

Saturday 19 May 2012 at 7.30pm  
**Snape Maltings Concert Hall**

# VERDI REQUIEM

**Aldeburgh Music Club Choir**  
**Phoenix Singers**

Linda Richardson *soprano*  
Carolyn Dobbin *mezzo soprano*  
James Edwards *tenor*  
James Oldfield *bass-baritone*

**Prometheus Orchestra**  
Edmond Fivet *conductor*

Tickets £35, £25, £20, £17.50 (students half price)

Aldeburgh Music Box Office Tel 01728 687110  
[www.aldeburghmusicclub.org.uk](http://www.aldeburghmusicclub.org.uk)



**Aldeburgh Music Club**  
*founded by Benjamin Britten in 1952*  
**60 YEARS OF MUSIC MAKING**

Aldeburgh Music Club is a Registered Charity No 1000990



Charity No 1076549

Saturday 10 March 2012

*Aldeburgh Music Club*  
*60th Anniversary Concert*

ELIS PEHKONEN

JOANNA LEE

HAYDN

MOZART



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# WELCOME

## FROM THE DIRECTOR OF MUSIC

I am delighted to welcome you to tonight's concert.

Tonight's concert is special in a number of ways. Firstly this concert falls in the 60th Anniversary Season of Aldeburgh Music Club and is the first concert in 2012, the actual anniversary year.

There are two first performances tonight. Elis Pehkonen, the distinguished Suffolk based composer, completed his work 'Home from the Sea' in 2010 and we are delighted to be giving the first performance. The piece uses verses by Robert Louis Stevenson as its text and covers a range of emotions, much of which are related to human mortality.

Suffolk born Joanna Lee has been commissioned by Aldeburgh Music Club to compose a work to celebrate the 60th Anniversary. This is the first time the Club has commissioned a work and I hope you will find this first performance of 'Merman' an interesting musical journey.

The two new works are coupled with works by Haydn and Mozart.

All this in the beauty of Orford Church, one of Britten's favourite musical venues in Suffolk.

Enjoy the concert and please join us and the Phoenix Singers at Snape Maltings on the 19th May for a performance of Verdi's 'Requiem'.

**Edmond Fivet**

Saturday 10 March 2012 at 7.30pm  
St Bartholomew's Church Orford

## HAYDN

Missa Brevis in G 'Rorate coeli desuper' Hob. XXII:3

## ELIS PEHKONEN

Home from the Sea (world premiere)  
Jeremy Huw Williams baritone

INTERVAL

## JOANNA LEE

Merman (world premiere)  
AMC commission to celebrate the 60th Anniversary of its founding  
by Benjamin Britten

## MOZART

Ave Verum Corpus KV 618

## MOZART

Divertimento for Strings in F major KV 138

## HAYDN

Salve Regina in G minor Hob. XX111b:2

Aldeburgh Music Club Choir

Prometheus Orchestra

**Edmond Fivet** *Conductor*



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SUPPORTING &  
CHAMPIONING  
VOLUNTARY MUSIC

## FROM THE CHAIR – ALDEBURGH MUSIC CLUB

The concert this evening marks the 60th anniversary of the first meeting of Aldeburgh Music Club which was held on 6 April 1952 in Crag House, then the home of Benjamin Britten. Benjamin Britten would have been delighted that 60 years later the Club has evolved into one of East Anglia's leading choral societies with over 100 members.

It is very fitting that our 60th Anniversary Concert is being held in Orford Church, one of Britten's favourite venues and where the first performance of *Noye's Fludde* (Noah's Flood) took place in 1958 conducted by Charles Mackerras.

To celebrate our 60th anniversary we are delighted to perform the world premieres of two works sharing themes of the sea and the Suffolk coast: Suffolk-based Elis Pehkonen's *Home from the Sea* and *Merman* by the choir's composer-in-residence, Joanna Lee, who was born in Suffolk. *Merman* is based on the legend of the *Merman* of Orford.

