



# Aldeburgh Music Club Choir

Tom Appleton *Conductor*  
Suffolk Baroque Players

## JS Bach Easter Oratorio

Magnificat in D major

Saturday, 26th March  
at 7.30pm

Snape Maltings Concert Hall



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





## EDMOND FIVET CBE

1947-2021

Edmond Fivet CBE was Aldeburgh Music Club's Director of Music for 13 years, and during that time he conducted some 40 concerts with the choir.

From 1989 to 2007 Edmond was the Principal of the Royal Welsh College of Music and Drama. Soon after retiring to Aldeburgh, he was appointed the Club's Music Director. Over the following years he conducted many memorable concerts with the choir, at Snape Maltings and elsewhere, including performances of *Messiah*, *Belshazzar's Feast*, *Creation*, *Alexander's Feast*, *Carmina Burana*, *Rio Grande*, *Elijah*, Requiems by Mozart, Fauré, Rutter and Verdi, and Masses by Haydn, Schubert, Mozart and Karl Jenkins. He championed the work of young contemporary composers, commissioning Joanna Lee to compose *Merman* to celebrate the Music Club's 60<sup>th</sup> anniversary, premiered at Orford Church in March 2012, and, as part of the Britten centenary, Joseph Phibbs' *Choral Songs of Homage*, premiered at Orford in May 2013. His dedication to the development of young artists led him to engage many fine young soloists in the early stages of their careers.

In 2008, along with Elizabeth Fivet and Pam Munks, he formed the Prometheus Orchestra. Not only does the Orchestra accompany many Music Club performances, it promotes its own concerts around the region, including regularly at Aldeburgh's Jubilee Hall.

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

Edmond decided to retire as Music Director following a concert scheduled for May 2020. The choir started preparing Bach's *Easter Oratorio* to be sung under his baton at Snape Maltings Concert Hall in March 2020, but both that and the May 2020 concert had to be abandoned because of the pandemic. Sadly, Edmond died before the Club could give him a proper farewell. Aldeburgh Music Club are therefore proud and delighted finally to be able to bring the *Easter Oratorio* to Snape, and to dedicate this performance to his memory.



*Welcome...*

## Fom the **CHAIRMAN**

Aldeburgh Music Club's last performance at Snape Maltings was Verdi's Requiem in November 2019. At that time, we were anticipating Edmond Fivet's retirement in May 2020, and looking forward to commencing work thereafter with Tom Appleton, newly appointed to succeed Edmond.

With the onset of the pandemic, Edmond's final two concerts with us in March and May 2020 were cancelled. Most sadly, Edmond suffered a severe stroke at the beginning of September 2021, resulting in his untimely death two months later. A tribute to Edmond and his contribution to the success of the choir can be found elsewhere in this programme.

Tom's ambitious plans for the 2020-21 season were, of course, also frustrated by the pandemic. In place of rehearsals and concerts, members were engaged and entertained by an excellent series of Zoom lectures and discussions between Tom and invited guests – to whom I extend many thanks. Socially distanced rehearsals for the 2021-22 season started in September 2021 at Leiston's Alde Valley Academy, resulting in a joyful presentation of a selection of choruses from Messiah and carols at Orford Church in December. We have been delighted to welcome 14 new members to the choir since the end of lockdown.

Formed by Benjamin Britten and Peter Pears in the spring of 1952, this year is AMC's 70<sup>th</sup> anniversary. We will be marking this event by the publication in a very few months of a new history of the Club, and by a gala concert here at Snape in November. Before that, we will be performing Rossini's Petite Messe Solennelle on 28 May at Orford Church – we hope to see you there.

This evening, however, we acknowledge and celebrate Edmond's close connection with AMC for thirteen years, and welcome the chance to perform again at Snape Maltings. My thanks go to everyone who has made this evening's performance possible, and especially to AMC's sponsors, patrons and members for their continuing support, particularly over the past two years.

