created a literary and artistic milieu around themselves in the early part of the century and were said to be rivals to the more well known Bloomsbury Group, which numbered amongst its luminaries, Virginia Woolf, E.M. Forster and Lytton Strachey. While both groups embraced artistic values, the Sitwells defined themselves against the Bloomsbury group, most of the male members of which had been educated at Cambridge. The Sitwells appeared to thrive on hostile criticism. Notwithstanding this it appears that there were close relationships between members of the two groups.

One of the notable events of this period, referred to earlier in these notes, was the performance of Edith's poem, *Façade*, with music by William Walton, where she addressed the audience using a sengerphone (megaphone).

Sacheverell Sitwell was well known as both an art and music critic as well as writing on architecture. However, his poetry came in for fierce criticism which may have been due to the fact that he was a Sitwell, but it led him to refuse to publish for many years.



MUSIC

The Rio Grande

By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each colour laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Comendador and Alguacil are there
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire.
The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud
Above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.
Loud is the marimba's note
Above these half-salt waves,
And louder still the tympanom,
The plectrum, and the kettle-drum,
Sullen and menacing





Do these brazen voices ring,
They ride outside,
Above the salt-sea's tide,
Till the ships at anchor there
Hear this enchantment
Of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle,
Their fierceness tempered
By the air that flows between.

The Rio Grande by Sacheverell Sitwell is taken from *The Thirteenth Caesar*, and other poems.

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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.





MUSIC

Six songs from Orpheus Britannicus

Mad Bess

From silent shades and the Elysian groves
 where sad departed spirits mourn their
 loves,
 From crystal streams and from that
 country where Jove crowns the fields with
 flowers all the year,
 Poor senseless Bess, clothed in her rags and
 folly, is come to cure her lovesick
 melancholy.
 "Bright Cynthia kept her revels late while
 Mab, the Fairy Queen did dance,
 and Oberon did sit in state when Mars at
 Venus ran his lance.
 In yonder cowslip lies my dear, entomb'd
 In liquid gems of dew;
 Each day I'll water it with a tear, its fading
 blossoms to renew.
 For since my love is dead and all my joys
 are gone, poor Bess for his sake a garland
 will make, my music shall be a groan.
 I'll lay me down and die within some
 hollow tree, the rav'n and cat, the owl and
 bat shall warble forth my elegy.

If music be the food of love

If music be the food of love,
 sing on till I am filled with joy,
 for then my list'ning soul you move,
 to pleasures that can never, never cloy:
 Your eyes, your mien, your tongue declare
 that you are music ev'rywhere,
 Pleasures invade both eye and ear,
 so fierce, the transports are, they wound,
 and all my senses feasted are,
 tho' yet the treat is only sound,
 sure I must perish, by your charms, unless
 you save me in your arms.

Did you not see my love as he past by you?
 His two flaming eyes, if he comes nigh by
 you, they will scorch up your hearts.
 Ladies, beware ye, lest he should dart a
 glance that may ensnare ye!
 Hark! Hark! I hear old Charon bawl, his
 boat he will not longer stay. Poor Bess will
 return to the place whence she came,
 Since the world is so mad she can hope for
 no cure. For love's grown a bubble, a
 shadow, a name, which fools do admire
 and wise men endure.
 Cold and hungry am I grown. Ambrosia
 will I feed upon, drink nectar still and sing.
 Who is content, does all sorrow prevent?
 And Bess in her straw, whilst free from law,
 in her thoughts is as great as a king.

There's not a swain of the plain

There's not a swain of the plain
 Would be bless'd as me,
 O could you but on me smile.
 But you appear so severe,
 That trembling with fear
 My heart goes pit-a-pat all the while.
 When I cry, must I die?
 You make no reply.
 But look shy
 And with a scornful eye
 Kill me with your cruelty.
 How can you be so hard to me?





Not all my torments

Not all my torments can your pity move
 Your scorn increases with my love,
 Yet to the grave I will my sorrows bear;
 I love tho' I despair.

Man is for the woman made

Man is for the woman made and the
 woman for the man,
 As the spur is for the jade, as the scabbard
 for the blade,
 As for digging is the spade, as for liquor is
 the can,
 So man is for the woman made and the
 woman for the man.
 As the sceptre to be sway'd, as for nights
 the serenade, as for pudding is the pan,
 And to cool us is the fan,
 So man is for the woman made and the
 woman for the man.
 Be she widow be she maid, be she wanton
 be she staid, be she well or ill array'd,
 Princess or harridan,
 So man is for the woman made and the
 woman for the man.

Sweeter than roses

Sweeter than Roses,
 Or cool evening breeze on a warm flowery shore.
 Was the dear kiss first trembling made me freeze,
 Then shot like fire all o'er.
 What magic has victorious love!
 For all I touch or see since that dear kiss,
 I hourly prove, all is love to me.