Aldeburgh Music Club is indebted to the generous support of over 100 Patrons, donations from the George Frederick Harris Trust, Sabona Company and The Wentworth Hotel, and to our corporate sponsors, Suffolk Cottage Holidays and Big House Holidays for their generous help and support. We are also very grateful to the Britten-Pears Foundation, the Ralph Vaughan Williams Trust

**David R Smith**

SUFFOLK  
COTTAGE HOLIDAYS  
A member of the Ready to Travel group

BIG HOUSE  
HOLIDAYS  
**BHH**  
A member of the Ready to Travel group

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## HAYDN

Missa Brevis in G 'Rorate coeli desuper' Hob. XXII:3  
Salve Regina in G minor Hob. XX111b:2

## MOZART

Ave Verum Corpus KV 618  
Divertimento for Strings in F major KV 138

Haydn (1732-1809) and Mozart (1756-1791) were both prolific composers who between them wrote over a hundred and fifty symphonies, countless chamber music, concertos, piano sonatas, many operas and a vast array of church music for their respective patrons and pay masters. It is from this latter genre that their choral music you will hear tonight is drawn.

Haydn's Salve Regina, meant for performance at the end of Compline, evening prayers, was probably written in 1771, for four soloists and orchestra but it is not known for which occasion. This work is a deeply felt, serious piece full of chromaticism, diminished chords and other harmonic and melodic invention. Tonight sung by the whole choir, it provides an appropriate ending to our concert.

Haydn's Mass 'Rorate coeli desuper' (Drop down dew, ye heavens) is still, in some quarters, considered to be of uncertain provenance. However, recent research does attribute this work to Haydn, thought to have been written circa 1750. It is a short but delightful piece full of musical interest.

Mozart's 'Ave Verum Corpus' was composed in 1791, the year of Mozart's death. Although very short the 'Ave Verum Corpus' is a deeply felt and spiritual work. It has become one of Mozart's best known and loved compositions. It is dedicated to Anton Stoll, the choirmaster in Baden near Vienna where Mozart's wife Constanza was recovering from illness. The work was completed in June and Mozart died in December.

Mozart's Divertimento in F major KV138 was composed in Salzburg in 1772 and this work, along with two other divertimento, have become known as his 'Salzburg Symphonies'. Mozart, still only 16 years of age, shows a light touch with this work which is fresh, inventive and full of life and vigour.

These two giant composers of the 18th Century admired each other's musical skills and it is worth noting that Haydn was born 24 years before Mozart and died 18 years after Mozart's death at the early age of only 35. Haydn died at the grand old age of 77.

Programme notes by Edmond Fivet – March 2012

# MUSIC

## HAYDN

### Missa Brevis in G 'Rorate coeli desuper' Hob. XXII:3

#### KYRIE

*Kyrie eleison  
Christe eleison  
Kyrie eleison*

Lord have mercy  
Christ, have mercy  
Lord, have mercy

#### GLORIA

*Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonae voluntatis;  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, Rex coelestis,  
Pater omnipotens.*

Glory be to God on high.  
And on earth peace,  
goodwill towards men;  
We praise Thee, we bless Thee.  
we worship Thee, we glorify Thee  
We give thanks to Thee  
for Thy great glory,  
O Lord God, heavenly King,  
God the Father Almighty.

*Domine fili unigenite,  
Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris,  
Qui tollis peccata mundi,  
miserere nobis,  
Qui tollis peccata mundi,  
miserere nobis,  
Qui tollis peccata mundi,  
suscipe deprecationem nostrum.  
Qui sedes ad dexteram Patris,  
miserere nobis.*

O Lord, the only begotten son,  
*Jesu Christ.*  
O Lord God, Lamb of God,  
Son of the Father,  
Thou that takest away the sins of the  
world, have mercy on us,  
Thou that takest away the sins of the  
world, have mercy on us,  
Thou that takest away the sins of the  
world, receive our prayer.  
Thou that sittest at the right hand  
of the Father, have mercy upon us.

*Quoniam tu solus Sanctus,  
tu solus Dominus  
tu solus Altissimus, Jesu Christe,  
cum Sancto Spiritu,  
in gloria Dei Patris.  
Amen.*

For thou only art Holy,  
thou only art the Lord  
thou only O Christ,  
with the Holy Ghost, art most High,  
in the Glory of God the Father.  
Amen.

#### CREDO

*Credo in unum Deum  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.*

I believe in one God  
The Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.