**Veronica Posford** *Chairman*



Saturday 26th March 2022

at 7.30pm

Snape Maltings Concert Hall

**JS BACH**

**Easter Oratorio**

INTERVAL

**Magnificat in D major**

**Elenor Bowers-Jolley, Zoë Brookshaw** *sopranos*

**Eleanor Minney** *alto*

**Daniel Bartlette** *tenor*

**Robert Gildon** *baritone*

**ALDEBURGH MUSIC CLUB CHOIR**

**Suffolk Baroque Players**

**Jim O'Toole** *leader*

**Tom Appleton** *conductor*



**Aldeburgh Music Club**  
*founded by Benjamin Britten in 1952*





## *A personal take on tonight's music...*

From **TOM APPLETON** *Music Director*

**'Re'** Many great words start with 'Re': Return; Reward; Rejoice; Rebirth; Rebound ...

Tonight's concert is all of these 'Re's and more. It is a delight for Aldeburgh Music Club to return to Snape. A reward for our membership's tenacity over the last two years. A rejoicing at a community overcoming adversity. The rebirth of the Club – in time for our 70<sup>th</sup> anniversary. And I must say that, vocally, the group have rebounded amazingly well after their enforced lay-off. We're also really pleased to be able to work, once again, with the Suffolk Baroque Players and welcome a stellar team of soloists. There is much to celebrate tonight. In short, just as how Julie Andrews used 'Re', tonight's concert is 'a drop of golden sun'.

Who better to launch AMC's 70<sup>th</sup> anniversary year with than JS Bach? For any other composer, his *Magnificat* and *Easter Oratorio* would be considered career-defining pieces. But, (un)fortunately, old JS had a few Passions and a Mass in B Minor up his sleeve – oh, and some Concerti Grossi. And a Suite for solo Cello. Then his Clavier which by all accounts is very well tempered ...

It's fitting, therefore, that after so long with so many cultural lights dimmed over the last two years, AMC shines a bright light on two pieces that are sometime found in the shadows. There is so much to expose here and it's a joy to present two rarely heard masterpieces.

In the rehearsals this term, we've tried to get past the various challenges Bach presents – I think the choir would like to see the back of semi-quavers for a while – and dig down to the emotional heart of both pieces. To do this, we've channelled the opening chorus of Andrew Lloyd Webber's *Jesus Christ Superstar* – comparing ALW/Tim Rice's 'What's the Buzz? Tell me what's a-happening?' to the opening chorus of Bach's *Easter Oratorio*. 'Kommt, Eilet'





gossip the singers. This, loosely, translates as ‘Come, hurry, get to Jesus’ grave!’ There’s an excited buzz: ‘Jesus is reborn – have you heard? He’s returned!’

We’ve also come much more up to date, and gone into some atrocities of the secular world. I write this as a 40-mile convoy of tanks creeps towards Kyiv. Read the translation of the *Magnificat* with your mind focused on the situation in Ukraine ...

This music is timeless. This is music of hope. This is music of unity. This is music to stir and to sooth.

Whatever your own thoughts or opinions, your own likes or dislikes, your sufferings or your joy – there is something here for you. This music, in this hall, with these people, in this community, after all we’ve been through. Gosh, we’re lucky. It’s pretty remarkable, really.

**Tom Appleton**

© March 2022

## JOHANN SEBASTIAN BACH

### *Easter Oratorio BWV 249*

Kommt, eilet und lauft, ihr flüchtigen Füße,  
Erreicht die Höhle, die Jesum bedeckt!  
Lachen und Scherzen  
Begleitet die Herzen,  
Denn unser Heil ist auferweckt.

O kalter Männer Sinn!  
Wo ist die Liebe hin,  
Die ihr dem Heiland schuldig seid?

Ein schwaches Weib muss euch beschämen!

Ach, ein betrübtes Grämen

Und banges Herzeleid

Hat mit gesalznen Tränen  
Und wehmutsvollem Sehnen  
Ihm eine Salbung zudedacht,

Die ihr, wie wir, umsonst gemacht.

Seele, deine Spezereien  
Sollen nicht mehr Myrrhen sein.  
Denn allein  
Mit dem Lorbeerkranze prangen,  
Stillt dein ängstliches Verlangen.

Hier ist die Gruft

*tenor and bass soloists, choir*

Come, hurry up and run, on your fleet feet,  
get to the cave that covers Jesus !  
Laughter and jokes,  
accompany our hearts,  
for our saviour is raised from the dead.

*alto*

O the cold heart of mankind!  
Where has the love gone that you owe to the  
saviour ?