MUSIC

Carmina Burana

Fortuna Imperatrix Mundi – Fortune, Empress of the world

O Fortuna – chorus

O fortuna,
 velut luna
 statu variabilis,
 semper crescis
 aut decrescis;
 vita detestabilis
 nunc obdurat
 et tunc curat
 ludo mentis aciem,
 egestatem,
 potestatem
 dissolvit ut glaciem.
 Sors immanis
 et inanis,
 rota tu volubilis,
 status malus,
 vana salus
 semper dissolubilis,
 obumbrata
 et velata
 michi quoque niteris;
 nunc per ludum
 dorsum nudum
 fero tui sceleris.
 Sors salutis
 et virtutis
 michi nunc contraria,
 est affectus
 et defectus
 semper in angaria.
 Hac in hora
 sine mora
 corde pulsum tangite;
 quod per sortem
 sternit fortem,
 mecum omnes plangite!

*O fortune!
 Like the moon
 everchanging,
 rising first
 then declining;
 hateful life
 treats us badly
 then with kindness,
 making sport with our desires,
 causing power
 and poverty alike
 to melt like ice.
 Dread destiny
 and empty fate,
 an ever turning wheel,
 who make adversity
 and fickle health
 alike turn to nothing,
 in the dark
 and secretly
 you work against me;
 how through your trickery
 my naked back
 is turned to you unarmed.
 Good fortune
 and strength
 now are turned from me,
 Affection
 and defeat
 are always on duty.
 Come now,
 pluck the strings
 without delay;
 and since by fate
 the strong are overthrown,
 weep ye all with me.*





Fortune plango vulnere – chorus

Fortune plango vulnere
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.

In fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice —
caveat ruinam!
Nam sub axe legimus
Hecubam reginam.

*I lament the wounds that fortune deals
with tear-filled eyes,
for returning to the attack
she takes her gifts from me.
It is true
as they say,
the well-thatched pate
may soonest lose its hair.*

*Once on fortune's throne
I sat exalted,
crowned with a wreath
of prosperity's flowers.
But from my happy,
flower-decked paradise
I was struck down
and stripped of all my glory.*

*The wheel of fortune turns;
dishonored I fall from grace
and another is raised on high.
Raised to over-dizzy heights of power
the king sits in majesty —
but let him beware of his downfall!
For 'neath the axle of fortune's wheel
behold Queen Hecuba.*

Primo vere – Spring

Veris leta facies – semi chorus

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.
Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.

*The joyous face of spring
is presented to the world;
winter's army
is conquered and put to flight.
In colorful dress
Flora is arrayed,
and the woods are sweet
with birdsong in her praise.
Reclining in Flora's lap
Phoebus again
laughs merrily,
covered with many-colored flowers.*



MUSIC

Zephyrus nectareo
spirans in odore;
certatim pro bravo
curramus in amore.
Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena;
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

*Zephyr breathes around
the scented fragrance;
eagerly striving for the prize,
let us compete in love.
Trilling her song
sweet Philomel is heard,
and smiling with flowers
the peaceful meadows lie;
a flock of wild birds
rises from the woods;
the chorus of maidens
brings a thousand joys.*

Omnia sol temperat – baritone

Omnia sol temperat
purus et subtilis,
nova mundo reserat
facies Aprilis;
ad amorem properat
animus herilis,
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemniter
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.
Ama me fideliter!
Fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
Quisquis amat taliter,
volvitur in rota.

*All things are tempered by the sun
so pure and fine.
In a new world are revealed
the beauties of April;
to thoughts of love
the mind of man is turned,
and in pleasure's haunts
the youthful God holds sway.
Nature's great renewal
in solemn spring
and spring's example
bid us rejoice;
they charge us keep to well-worn paths,
and in your springtime
there is virtue and honesty
in being constant to your lover.
Love me truly!
Remember my constancy.
With all my heart
and all my mind
I am with you
even when far away.
Whoever knows such love
knows the torture of the wheel.*



Ecce gratum – chorus

Ecce gratum
 et optatum
 ver reducit gaudia,
 purpuratum
 floret pratum,
 sol serenat omnia.
 Iam iam cedant tristia!
 Estas redit,
 nunc recedit
 Hyemis sevitia.
 Iam liquescit
 et decrescit
 grando, nix et cetera;
 bruma fugit,
 et iam sugit
 ver estatis ubera;
 illi mens est misera,
 qui nec vivit,
 nec lascivit,
 sub estatis dextera.
 Gloriantur
 et letantur
 in melle dulcedinis,
 qui conantur,
 ut utantur
 premio Cupidinis;
 simus jussu Cypridis
 gloriantes
 et letantes
 pares esse Paridis.