*Et in unum Dominum Jesum  
Christum, Filium Dei unigenitum,  
et ex Patre natum ante omnia  
saecula, Deum de Deo, lumen  
de lumine, Deum verum de Deo  
vero, genitum, non factum,  
consubstantialem Patri, per  
quem omnia facta sunt.  
Qui propter nos homines, et  
propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu  
Sancto ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum scripturas.  
Et ascendit in caelum, sedet ad  
dexteram Patris. Et iterum  
venturus est cum gloria judicare  
vivos et mortuos,  
cujus regni non erit finis.*

And in one Lord Jesus  
Christ, the only-begotten Son of God,  
begotten of the Father before all  
worlds, God of God, Light  
of Light, very God of very God,  
begotten, not made, being of one  
substance with the Father, by  
whom all things were made.  
Who for us men, and  
for our salvation  
came down from heaven.  
And was incarnate by the Holy  
Ghost of the Virgin Mary:  
And was made man.  
And was crucified for us  
under Pontius Pilate,  
He suffered and was buried.  
And on the third day He rose  
again according to the Scriptures.  
And ascended into heaven, and  
sitteth at the right hand of the  
Father. And He shall come again with  
glory to judge the living and the dead,  
whose kingdom shall have no end.

*Et in Spiritum Sanctum, Dominum,  
vivificantem. Qui ex Patre Filioque  
procedit. Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus per Prophetas  
Et unam Sanctum Catholicam et  
Apostolicam Ecclesiam.  
Confiteor unum baptisma in  
remissionem peccatorum.*

And I believe in the Holy Ghost, the Lord et  
and Giver of Life. Who proceedeth from  
the Father and the Son. Who with the  
Father and the Son together is worshipped  
and glorified: Who spake by the prophets.  
And I believe in one Holy Catholic  
and Apostolic Church.  
I acknowledge one baptism for  
the remission of sins.

# MUSIC

*Et exspecto resurrectionem  
mortuorum, et vitam venturi saeculi.  
Amen.*

And I look for the resurrection of the  
dead, and the life of the world to come.  
Amen.

## SANCTUS

*Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra Gloria tua.  
Osanna in excelsis.*

Holy, Holy Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna to God in the highest.

## BENEDICTUS

*Benedictus qui venit in  
nomine Domini.  
Osanna in excelsis.*

Blessed is He that cometh in the  
name of the Lord.  
Hosanna in the highest.

## AGNUS DEI

*Agnus Dei, qui tollis peccata  
mundi: miserere nobis.  
Dona nobis pacem.*

Lamb of God, that takest away the sins  
of the world: have mercy upon us.  
Grant us peace.

## ELIS PEHKONEN

### Home from the Sea

Home from the Sea is scored for Baritone Solo, Choir, Strings, Horn and Timpani and uses the poetry of Robert Louis Stevenson, the creator of Treasure Island & Kidnapped, to include settings of his famous poems “Requiem” and “Over the Sea to Skye”. There are six short movements: Nimrod, the adventurous hero, Madrigal, a story of two young lovers, Lullaby, the sick child, The Picture in your Eye, a prophetic study of Stevenson’s own death, Requiem (in Samoa), describing the events at his funeral, Islands and Seas, a journey back in time to The Hebrides.

Programme notes by Elis Pehkonen

Words by Robert Louis Stevenson

**NIMROD** “Nimrod the mighty hunter, he that wound his trumpet in the woods. And the poor child, the dreaming child, hunter of flowers. His hunting closes, so one and all go down, nor aught returns.”

**MADRIGAL** “It is the season now to go about the country high and low, among the lilacs hand in hand, and two by two in fairy land. The brooding boy, the sighing maid, wholly fain and half afraid, now meet along the hazel’d brook to pass and linger, pause and look. A year ago and blithely paired, their rough and tumble games they shared; they kissed and quarrelled, laughed and cried, a year ago

at Eastertide. And he to her a hero is, and sweeter she than primroses; their common silence dearer far than nightingale and mavis are. Now when they sever wedded hands, joy trembles in their bosom strands, and lovely laughter leaps and falls upon their lips in Madrigals.”

**LULLABY** “O mother lay your hand on my brow, O mother, mother where am I now? Why is the room so gaunt and great? Why am I lying awake so late? Fear not, the night is still, nothing is here that means you ill. Nothing but lamps the whole town through and never a child awake but you. O mother speak low in my ear. Some of the things are so great and near. What have I done and what do I fear? And why are you crying mother dear? Out in the city sounds begin, thank the kind God the carts come in, an hour or two more, and God is so kind, the day shall be blue in the window blind. Then shall my child go sweetly asleep, and dream of the birds and the hills of sheep.”

**THE PICTURE IN YOUR EYE** “Let now my (your) soul some anchor strike. Be here my (the) body moored. This spectacle, immutably from now, the picture in your eye. And the green scene goes on the instant blind. The ultimate helpers, where your horse today conveyed you dreaming, bear your body dead.”