*soprano*

A weak woman puts you to shame

*tenor*

Ah, affliction and grief

*bass*

and fearful heartache

*tenor and bass*

with salty tears  
and melancholic longing  
intended for anointing for him,

*soprano and alto*

which you, as we, have done in vain.

*soprano*

My soul, your spices  
should no more be myrrh.  
For only  
with the splendour of the laurel wreath  
will your anxious longing be satisfied.

*tenor*

Here is the tomb



Und hier der Stein,  
Der solche zugedeckt.  
Wo aber wird mein Heiland sein?

Er ist vom Tode auferweckt!  
Wir trafen einen Engel an,  
Der hat uns solches kundgetan.

Hier seh ich mit Vergnügen  
Das Schweißstuch abgewickelt liegen.

Sanfte soll mein Todeskummer,  
Nur ein Schlummer,  
Jesu, durch dein Schweißstuch sein.  
Ja, das wird mich dort erfrischen  
Und die Zähren meiner Pein  
Von den Wangen tröstlich wischen.

Indessen seufzen wir  
Mit brennender Begier:  
Ach, könnt es doch nur bald geschehen,  
Den Heiland selbst zu sehen!

Saget, saget mir geschwinde,  
Saget, wo ich Jesum finde,  
Welchen meine Seele liebt!  
Komm doch, komm, umfasse mich;  
Denn mein Herz ist ohne dich  
Ganz verwaiset und betrübt

*bass*

And here is the stone  
which covered it.  
But where is my saviour?

*alto*

He has risen from the dead!  
We met an angel  
who proclaimed this to us.

*tenor*

With delight, I see here  
the shroud lies unwound.

*tenor*

My sorrow of your death should only be as a  
gentle slumber,  
Jesus, through your veil.  
Yes, that will refresh me  
and it will wipe the tears of my suffering  
comfortingly from my cheeks.

*soprano and alto*

Meanwhile we sigh  
with burning desire:  
Ah, if only it might soon happen  
that we may see the saviour himself!

*alto*

Tell me, tell me quickly  
Tell, where may I find Jesus  
whom my soul loves!  
Come then, come, embrace me,  
for without you, my heart is  
quite orphaned and afflicted.

Wir sind erfreut,  
 Dass unser Jesus wieder lebt,  
 Und unser Herz,  
 So erst in Traurigkeit zerflossen und  
 geschwebt  
 Vergisst den Schmerz  
 Und sinnt auf Freudenlieder;  
 Denn unser Heiland lebet wieder.

*bass*

We are delighted  
 that our Jesus lives once more  
 and our heart  
 before so dissolved and overcome in sadness  
 forgets its sorrow  
 and thinks of songs of joy;  
 for our saviour lives once more.

Preis und Dank  
 Bleibe, Herr, dein Lobgesang.  
 Höll und Teufel sind bezwungen,  
 Ihre Pforten sind zerstört.  
 Jauchzet, ihr erlösten Zungen,  
 Dass man es im Himmel hört.  
 Eröffnet, ihr Himmel, die prächtigen Bogen,  
 Der Löwe von Juda kommt siegend gezogen!

*chorus*

Praise and thanks  
 remain your song of praise  
 Hell and the devil have been overcome  
 their gates are destroyed,  
 Shout and cheer, with loosened tongues,  
 so that you are heard in heaven  
 Heavens! Open up, your splendid arches,  
 the Lion of Judah arrives drawn in victory!

The closing Chorale music is taken from *Bach Cantata 130*, with German text taken from a verse of the Easter Hymn: *Weil unser Trost, der Herre Christ*. Lyrics by Peter von Hagen. The chorale melody is a compound time version of the 'Old Hundredth' commonly known as *All People that on Earth do Dwell*.

Es hat mit uns nun keine Not,  
 nichts schadet uns der ewig Tod,  
 Christus, der hat in dieser Schlacht  
 gesieget und uns frei gemacht.

We want for nothing,  
 Eternal death cannot harm us,  
 Through this battle, Christ has triumphed and  
 freed us.

## JOHANN SEBASTIAN BACH

### *Magnificat in D major BWV 243*

#### 1. choir

Magnificat anima mea Dominum

My soul proclaims the greatness of the Lord

#### 2. sop II

Et exultavit spiritus meus in Deo salutari meo.

and my spirit has exulted in God my saviour.