*Behold the welcome
 long-awaited spring,
 which brings back pleasure
 and with crimson flowers
 adorns the fields.
 The sun brings peace to all around.
 Away with sadness!
 Summer returns,
 and now departs
 cruel winter.
 Melt away
 and disappear
 hail, ice and snow;
 the mists flee,
 and spring is fed
 at summer's breast.
 Wretched is the man
 who neither lives
 nor lusts
 under summer's spell.
 They taste delight
 and honeyed sweetness
 who strive for
 and gain
 Cupid's reward.
 Let us submit
 to Venus' rule,
 and joyful
 and proud
 be equal to Paris*





MUSIC

Uf dem anger – On the lawn

Floret silva – chorus

Floret silva nobilis
 floribus et foliis.
 Ubi est antiquus
 meus amicus?
 Hinc equitavit,
 eia, quis me amabit?
 Floret silva undique,
 nah mime gesellen ist mir we.
 Gruonet der walt allenthalben,
 wa ist min geselle also lange?
 Der ist geriten hinnen,
 owi, wer sol mich minnen?

*The noble forest
 Is decked with flowers and leaves.
 Where is my old,
 my long-lost lover?
 He rode away on his horse.
 Alas, who will love me now?
 The forest all around is in flower,
 I long for my lover.
 The forest all around is in flower,
 whence is my lover gone?
 He rode away on his horse.
 Alas, who will love me now?*

Chramer, gip die varwe mir – soprano/semi chorus

Chramer, gip die varwe mir,
 die min wengel roete,
 damit ich die jungen man
 an ir dank der minnenliebe noete.
 Seht mich an,
 jungen man!
 Lat mich iu gefallen!

 Minnet, tugentliche man,
 minnedliche vrouwen!
 Minne tuot iu hoch genuot
 unde lat iuch in hohen eren schouwen.
 Seht mich an, etc.

 Wol dir, werlt, das du bist
 also freudenriche!
 Ich wil dir sin undertan
 durch din liebe immer sicherliche.
 Seht mich an, etc.

*Salesman, give me colored paint
 to paint my cheeks so crimson red,
 that I may make these bold young men,
 whether they will or not, love me.
 Look at me,
 young men all!
 Am I not well pleasing?

 Love, all you right-thinking men,
 women worthy to be loved!
 Love shall raise your spirits high
 and put a spring into your step.
 Look at me, etc.

 Hail to thee, O world that art
 in joy so rich and plenteous!
 I will ever be in thy debt
 surely for thy goodness' sake!
 Look at me, etc.*

Swaz hie gat umbe – chorus

Swaz hie gat umbe
 daz sint allez megede,
 die wellent an man
 alle disen sumer gan.

*They who here go dancing round
 are young maidens all
 who will go without a man
 this whole summer long.*





Chume, chum, geselle min – semi chorus

Chume, chum, geselle min,
ih enbite harte din.
Suzer rosenvarwer munt,
chum un mache mich gesunt.

*Come, come, dear heart of mine
I so long have waited for thee.
Sweetest rosy colored mouth,
come and make me well again.*

Were diu werlt alle min – chorus

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

*If the whole world were but mine
from the sea right to the Rhine,
gladly I'd pass it by
if the Queen of England fair
in my arms did lie.*

In Taberna – In the Tavern

Estuans interius – baritone

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.
Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.
Ferer ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenent clavis,
quero mihi similes,
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;

*Seething inside
with boiling rage,
in bitterness
I talk to myself.
Made of matter,
risen from dust,
I am like a leaf
tossed in play by the winds.
But whereas it befits
a wise man
to build his house
on a rock,
I, poor fool,
am like a meandering river,
never keeping
to the same path.
I drift along
like a pilotless ship
or like an aimless bird,
carried at random through the air.
No chains hold me captive,
no lock holds me fast;
I am looking for those like me,
and I joined the depraved.
The burdens of the heart
seem to weigh me down;*





MUSIC

iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
Que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis,
inplicor et vitiis,
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

*jesting is pleasant
and sweeter than the honeycomb.
Whatever Venus commands
is pleasant toil;
she never dwells
in craven hearts.
On the broad path I wend my way
as is youth's wont,
I am caught up in vice
and forgetful of virtue,
caring more for voluptuous pleasure
than for my health;
dead in spirit,
I think only of my skin.*

Olim lacus colueram – tenor and chorus

Olim lacus colueram,
olim pulcher extiteram —
dum cignus ego fueram.
Miser, miser!
Modo niger
et ustus fortiter!
Girat, regirat garcifer;
me rogit urit fortiter:
propinat me nunc dapifer.
Miser, miser! *etc.*
Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video.
Miser, miser! *etc.*

*Once in lakes I made my home,
once I dwelt in beauty —
that was when I was a swan.
Alas, poor me!
Now I am black
and roasted to a turn!
On the spit I turn and turn,
the fire roasts me through;
now I am presented at the feast.
Alas, poor me! *etc.*
Now in a serving dish I lie
and can no longer fly;
gnashing teeth confront me.
Alas, poor me! *etc.**

Ego sum abbas – baritone and chorus

Ego sum abbas Cucaniensis,
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
Quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!
Wafna, wafna!
Ha, ha!