**REQUIEM** “Under the wide and starry sky dig the grave and let me lie. Glad did I live and gladly die and I lay me down with a will. This is the verse you grave for me: Here he lies where he longed to be, the hunter home from the hill. The sailor is home, HOME FROM THE SEA.” (grave means engraved).

**ISLANDS AND SEAS** ”Sing me a song of a lad that is gone, say could that lad be I? Merry of soul he sailed in a day over the sea to Skye. Glory of youth glowed in his soul. Where is that glory now? Give me the eyes, give me the soul. All that was good, all that was fair, all that was me is gone.”



Robert Louis Stevenson with his wife and household – Vailima, Samoa c1890



Burial of Robert Louis Stevenson on Mount Vaea in Samoa, 1894



# MUSIC

## JOANNA LEE

### Merman

Merman is based on the myth of the Merman of Orford and is set to a text by Hannah Silva. In the time of King Henry II, fisherman caught in their nets a wild man. Unsure of what this creature was, the people of Orford took him to the castle to be fed and also, in a bid to make him speak, tortured; the Merman remained silent throughout. The people of Orford concluded the Merman was harmless and took him down to the shore to allow him to exercise in the sea, amidst some nets. Nevertheless, the Merman escaped into the sea's depths and his spirit haunted the villagers from that day forth.

Orford Church offers a unique acoustic and performance space and this is something I wished to exploit in the creation and presentation of the piece, both musically and physically. The singers convey an array of characters, from the wind and waves, to villagers, fishermen, narrators and cooks. The work is in four acts and offers much variety: from an atmospheric sea soundscape in The Water's Edge, to a lively 'eating cadenza' and beat boxing in The Torture & Feast, the lyrically beautiful The Merman's Escape and the eerie whisperings of The Haunting. Alongside a variety of vocal techniques, the piece uses some unconventional percussion, from pots and pans to fishermen's bells, chains, radios and rainsticks.

Programme notes by Joanna Lee – March 2012

### Libretto – by Hannah Silva

#### ACT I: The Water's Edge

##### THE WIND:

circling swirl whirl  
shimmer sing summer breeze  
surrounds you  
hear hollow whisper wisp wish

##### THE WAVES:

la la la lapping lilting lolloping  
looping murmur (merman)  
surge slosh clatter clash  
glitter litter drown down

##### THE FISHING NET:

scatter the lattice  
entangle net tether taut  
capture (creature)  
catch trip trap tackle  
reel wind retract t t t t

##### NARRATORS:

1167 1167 1167 1167

##### FISHERMEN:

To the water  
I go to the water's edge.  
To the water, to the water's edge.  
To the water, to the river's bed, the river's bed,  
The net has led us to the merman.

##### NARRATORS:

In the time of King Henry the Second  
when Orford castle was built  
men fishing with their nets  
caught a wild man.

##### FISHERMEN:

One, two, three: Haul!  
One, two, three: Strain!  
One, two, three: Heave!

##### VILLAGERS:

Capture him!  
Catch him in the nets!  
Capturing catch him and tangling!  
Entangling tangle him in the nets!  
Take him!

##### FISHERMEN:

What is it?  
What on earth is it?  
It's not of the earth!  
It's cursed!

A ghost of the water?  
The soul of a drowned man?  
Throw him back in!  
Tie him up!  
Take him to the castle!

##### VILLAGERS:

look at him look lead him lure lock him up

an evil spirit outside us  
disgusts us deformed form  
reform him for Orford

##### FISHERMEN:

Is it a man?  
A fish pretending to be human?  
The spirit of a drowned man?  
The memory of a fisherman?  
The ghost of our imaginations?

##### ALL:

lock him up lock him up lock him up lock  
him up

## ACT II: The Torture & Feast

##### VILLAGERS:

Make him speak!  
Make him eat!  
Poke him, prod him  
pillage him and mock him.

mock prod poke thwack  
nudge whack tickle smack  
kick hit punch pull  
spit grab stamp stab

Make him squeal!  
Make him yell!  
Nudge him, whack him  
tickle him and smack him.

Hang him up by his feet  
his webbed feet.

##### COOKS:

Take faire Cabochis, pike them and wassh  
them  
and parboyle them...

##### GUARDS:

Who let them in?

##### COOKS:

...Then presse oute the water  
on a faire borde, choppe them and cast them  
in a faire potte with goode fressh broth  
and with Mary-bones...