#### 3. sop I

Quia respexit humilitatem ancillae suae  
Ecce enim ex hoc beatam me dicent

because he has regarded the lowly state of his  
handmaiden;  
For look! From now on, they will say that I am  
blessed

#### 4. choir

Omnes generationes

every generation

#### 5. baritone

Quia fecit mihi magna qui potens est, et  
sanctum nomen eius.

because he who is mighty has done great  
things for me.

#### 6. alto and tenor

Et misericordia a progenie in progenies  
timentibus eum.

and his mercy continues from generation to  
generation for those who fear him.

#### 7. choir

Fecit potentiam in brachio suo, dispersit  
superbos mente cordis sui.

He has made known the power of his arm,  
Scattered those who are arrogant in the  
thoughts of their heart.

#### 8. tenor

Deposuit potentes de sede et exaltavit  
humiles

He has put down the mighty from their seats  
of power  
And raised up those who are lowly.

#### 9. alto

Esurientes implevit bonis et divites dimisit  
inanes.

The hungry he has filled with good things,  
And the rich he has sent away empty

*10. Sop I, sop II and alto*

Suscepit Israel puerum suum recordatus  
misericordiae suae.

He has taken under his protection Israel his  
brother  
And remembered his mercy.

*11. choir*

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in saecula

in accordance with what he said to our fathers,  
To Abraham and to his seed for ever.

*12. choir*

Gloria Patri, gloria Filio  
Gloria 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 Ghost as it was in the beginning, is  
now and always shall be for ever and ever.  
Amen.







## TOM APPLETON

*conductor*

Tom Appleton is in high demand as a conductor, singer, educator, presenter and workshop leader.

Tom is currently the Director of Music at Aldeburgh Music Club and Jubilee Opera, a Community Programme Ambassador at Britten Pears Arts, and the Co-Founder and Artistic Director of the Come and Sing Company ([www.comeandsingcompany.co.uk](http://www.comeandsingcompany.co.uk)).

Tom began his musical career as a chorister at St. Paul's Cathedral, London. Whilst there he took the role of 'Miles' in a Broomhill Opera production of Benjamin Britten's *The Turn of the Screw* with a reviewer from The Times stating that he had 'a voice that any Cathedral Choirmaster would die for!'

From St. Paul's, Tom gained a Music Scholarship to Gresham's and joined the National Youth Choir of Great Britain with whom he toured the world as Bass Section Leader.

Tom went on to read Music at the University of York and achieved the highest recital mark in his year group with a performance of Britten's *Songs and Proverbs of William Blake*.

Having completed his studies, Tom spent 10 years in the Monteverdi Choir under Sir John Eliot Gardiner and was a soloist with the group in the 2010 BBC Proms. With the Monteverdi Choir, Tom often performed in venues such as Carnegie Hall, The Royal Opera House and the Palace of Versailles.

Alongside his singing career, Tom has also been the Music Director of groups such as the King's Lynn Festival Chorus, the Southend Festival Chorus and the Milton Keynes Chorale. These positions have led to collaborations with groups and soloists such as Voces8, Stile Antico, Dame Emma Kirkby and Sir David Willcocks.

This summer Tom will lead the opening performance at the First Light Festival on Lowestoft beach, conduct the premiere of Bob Chilcott's new children's opera: *Birdland*, and work with English Touring Opera at Snape Maltings.





## ELENOR BOWERS-JOLLEY

*soprano*

Having been a professional soprano for 14 years, Elenor's passion for music and singing has led her to perform as a soloist and consort member around the world.

Elenor has performed as soloist for The Monteverdi Choir, The Kings Consort and Capilla Cayrasco. Ellie is also a member of Metro Voices, London Voices, La Nuova Musica, The Audio Network Choir, and is a founder member of the Arkell Ensemble

Opera credits include Chabrier's *L'Etoile* and Bizet's *Carmen* at the Opera Comique in Paris and Weber's *Le Freischutz* under the baton of John Eliot Gardiner and King Arthur for the Britten Pears Young Artists Programme. Roles performed include Belinda (*Dido and Aeneas*), Papagena (*Die Zaubeflote*), Zerlina (*Don Giovanni*), Nanetta *Falstaff* and Susanna *Le Nozze di Figaro*.