*I am the abbot of Cucany,
and I like to drink with my friends.
I belong from choice to the sect of Decius,
and whoever meets me in the morning
at the tavern
by evening has lost his clothes,
and thus stripped of his clothes cries out:
Wafna, wafna!
What hast thou done, oh, wicked fate?
All the pleasures of this life
thus to take away!
Wafna, wafna!*





In taberna quando sumus – chorus

In taberna quando sumus,
 non curamus quid sit humus,
 sed ad ludum properamus,
 cui semper insudamus.
 Quid agatur in taberna,
 ubi nummus est pincerna,
 hoc est opus ut queratur,
 si quid loquar, audiatur.
 Quidam ludunt, quidam bibunt,
 quidam indiscrete vivunt.
 Sed in ludo qui morantur,
 ex his quidam denudantur,
 quidam ibi vestiuntur,
 quidam saccis induuntur.
 Ibi nullus timet mortem,
 sed pro Baccho mittunt sortem.
 Primo pro nummata vini;
 ex hac bibunt libertini,
 semel bibunt pro captivis,
 post hec bibunt ter pro vivis,
 quater pro Christianis cunctis,
 quinquies pro fidelibus defunctis,
 sexies pro sororibus vanis,
 septies pro militibus silvanis.
 Octies pro fratribus perversis,
 nonies pro monachis dispersis,
 decies pro navigantibus,
 undecies pro discordantibus,
 duodecies pro penitentibus,
 tredecies pro iter argentibus.
 Tam pro papa quam pro rege
 bibunt omnes sine lege.
 Bibit hera, bibit herus,
 bibit miles, bibit clerus,
 bibit ille, bibit illa,
 bibit servus cum ancilla,
 bibit velox, bibit piger,
 bibit albus, bibit niger,
 bibit constans, bibit vagus,
 bibit rudus, bibit magus.
 Bibit pauper et egrotus,

*When we are in the tavern
 we spare no thought for the grave,
 but rush to the gaming tables
 where we always sweat and strain.
 What goes on in the tavern,
 where a coin gets you a drink—
 if this is what you would know,
 then listen to what I say.
 Some men gamble, some men drink,
 some indulge in indiscretions.
 But of those who stay to gamble,
 some lose their clothes,
 some win new clothes,
 while others put on sack cloth.
 There no one is afraid of death,
 but for Bacchus plays at games of chance.
 First the dice are thrown for wine;
 this the libertines drink.
 Once they drink to prisoners,
 then three times to the living,
 four times to all Christians,
 five to the faithful departed,
 six times to the dissolute sisters,
 seven to the bush-rangers.
 Eight times to the delinquent brothers,
 nine to the dispersed monks,
 ten times to the navigators,
 eleven to those at war,
 twelve to the penitent,
 thirteen to travelers.
 They drink to the Pope and king alike,
 all drink without restraint.
 The mistress drinks, the master drinks,
 the soldier drinks, the man of God,
 this man drinks, this woman drinks,
 the manservant with the serving maid,
 the quick man drinks, the sluggard drinks,
 the white man and the black man drink,
 the steady man drinks, the wanderer drinks,
 the simpleton drinks, the wiseman drinks.
 The poor man drinks, the sick man drinks,*





MUSIC

bibit exul et ignotus,
 bibit puer, bibit canus,
 bibit presul et decanus,
 bibit soror, bibit frater,
 bibit anus, bibit mater;
 bibit iste, bibit ille,
 bibunt centum, bibunt mille.
 Parum sexcente nummate
 durant, cum immoderate
 bibunt omnes sine meta,
 quamvis bibant mente leta,
 sic nos rodunt omnes gentes,
 et sic erimus egentes.
 Qui nos rodunt confundantur
 et cum iustis non scribantur.

*the exile drinks and the unknown,
 the boy drinks, the old man drinks,
 the bishop drinks and the deacon,
 sister drinks and brother drinks,
 the old crone drinks, the mother drinks,
 this one drinks, that one drinks,
 a hundred drink, a thousand drink.
 Six hundred coins are not enough
 when all these drink too much,
 and without restraint.
 Although they drink cheerfully,
 many people censure us,
 and we shall always be short of money.
 May our cries be confounded
 and never be numbered among the just.*

Cour d'amours – The court of love

Amor volat undique - soprano

Amor volat undique,
 captus est libidine.
 Iuvenes, iuvencole
 coniunguntur merito.
 Siqua sine socio,
 caret omni gaudio;
 tenet noctis infirma
 sub intimo
 cordis in custodia:
 fit res amarissima.