##### GUARDS:

Take your cabbage soup and retreat!

##### COOKS:

...And lette it boyle.

# MUSIC

GUARDS:  
We'll let you boil!

COOKS:  
Then take faire grate brede, and cast there-to  
saffron...

GUARDS:  
Spices too good for this fishman!

COOKS:  
...And salt! And serve it forth!

GUARDS:  
We'll serve you forth!  
Just throw him some fish!

ALL:  
Watch him take the fish both raw and cooked.  
Watch him squееееее the juice from raw  
fish.  
Watch him squееееее it until all the moisture  
is drained.  
Watch him eat!

VILLAGERS:  
Make him speak!  
Make him eat!  
Poke him, prod him  
pillage him and mock him!

Make him shout!  
Make him holler!  
Kick him, smash him,  
elbow him and thwack him!

mock poke prod and whack him  
tickle smack and kick him  
nudge whack tickle  
pull spit grab stamp  
smack kick hit punch

Make him speak!  
Make him sing!  
Make him laugh!  
Make him scream!  
Interrogate and torture the merman!

## ACT III: The Merman's Escape

THE SEA:  
see in sea see in the sea  
anemones see enemies in the waves  
see in sea see in the sea  
the sea is mourning the merman

NARRATORS:  
One morning, the sea is mourning,  
the sun wakes the merman.

The sun – lines of light on the stone castle  
floor.  
The sun – silver on the surface of the water.  
The people of Orford take him down to the  
shore.

FISHERMEN:  
Let him swim let him dive,  
but don't let him get away.

THE SEA:  
see in sea see in the sea  
anemones see enemies in the waves

NARRATORS:  
He is trapped by three lines of nets  
but he dives beneath the fishermen's knots  
and is swallowed by the depths.

## ACT IV: The Haunting

FISHERMEN:  
I wake in the night,

VILLAGERS:  
it's a cold Spring night.

FISHERMEN:  
I see his face in my dreams,

VILLAGERS:  
the castle watches from the hill.

FISHERMEN:  
I hear his screams,

VILLAGERS:  
the horizon cries.

FISHERMEN:  
I go down to the water's edge,

VILLAGERS:  
the sky-black pours into the sea-black.

ALL:  
I whisper to the waves,  
I whisper, I wave.  
I ask the North Sea  
to take me embrace me  
forgive me want me.

We tortured the water's son  
and the castle will always watch us,  
the sea will always mock us  
his cries will haunt us  
he'll always be the ghost of Orford.



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Illustrations from 'The Wild Man from the Sea' by Richard Power.  
The book will be on sale in Orford Church during the concert.

**MOZART****Ave Verum Corpus KV 618**

*Ave, verum corpus  
natum de Maria Virgine,  
Vere passum immolatum  
in Cruce pro homine,  
Cujus latus perforatum  
unda fluxit (et) sanguine,  
Esto nobis praegustatum  
in mortis examine.*

Hail, true body  
born of the Virgin Mary,  
Who truly suffered, sacrificed  
on the Cross for man,  
Whose pierced side overflowed  
with water and blood,  
Be for us a foretaste  
in our time of death.

**HAYDN****Salve Regina in G minor Hob. XX111b:2**

*Salve, Regina, mater misericordiae:  
Vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.  
Et Iesum, benedictum fructum ventris tui,  
nobis, post hoc exsiliium ostende.  
O clemens: O pia: O dulcis  
Virgo Maria.*

Hail, holy Queen, Mother of Mercy!  
Our life, our sweetness, and our hope!  
To thee do we cry, poor banished  
children of Eve,  
to thee do we send up our sighs,  
mourning and weeping in this valley, of tears.  
Turn, then, most gracious advocate,  
thine eyes of mercy toward us;  
and after this our exile show unto us  
Jesus the blessed fruit of thy womb;  
O gracious One, O Holy One, O sweet  
Virgin Mary.

**ELIS PEHKONEN**

Known as ‘the English Composer with the Finnish name’, Elis Pehkonen was born in Swaffham, Norfolk, in 1942. He was a pupil at Hamond’s Grammar School, Swaffham, and in 1960 Elis had his first composition lesson with Benjamin Britten. That same year he won a composition scholarship to the Royal College of Music, where he studied with Peter Racine Fricker until 1964. He also had consultation lessons with Lennox Berkeley, Alan Ridout, Geoffrey Bush, Richard Rodney Bennett, and Anthony Payne. He has over 200 pieces to his name in all genres except opera and symphony. BBC commissions include *String Quartet No.1* for the Endellion Quartet and the *Concerto for two pianos and orchestra* for Sir Edward Downes and the BBC Philharmonic Orchestra. His most widely performed work is *Russian Requiem*, commissioned by the Birmingham Festival Choral Society and Jeremy Patterson. Some of his music is similar to early Britten, especially *Home from the Sea* which will receive its next performance in Birmingham on 31 March 2012 at the Adrian Boult Hall. There are 30 recorded works on CD.