Recent engagements include Verdi *Requiem* in Paris and a semi-staged production of *Benvenuto Cellini* by Berlioz both with the Monteverdi Choir. Haydn *Nelson Mass* and *Exultate Jubilate* by Mozart in Aldeburgh and Handel's *Messiah* in Monaco. Ellie also joined MVC in a world tour of Beethoven 9 and *Missa Solemnis*. Post Covid Ellie returned to Monaco for a triumphant performance of Handel's *Messiah*.

As co-founder of The Come and Sing Company, Ellie is fulfilling a dream of passing on some of her passion to others. Ellie, alongside Tom Appleton, hope to show how song can unite a community in a very special and unique way.

[www.comeandsingcompany.co.uk](http://www.comeandsingcompany.co.uk)





## ZOË BROOKSHAW

*soprano*

Originally from Nottingham, soprano Zoë Brookshaw was a choral scholar at Trinity College, Cambridge where she read Theology. Beginning her singing career as an apprentice in the Monteverdi Choir, she has since performed extensively around the world as an established soloist specialising in Baroque repertoire. She was recently a *Rising Star of the Enlightenment* with the OAE for their 2019-2021 season.

Highlights of solo engagements include *Bach* Matthew Passion (Sir John Eliot Gardiner), *Handel* Israel in Egypt at the Royal Albert Hall BBC Proms (Bill Christie and the Orchestra of the Age of Enlightenment), 'Aci' in *Handel* Aci, Galatea e Polifemo with OAE, *Handel* Dixit Dominus (Laurence Cummings and Bournemouth Symphony Orchestra), *Bach* John Passion at the Barbican (Britten Sinfonia), *Bach* John Passion at Wigmore Hall and Bach Fest Leipzig (Solomon's Knot), *Monteverdi* Lamento Della Ninfa at Carnegie Hall (Gallicantus), *Handel* Dixit Dominus at Concertgebouw, Amsterdam (Collegium Vocale Ghent), *Pergolesi* Stabat Mater and *Vivaldi* Gloria (OAE), *Bach* Magnificat in Eb at Milton Hall (Solomon's Knot), *Monteverdi* Madrigals at Wigmore Hall and Saffron Hall (Arcangelo), *Handel* Dixit Dominus (Paul McCreech), *Britten* Ceremony of Carols at Snape Maltings (Stephen Layton).

Zoë has a growing solo discography, featuring on many critically acclaimed CDs such as *Bach* Matthew Passion (Sir John Eliot Gardiner, *Soli Dei Gloria*), Magnificat (Solomon's Knot, *Sony Classical*), *Leçons de Ténèbres* (Arcangelo, *Hyperion*), John Blow An Ode on the Death of Mr Henry Purcell (Arcangelo, *Hyperion*), Stabat Mater (The Marian Consort, *Delphian*), Britten Ceremony of Carols Saint Nicolas (The Choir of Trinity College Cambridge, *Hyperion*) *Bach* H-Moll Messe (Gli Angeli de Genève, *Claves*).

Opera credits include 'Aerial Spirit' in Opéra National de Lyon's production of *Purcell* Indian Queen with Emmanuelle Haim,



‘Eurydice’ and ‘La Musica’ in *Monteverdi Orfeo* for Robert Hollingworth, ‘the statue’ in *Rameau Pygmalion* with John Butt and Dunedin Consort and soloist in *Purcell Fairy Queen* for Paul McCreech. Other productions with Sir John Eliot Gardiner include *Bizet Carmen*, *Weber Le Freyschuetz*, *Berlioz Benvenuto Cellini*, and *Gluck Ophée* at Covent Garden.

Zoë is a proud member of Solomon’s Knot who made both their Wigmore Hall and BBC Proms debuts in 2019 and currently have a residency at Wigmore Hall.