*Love flies everywhere
 and is seized by desire.
 Young men and women
 are matched together.
 If a girl lacks a partner,
 she misses all the fun;
 in the depths
 of her heart
 is darkest night:
 it is a bitter fate.*

Dies, nox et omnia – baritone

Dies, nox et omnia
 michi sunt contraria,
 virginum, colloquia
 me fay planszer,
 oy suvenz suspirer,
 plu me fay temer.
 O sodales, ludite,
 vos qui scitis dicite,
 michi mesto parcite,
 grand ey dolur,
 attamen consulite

Day, night and all the world
 are against me,
 the sound of maidens' voices
 makes me weep.
 I often hear sighing,
 and it makes me more afraid.
 O friends, be merry,
 say what you will,
 but have mercy on me, a sad man,
 for great is my sorrow,
 yet give me counsel





per voster honor.
Tua pulchra facies,
me fey planszer milies,
pectus habet glacies,
a remender
statim vivus fierem
per un baser.

*for the sake of your honor.
Your lovely face
makes me weep a thousand tears
because your heart is of ice,
but I would be restored
at once to life
by one single kiss.*

Stetit puella – soprano

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia, eia.
Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia, eia.

*There stood a young girl
in a red tunic;
if anyone touched her,
the tunic rustled.
Heigho, heigho.
There stood a girl
fair as a rose;
her face was radiant,
her mouth like a flower.
Heigho, heigho.*

Circa mea pectora – baritone and chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
manda liet,
min geselle
chumet niet.
Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet, etc.
Vellet deus, vellent dii
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet, etc.

*My breast
is filled with sighing
for your loveliness,
and I suffer grievously.
Manda liet,
manda liet,
my sweetheart
comes not.
Your eyes shine
like sunlight,
like the splendor of lightning
in the night.
Manda liet, etc.
May God grant, may the gods permit
the plan I have in mind:
to undo the bonds
of her virginity.
Manda liet, etc.*





MUSIC

Si puer cum puellula – tenors and basses

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore sucrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

*If a boy and a girl
linger together,
happy is their union.
Increasing love
leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.*

Veni, veni, venias – chorus

Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza
trillirivos...
Pulchra tibi facies,
oculorum acies,
capillorum series,
oh, quam clara species!
Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

*Come, come, pray come,
do not let me die,
hyrca, hyrca, nazaza,
trillirivos . . .
Lovely is your face,
the glance of your eyes,
the braids of your hair,
oh, how beautiful you are!
Redder than the rose,
whiter than the lily,
comelier than all the rest;
always I shall glory in you.*

In trutina – soprano

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

*In the scales
of my wavering indecision
physical love and chastity are weighed.
But I choose what I see,
I bow my head in submission
and take on the yoke which is after all sweet.*

Tempus et iocundum – soprano, baritone and chorus

Tempus est iocundum,
O virgines;
modo congaudete,
vos iuvenes.
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,

*Pleasant is the season,
O maidens;
now rejoice together,
young men.
Oh, oh, oh,
I blossom,
now with pure love
I am on fire!*





novus, novus amor
est, quo pereo.
Mea me confortat
promissio,
mea me deportat
negatio.
Oh, oh, *etc.*
Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, *etc.*
Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, *etc.*
Veni, domicella, cum gaudio,
veni, veni, pulchra,
iam, pereo.
Oh, oh, *etc.*

*This love is new, new,
of which I perish.
My love brings me comfort
when she promises,
but makes me distraught
with her refusal.
Oh, oh, etc.
In winter time
the man is lazy,
in the spring he will turn
amorous.
Oh, oh, etc.
My chastity
teases me,
but my innocence
holds me back!
Oh, oh, etc.
Come, my darling,
come with joy,
come, my beauty,
for already I die!
Oh, oh, etc.*

Dulcissime – soprano

Dulcissime,
ah, totam tibi subdo me!

*Sweetest boy,
ah, I give my all to you!*

Blanziflor et Helena – Blanziflor and Helena

Ave formosissima – chorus

Ave formosissima,
gemma pretiosa, ,
ave decus virginum,
virgo gloriosa, ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa.

*Hail to thee, most lovely,
most precious jewel
hail pride of virgins,
most glorious virgin!
Hail, light of the world,
hail, rose of the world!
Blanziflor and Helena,
noble Venus, hail!*

Fortuna Imperatrix Mundi – Fortune, Empress of the world

O Fortuna

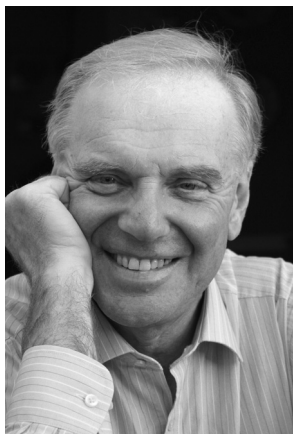
O fortuna! etc

O fortune! etc





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.