Elis Pehkonen’s association with Aldeburgh Music Club has included *Ode to Saint Cecilia* conducted by Philip Simms, performed in 2005 and the *Agnus Dei* from the *Russian Requiem* in 2008. Edmond Fivet and the Prometheus Orchestra performed his Overture *Playing with Fire* last year.

Further afield, his Gloria has been performed 5 times in Minneapolis in December 2011, and his next major commission for May 2012 is *Visions in a Dream* for choir and harp, a truncated setting of Coleridge’s Kubla Khan, for the 25th Anniversary Concert of the Carillon Chamber Choir in St. Saviour’s Church, St. Albans.

He feels that music should be useful and enjoyable, though without compromise – as Britten said “there is still plenty of good music to be written in

C Major”. For those interested in keys – *Home from the Sea* starts in D Minor and finishes boldly in A Flat Major!



# COMPOSERS



## JOANNA LEE

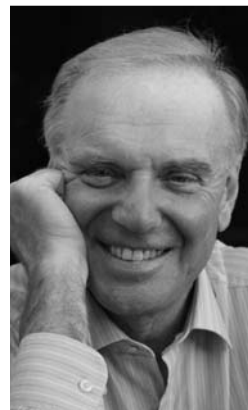
Joanna's work has been shortlisted for a British Composer Award, featured in Classical Music magazine's Premieres of the Year and her first chamber opera, developed in collaboration with Howard Skempton and Tête à Tête, received the Stephen Oliver Award 2009.

She is Birmingham Contemporary Music Group (BCMG) Apprentice Composer in Residence for 2012/13 and is also Composer-in-Residence at Aldeburgh Music Club in 2011/2012, writing a choral piece to celebrate 60 years since the founding of Aldeburgh Music Club by Benjamin Britten.

Recent projects include a piece for the London Symphony Orchestra as part of their Panufnik scheme and a short opera for the Jerwood Opera Writing Programme at Aldeburgh.

Performances of Joanna's work include London Symphony Orchestra, Jane Manning, CHROMA, Psappha, Joby Burgess, Tête à Tête, Sarah Leonard, Orchestra of the Swan, Omar Ebrahim, Elysian Quartet, Alison Wells, the Britten-Pears Orchestra, De Ereprijs and Sonya Knussen, in the Aldeburgh Festival, Tête à Tête Opera Festival, Park Lane Group Young Artists Series, BMIC Cutting Edge Series and Ultraschall Festival in Berlin. She is studying for a PhD in composition at Birmingham Conservatoire, tutored by Richard Causton and Edwin Roxburgh, and has attended the Britten-Pears Contemporary Composition Course directed by Oliver Knussen, Colin Matthews and Magnus Lindberg.

# 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 retiring to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 in a programme that included Beethoven's *Mass in C* followed by a performance of the Mozart *Requiem* with the Phoenix Singers in November. Edmond was appointed Musical Director of Aldeburgh Music Club in 2008 and of the Phoenix Singers in 2009. Concerts have included Handel *Messiah*; Mozart *Mass in C Minor* and *Coronation Mass*; Rossini *Petite Messe*; Walton *Belshazzar's Feast*; Haydn *Creation*; Fauré *Requiem*; Haydn *Nelson Mass*; Schubert *Masses in G and E flat*; Orff *Carmina Burana*, Lambert *Rio Grande* and Mendelssohn *Elijah*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Woodbridge and Snape Maltings. Programmes have included a range of Haydn, Schubert and Beethoven symphonies and works by Elgar, Grieg, Wagner, Alwyn, Mozart, Elis Pehkonen, Christopher Wright, Gordon Crosse and Mendelssohn. In 2010 and 2011 the orchestra took part in the Ipswich School Festival of Music and played a major role in the 2011 William Alwyn Festival. The Orchestra's most recent concerts were earlier in March with a programme that included Haydn's D major 'cello concerto and Beethoven's Eroica Symphony.