## ELEANOR MINNEY

*alto*

Eleanor Minney trained at Trinity Laban Conservatoire of Music, London, where upon graduating was recipient of the Wilfred Greenhouse Allt prize for Cantata and Oratorio for her performance in Bach’s *St. John Passion*. Recent solo engagements include Bach’s *Magnificat* with Sir John Eliot Gardiner and the English Baroque soloists, Bach’s *St. Matthew Passion* with the Orchestra of the Age of Enlightenment, Bach’s *St John Passion* with Britten Sinfonia, Bach’s *B Minor Mass* with the Academy of Ancient Music, Copland’s *In the Beginning* with The Sixteen and Monteverdi’s *L’Orfeo* (Proserpina) and *1640 Vespers* with I Fagiolini. Other concert highlights include Schumann’s *Paradise und die Peri* with the Leipzig Gewandhaus Orchestra, the world premiere of Tavener’s *The Beautiful Names* (BBC Symphony Orchestra), Daniel-Lesur *Les Cantique de Cantiques* at the BBC Proms, and Bach’s *Erbarme Dich* which she performed for the highly acclaimed BBC documentary *Bach: A Passionate Life*. Eleanor is also enjoys a busy and varied musical schedule as a staff member of the BBC Singers.





## DANIEL BARTLETTE

*tenor*

Daniel was a lay clerk for 20 yrs at various cathedrals, he then embarked on a solo career which has included singing for the BBC singers, Polyphony & Sonoro. After his mini operatic debut with Norwich Baroque as “the brick dust man” he found a love for opera & performed a season with Grange festival Opera including Goyescas, the Barber of Seville, the abduction from seraglio & Candide.

Daniel lives in Reepham with his wife Kristina & his four children, he runs DK Strings a violin repair & restoration business & is a retained firefighter.

Recent engagements include singing with Norwich Baroque at Binham Priory, The Creation for Cromer choral society & joining the BBC singers for the last night of the proms.



## ROBERT GILDON

*baritone*

Baritone Robert Gildon studied singing at Manhattan School of Music, New York, the Tanglewood Music Center, Aspen Music Festival and the Britten Pears School at Snape. Recent work includes Orlando Gough’s *Weather the Storm* (Garsington Opera), *Die Fledermaus* (Iford Festival), *La Fille du Regiment* (Opera della luna at Buxton Festival), Moon Hares and *The Fairy Queen Project* (Orchestra Age of Enlightenment), *Time Capsule Project* (Grange Festival), Manz in Delius’s *A Village Romeo and Juliet* (New Sussex Opera), Beautiful World Opera and Water in the Desert Projects in Abu Dhabi, Ezra Pound’s *Le Testament de Villon* (London Contemporary Music

Festival) Wigmaster *Ariadne auf Naxos* and Starvelling *A Midsummer Night’s Dream* (Garsington Opera). He has also performed roles for The Opera Group, London Symphony Orchestra, Grange Park Opera, Opera Project, Cambridge Handel Opera, Bampton Classical Opera and Pimlico Opera’s Prison Project. He lives in Suffolk with 5 dogs, 13 goats, peacocks, chickens, bees and a tortoise. [www.robertgildon.com](http://www.robertgildon.com)





## ALDEBURGH MUSIC CLUB CHOIR

### *soprano 1*

Susan Bard-Bodek  
 Maria Chapman-Beer  
 Veronica Downing  
 Liz Fivet  
 Belinda Grant  
 Christine Ive  
 Jane Linden  
 Anne Lonsdale  
 Wendy Marshall  
 Linda Martin  
 Hilary Mills  
 Melanie Pike  
 Bryn Raven  
 Sandra Saint  
 Louise Sant  
 Wendy Slaney  
 Sylvia Taylor  
 Jane Thomson  
 Helen Tye  
 Sarah Wallington-Smith

### *soprano 2*

Lesley Bennion  
 Sheila Galpin  
 Caroline Gill  
 Camilla Haycock

Suki Pearce  
 Annie Renwick  
 Joanna Thackray  
 Carol Wood

### *alto*

Melissa Baker  
 Liz Barton  
 Jane Bence  
 Annie Clark  
 Mary Garner  
 Melinda Harley  
 Gwyneth Howard  
 Auriol Marson  
 Francesca Mellen  
 Belinda Moore  
 Helen Mower  
 Siân New  
 Anne Newman  
 Heather Richards  
 Mary Sidwell  
 Philippa Williams