RUTH JENKINS-RÓBERTSSON

Soprano

Opera Now's Artist of the Month for February 2014, Winner of the 2012 John Scott Award from the Scottish Opera Endowment Trust, Second Prize at the 2012 Kathleen Ferrier Awards and the 2011 Leonard Ingrams Award from Garsington Opera, Ruth Jenkins-Róbertsson grew up in Newcastle upon Tyne and graduated in Land Economy from the University of Cambridge, before studying on the Opera Course at London's Royal Academy of Music.

Since graduating, her engagements have included *Frasquita Carmen* for Raymond Gubbay Ltd at the Royal Albert Hall, *Dew Fairy Hänsel und Gretel* and *Papagena Die Zauberflöte* for Garsington Opera at Wormsley, *Queen of the Night Die Zauberflöte* at the Bath Festival and for Garsington Opera at West Green House, *Messiah* at the Royal Albert Hall, the *Nelson Mass* at St John's, Smith Square, *Exsultate Jubilate* at Chichester Cathedral, Mozart *Mass in C Minor* and Vivaldi *Gloria* with the Choir of King's College, Cambridge, Mozart *Requiem* at the Royal Festival Hall, *The Cholmondeley Castle Proms Fireworks Concert* with the Manchester Camerata and *Coronation Classics* at the Royal Albert Hall.

Featured in The Daily Telegraph's New Music Column, she made her debut with Scottish Opera as *Papagena* in Sir Thomas Allen's new production of *The Magic Flute*, returning to sing *Norina Don Pasquale* and *Zerlina Don Giovanni*. Her recent engagements have further included *Queen of the Night Die Zauberflöte* for Northern Ireland Opera and New Zealand Opera, *Lisette La rondine* for Iford Arts, *King Arthur* at the Theater Biel Solothurn, *Le Feu / Le Rossignol L'Enfant et les sortilèges* for the Samling Foundation, *Mozart Masterpieces* at the Royal Festival Hall, London, and *Carmina Burana* with the Royal Philharmonic Orchestra at the Royal Albert Hall, London, as well as at the Barbican Hall, London, and The Sage, Gateshead.

Her recordings include Charles Wood's *St Mark Passion*, available on Naxos CD, and her future engagements include *Miss Wordsworth Albert Herring* at the inaugural Grange Festival.





PERFORMERS



DANIEL AUCHINCLOSS

Tenor

Canadian tenor Daniel Auchincloss studied at the University of Toronto and at the Royal Scottish Academy of Music and Drama. He has performed in concert as soloist with ensembles including the Akademie für Alte Musik, the Britten Sinfonia, Capella Augustina, Capella Cracoviensis, the City of London Sinfonia, Le Concert d'Astrée, the Gabrieli Consort, La Grande Écurie et la Chambre du Roy, the Irish Baroque Orchestra, the Israel Camerata, the King's Consort, the Netherlands Bach Society, The Orchestra of the Age of Enlightenment and the Royal Liverpool Philharmonic Orchestra. Conductors with whom he has worked include Emmanuelle Haïm, Avner Biron, Martyn Brabbins, Stephen Cleobury, Christian Curnyn, Diego Fasolis, Robert King, Jean-Claude Malgoire, Paul McCreech, Sir Roger Norrington, Ian Page, Martin Pearlman, Vassily Petrenko, Andreas Sperling and Jos van Veldhoven.

Operatic engagements have included performances with Boston Baroque, Classical Opera, the Early Opera Company, the English Bach Festival, the Atelier Lyrique de Tourcoing, the Opéra de Lille, Potsdamer Winteroper, The Opera Group and Toronto Masque Theatre, his repertoire including *Linfea La Calisto*, *Nencio L'infedelta delusa*, *Don Basilio Le nozze di Figaro*, *Chinese Man/Summer The Fairy Queen*, *Don Carlos / Tacmas Les Indes Galantes*, the title role in *Platée*, *Arbace Ciro in Babilonia*, the title role in *Le Comte Ory* and *The Police Inspector The Nose*.

His recordings include J. S. Bach *Cantatas* with I Barocchisti (Arts), Biber *Requiem, Paride ed Elena* and Monteverdi *Vespers 1610* with the Gabrieli Consort (DGG Archive), Britten *Negros* with Birmingham Contemporary Music Group (NMC), *Sacred Music of Claudio Monteverdi* with The King's Consort (Hyperion), Neukomm *Missa Solemnis* with La Grande Écurie et la Chambre du Roy (K617) and *The Fairy Queen* with the Coro della Radio Svizzera (RTSI TV). Most recently released is *Il ritorno d'Ulisse in patria* with Boston Baroque (Linn CD).