Edmond has conducted many talented youth orchestras and ensembles including performances of Shostakovich's Fifth and Tchaikovsky's Fourth Symphonies and has conducted two major chamber orchestra tours including Bach's Violin Concertos with the then young Daniel Hope as soloist. In 2007 he conducted two performances of Britten's Noye's Fludde in Cardiff.

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 Chair of Making Music's Concert Promoters Group.

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

# PERFORMERS



## JEREMY HUW WILLIAMS

*baritone*

The Welsh baritone studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo and has since appeared in more than sixty operatic roles. He has given performances at major venues in North and South America, Australia, Hong Kong, and most European countries.

He has given recitals at Wigmore Hall and Purcell Room, and has appeared with BBC NOW in Tippett's *King Priam* at the Royal Festival Hall, the CBSO in Lambert's *Summer's Last Will and Testament* at Symphony Hall, the Hallé in Handel's *Messiah* at the Bridgewater Hall, the Philharmonia in Mozart's *Requiem* at St David's Hall, the BBC SO in Nielsen's Third Symphony at the Royal Albert Hall during the BBC Proms, the RLPO in Rawsthorne's *Medieval Diptych*, the BBC SSO in Adams's *The Wound Dresser* at City Halls, the BBC Philharmonic in Schubert's *Mass in Ab*, the RPO in Beethoven's *Ninth Symphony*, the LPO in Watson's *O! Captain*, the Bournemouth Symphony Orchestra in Mathias's *This Worlde's Joie* at the Three Choirs Festival, and the BBC CO in Stainer's *Crucifixion* at Southwark Cathedral.

He frequently records for BBC Radio 3 (in recital, and with the BBC NOW, CBSO, BBC SO, BBC SSO, BBC Philharmonic and BBC CO), and has made many commercial recordings, including eight solo discs of songs.

He won the classical music category in the 2008 Creative Wales Awards, was awarded an Honorary Fellowship of Glyndwr University in 2009 and received the Honorary Degree of Doctor of Music from the University of Aberdeen in 2011.

## ALDEBURGH MUSIC CLUB CHOIR

*soprano*

Maggie Beale  
Felicity Bissett  
Juliet Brereton  
Sylvia Catchpole  
Diana Crawford  
Elizabeth Fivet  
Shirley Fry  
Helen Geldart  
Philippa Godwin  
Belinda Grant  
Camilla Haycock  
Louise Holdsworth  
Brenda Hopkins  
Penny Kay  
Primrose Lazar  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Jenny Mullan  
Elizabeth Nicholls  
Suki Pearce  
Fiona Raison  
Teresa Roper  
Sandra Saint  
Sarah Somerset  
Sylvia Taylor  
Janet Warnock  
Angela Williams  
Carol Wood

*alto*

Sylvia Binning  
Susan Brinkhurst  
Margaret Charles  
Jean Clouston  
Elizabeth Donovan  
Rosemary Draper  
Kate Easton  
Rosemary Gale  
Sheila Griffiths  
Judith Groves  
Jane Hart  
Jean Hickson  
Gwyneth Howard  
Rosemary Jones  
Philippa Lawrence-Jones  
Auriol Marson  
Anne Morris  
Frances Osborn  
Judith Payne  
Elspeth Pearson  
Norma Pitfield  
Valerie Potter  
Hilary Slaughter

*tenor*

John Beale  
Charles Burt  
Peter Fife  
Robin Graham  
Peter Howard-Dobson  
Perry Hunt  
Doug Ireland  
Ian Kennedy  
Owen Lawrence-Jones  
Guy Marshall  
Michael McKeown  
Michael Pim  
Veronica Posford  
Alan Thomas

*bass*

David Edwards  
Jack Firman  
Christopher Gonin  
David Greenwood  
Tim Hughes  
Graeme Kay  
David Madel  
Chris Mattinson  
Michael Pearce  
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David Smith  
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John Tipping

# PERFORMERS

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## PROMETHEUS ORCHESTRA

### *violin*

Pam Munks *leader*  
Felicity Broome Skelton  
Jessie Ridley  
Helen Stanley  
Christina Everson  
Helen Farrell  
Clare Varney  
Helen Morgan  
Margaret Catchpole  
Chris Gibson

### *viola*

Graeme Scott  
Hayley Chisnall  
Mary Kate Ingram  
*cello*  
Jeremy Hughes  
Nick Parry  
Katherine Joyson

### *basses*

Philip Simms  
Nick Laughlin

### *horn*

Kay Dawson

### *piano and organ*

Christian White

### *timpani*

Sam Wilson

## SUPPORTING ALDEBURGH MUSIC CLUB

Support of every sort is vital for the success of Aldeburgh Music Club. This can be contributed in a practical way, for example by helping with concert arrangements, or by becoming a Friend, Sponsor or Patron.