Daniel Auchincloss made his debut with the Royal Opera, London, at the start of the 2016 / 2017 appearing in Barry Kosky's production of *The Nose*.





JULIEN VAN MELLAERTS

Baritone

Awarded a 2016 Kiwi Music Scholarship, a 2016 Countess of Munster Award, Winner of the 2016 Brooks-van der Pump English Song Competition, the 2016 Joan Chissell Schumann Prize and Winner of the 2015 Maureen Lehane Vocal Arts Award, British / New Zealand baritone Julien Van Mellaerts studied at the University of Otago, before joining the International Opera School of the Royal College of Music. His studies have been supported by the Josephine Baker Trust, Janet Bolton O'Sullivan Scholarship, the Hunn Trust, an Alex Templeton Award, a Laing Award and the Wates Foundation Trust.

He is now a Fishmongers Company Scholar, supported by a Thomas Weinberger Award studying with Dinah Harris.

At the Royal College of Music, he has sung **Mr Gedge** *Albert Herring* and **Gabriel von Eisenstein** *Die Fledermaus*, and his engagements elsewhere have included **Count Danilo** *The Merry Widow* for Ryedale Festival Opera, **Apollo** *L'Orfeo* for Otago Opera and **Schaunard** *La bohème* for Haddo House Opera and Opera Holland Park Christine Collins Young Artists.

Concert highlights have included Paul Carr's *Requiem for an Angel* with the Bournemouth Symphony Chorus and the world première of Lewis Murphy's *Land Unknown* at New Zealand House, and he has appeared in recital with Christopher Glynn at the Ryedale Festival and with Nigel Foster at the London Song Festival.

Current engagements include **Gustavo** *Faramondo* for the London Handel Festival, **Nardo** *La finta giardiniera* for the Royal College of Music International Opera School, the *St Matthew Passion* in Sheffield Cathedral and *Messiah* with the Orchestra of St John's.



JONATHAN RUTHERFORD

Piano

Jonathan Rutherford was a founder pupil at the Yehudi Menuhin School, where he wrote his opera, *The Nightingale and the Rose*. After leaving school, he conducted and played in London's West End Theatres, including the first West End production of *Annie*, *The Sound of Music*, starring Petula Clark, and many productions with the Royal Shakespeare Company. In 2003 he started a decade of serious piano recital playing. Besides so much else, he has written two symphonies, an accordion concerto, *My Cat Jeffrey*, *Songs of the Sixties* and the full-length opera, *The Star Child*. The Prometheus Orchestra played his *Classical Overture* in 2013, and in November 2015 the Tippett





PERFORMERS

String Quartet gave the premiere of a new String Quartet in Orford Church. In March 2016, the Suffolk based female vocal group, Seraphim, gave the first performance of his atmospheric version of *In the Bleak Midwinter*. His carol, *Rejoice, Rejoice* has been performed many times and has become quite popular.



CHRISTIAN WHITE

Piano

Christian White studied piano with Michael Young at Wells Cathedral School and Richard McMahon at Cardiff University. He read Theology at Keble College, Oxford and subsequently taught at Sherborne School for Boys and the King's School in Chester. He qualified as a solicitor in 2004 but decided to return to teaching at the Royal Hospital School in Holbrook Suffolk, where he was Head of Sixth Form. His association with the Aldeburgh Music Club started at this time and he has performed in many concerts with them, most notably during the Britten centenary festival. He is now the Director of Music at St Michael's Basingstoke and teaches at Lord Wandsworth College in Hampshire.



PROMETHEUS PERCUSSION ENSEMBLE

The Prometheus Percussion Ensemble consists of five percussionists, each with a diverse musical background, who together with their combined experience and knowledge of percussion playing, form a percussion section well equipped to deal with the many intricacies and differing techniques on the numerous percussion instruments in the scores by Carl Orff and Constant Lambert.

Each of the players is very active in the musical scene of Norfolk and Suffolk, playing in a wide variety of ensembles and groups that include symphony orchestras, chamber orchestras, brass bands, jazz bands and pop groups. In addition to their playing, each member of the ensemble is in some way involved in musical education and all enjoy sharing their skills with students of all ages.





ALDEBURGH MUSIC CLUB CHOIR

soprano

Lesley Bennion
 Juliet Brereton
 Sylvia Catchpole
 Linda Driscoll
 Liz Fivet
 Caroline Gill
 Philippa Godwin
 Belinda Grant
 Camilla Haycock
 Penny Kay
 Anne Lonsdale
 Wendy Marshall
 Linda Martin
 Diana Minter
 Melanie Pike
 Sandra Saint
 Patricia Schreiber
 Sylvia Taylor
 Jane Thomson
 Helen Tye
 Sarah Wallington-Smith
 Carol Wood

alto

Liz Barton
 Jane Bence
 Jean Clouston
 Juliet Jackson
 Philippa Lawrence-Jones
 Rosemary Jones
 Gill Leates
 Joy Marsh
 Auriol Marson
 Sally Myers
 Anne Newman
 Janie O'Brien
 Frances Osborn
 Judith Payne
 Suki Pearce
 Mary Sidwell
 Sarah Somerset
 Gillian Varley

tenor

Jonathan Birt
 Charles Burt
 Peter Caller
 Peter Fife
 Peter Howard-Dobson
 Ian Kennedy

Jonathan Lawley
 Guy Marshall
 Veronica Posford
 Alan Thomas

bass

Keith Barton
 Christopher Bishop
 Ken Cordeiro
 John Driscoll
 Charles Fear
 Jack Firman
 John Giles
 Christopher Gill
 Michael Greenhalgh
 David Greenwood
 Nigel Kahn
 Chris Mattinson
 Michael Pearce
 Peter Roberts
 David Smith
 Hunter Smith
 Robin Somerset
 John Stanley
 John Tipping
 Robin Tye
 Jack Utting

PROMETHEUS CHORALE

soprano

Ann Barkway
 Liisa Beagley
 Libby Cotton
 Clare Hawes
 Rosemary Martin
 Sara Viney
 Erica Wren

alto

Judith Lawrence
 Louise Martin
 Ruth McCabe
 Maggie Menzies
 Maggie Smith

tenor

Ben Edwards
 Bob Gee

Tim Haswell
 Chris Lawrence
 Kit Prime

bass

Jonathan Alder
 David Edwards
 Ian Galbraith
 Graeme Kay

PROMETHEUS PERCUSSION ENSEMBLE

timpani

Andy Newman

percussion

Ian Chopping
 Alan Gardiner

Rebecca Newman
 Colin Shaw

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





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		Kit Prime
			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
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SPONSORSHIP

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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.

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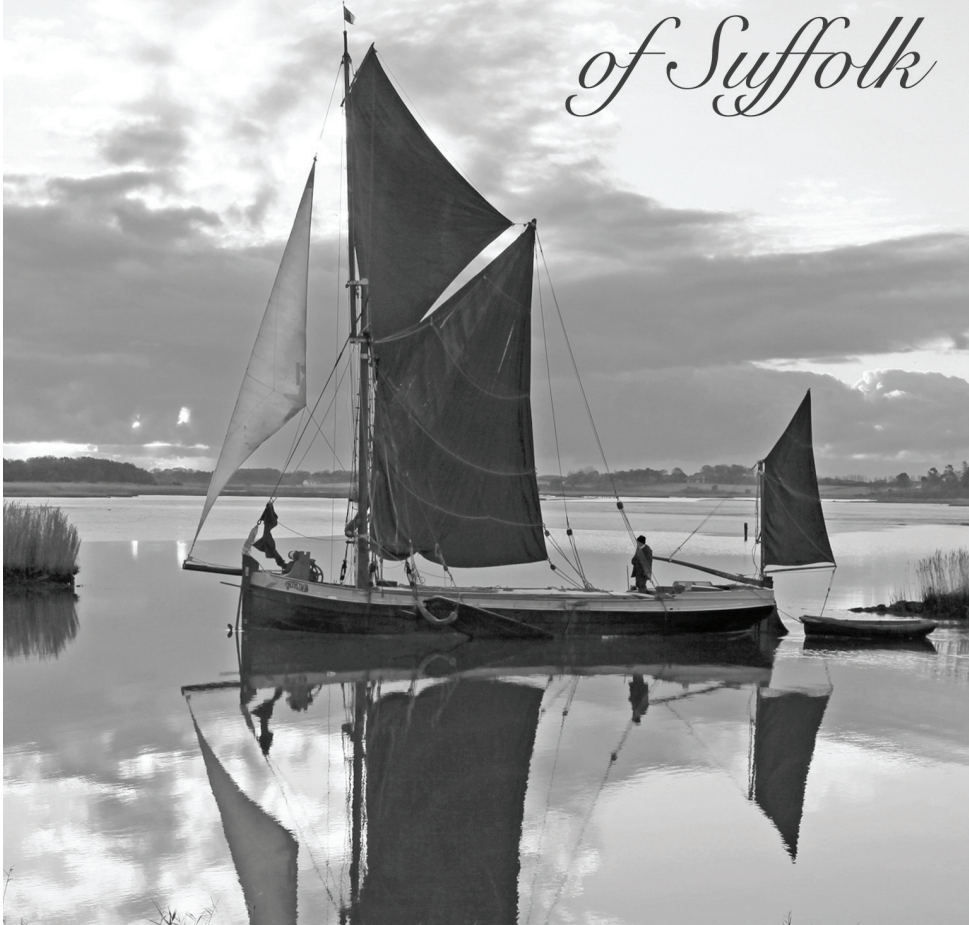
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