If you are thinking of supporting AMC please contact our Honorary Secretary, Mrs Auriol

Marson Tel 01728 602217, in the first instance.

## FRIENDS

Friends pay an annual subscription of 50p plus £15 per ticket for 'The friends of AMC 100 Club Draw' which has prizes of £20 to £100. Each ticket is valid for every draw during the year.

## 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 subscription is £100, or £125 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 Mrs Elizabeth Nicholls Tel: 01728 453777.

## CORPORATE SPONSORSHIP AND DONATIONS

We welcome sponsorship 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.

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# ALDEBURGH MUSIC CLUB

Aldeburgh Music Club is celebrating its 60th anniversary year in 2012. The Club, founded by Benjamin Britten and Peter Pears, has evolved over the years into one of East Anglia's leading choral societies with over 100 members and over 110 patrons. The choir rehearses at the Aldeburgh Community Centre 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 recent concerts reflect the range of music which the choir performs; Walton *Belshazzar's Feast* in autumn 2009, Scarlatti motets and Vivaldi *Gloria* in spring 2010, Haydn *Creation* in May 2010, Handel *Messiah* in December 2010, Schubert *Mass No 6 in E flat major* in March 2011, Rutter *Requiem* and Poulenc *Gloria* in May 2011, and Mendelssohn *Elijah* in November 2011.

Aldeburgh Music Club is a registered charity, a member of Making Music, and a member of the Britten 100 Familiar Fields project to celebrate the centenary of Benjamin Britten in 2013.

## ALDEBURGH MUSIC CLUB COMMITTEE 2011-2012

Chairman	David Smith	Director of Music	Edmond Fivet CBE
Vice Chairman	Chris Mattinson	Orchestral Manager	Liz Page
Hon Treasurer	Perry Hunt	Rehearsal Accompanist	Rosemary Jones
Hon Secretary	Auriol Marson		
Marketing	Penny Kay		
Music Librarian	Philippa Godwin	President	Humphrey Burton CBE
Patrons' Administrator	Elizabeth Nicholls	Vice Presidents	Alan Britten CBE
Social Secretary	Juliet Brereton		Valerie Potter
Concert Manager	Penny Kay	President Emeritus	Rae Woodland

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

**Valerie Potter's** introduction to the Aldeburgh Music Club was in 1959 at a performance of Purcell's *King Arthur*. She was staying with her future mother-in-law Mary Potter (Chairman 1959-1963) and made coffee for the performers. Valerie joined the choir as soon as she lived here permanently and quickly became involved in the expansion of committee work needed for concerts at The Maltings. After retiring as Chairman (1998-2003), Valerie was made Vice President.

**Alan Britten** had a long and notable career in the oil industry, followed by service as Chairman of the English Tourism Council. Throughout that time, he maintained his musical interests and was a regular visitor to Aldeburgh Festivals. From 1989-1999 he served on the Council of what was then the Aldeburgh Foundation, after which he was appointed President of the Friends of Aldeburgh Music, a position which he still holds. He is an Honorary Fellow of the Trinity Laban Conservatoire. He is also a Board member of Trinity College London, and a member of the Britten-Pears Local Liaison Committee. As Benjamin Britten's nephew, Alan represents a direct link with one of the Aldeburgh Music Club's founding fathers and we especially value his support for what he describes as 'one of my uncle's outstanding legacies'.

## Presidents

1959-86	Peter Pears
1988-2010	Rae Woodland
2010-	Humphrey Burton

## Directors of Music

1952-61	Imogen Holst
1961-62	Monica Venn
1963-64	John Boyce
1964-71	Rosamund Strode

## Vice-Presidents

1959-76	Benjamin Britten	1971-75	W H Swinburne
1959-84	Imogen Holst	1978-86	Monica Morland
1977-2010	Rosamund Strode	1986-2001	Philip Reed
2003-	Valerie Potter	2001-07	Philip Simms
2010-	Alan Britten	2007-	Edmond Fivet

Aldeburgh Music Club in rehearsal at Snape Maltings November 2011





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