### *tenor*

Charlie Burt  
 Peter Fife  
 Peter Howard-Dobson

Jonathan Lawley  
 Joy Marsh  
 Guy Marshall  
 Jamie Norman  
 Veronica Posford  
 Glynis Robertson

### *bass*

Keith Barton  
 Richard Bodek  
 Martin Clark  
 John Driscoll  
 David Edwards  
 Jack Firman  
 Chris Garner  
 Christopher Gill  
 Michael Greenhalgh  
 David Greenwood  
 Nigel Kahn  
 Peter Roberts  
 David Smith  
 Hunter Smith  
 John Stanley  
 Robin Tye  
 Christopher Wheeler

## ORCHESTRA – SUFFOLK BAROQUE PLAYERS

### *violin*

Jim O'Toole (*leader*)  
 Lizzie Skinner  
 Anne Marie Christensen  
 Rebecca Harris

Kathryn Parry  
 Ilana Cravitz  
 Helen Stanley  
 Rebecca Windram

### *viola*

Heather Bourne  
 Geoff Irwin

### *cello*

Jeremy Hughes  
 Melanie Woodcock

### *bass*

Andrew Durban

### *trumpet*

Russell Gilmour  
 William Russell  
 Gareth Hoddinott

### *flute/recorder*

Rachel Beckett  
 Christine Garratt

### *oboe/d'amore*

Gail Hennessy  
 Oonagh Lee

### *bassoon*

Mark Wilson

### *timpani*

Ben Fullbrook

### *organ/harpsichord*

Katie de la Matter

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





## ALDEBURGH MUSIC CLUB

Since its founding in 1952 the Club has been fortunate in the interest and involvement of professional musicians; from its founders, Benjamin Britten and Peter Pears, who were later joined by Imogen Holst, right up to the present day, through its two vice presidents, Robin Leggate and Dame Ann Murray and the current music director Tom Appleton. The club is one of East Anglia's leading choral societies with a membership of about ninety.

Our season runs from September to May and the choir rehearses every Tuesday evening in order to mount three major concerts in the season. In all these concerts the choir performs with professional soloists and musicians and regularly appears at Snape Maltings Concert Hall as well as St Bartholomew's Church, Orford. The repertoire extends to oratorio, religious music, opera choruses and contemporary commissioned works. New members are always welcome.

Works performed in the three years prior to March 2020 included:

Verdi *Requiem*, Elgar *Sea Pictures*, Fauré *Requiem* and *Cantique de Jean Racine*, Handl *Ecce*, *Quomodo Moritur*, Tavener *The Lamb*, Bernstein *West Side Story Choral Medley*, Handel *Messiah* and *Four Coronation Anthems*, Jenkins *The Armed Man: A Mass for Peace*, Parry *I was glad*, Finzi *My Spirit Sang All Day*, Rutter *Gloria*, Mozart *Mass in C Minor*, Scarlatti *Two Motets*, Pärt *The Deer's Cry*, Haydn *Creation*, *Maria Teresa Mass* and *Salve Regina*, Lambert *The Rio Grande*, Orff *Carmina Burana*, J S Bach *Christmas Oratorio*, Vivaldi *Credo*, *Gloria*, *Magnificat* and *O quam gloriosum*.

## ALDEBURGH MUSIC CLUB COMMITTEE 2021-2022

<i>Chairman</i>	Veronica Posford	<i>President</i>	Sir Humphrey Burton CBE
<i>Vice-Chairman</i>	Christopher Wheeler	<i>Vice-Presidents</i>	Robin Leggate
<i>Hon Treasurer</i>	Jane Thomson		Dame Ann Murray
<i>Hon Secretary</i>	Wendy Marshall	<i>Director of Music</i>	Tom Appleton
<i>Patrons Administrator</i>	Peter Howard-Dobson	<i>Orchestral Manager</i>	Liz Page
<i>Concert Manager</i>	Penny Kay	<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Marketing</i>	Helen Mower		
<i>Safeguarding</i>	Helen Tye		





**SIR HUMPHREY BURTON CBE.** 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. Humphrey was knighted in the 2020 New Year Honours List.

**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.

**DAME ANN MURRAY.** Born in Dublin, Dame Ann studied singing from a very early age. After a period at University College Dublin, she undertook further studies with the renowned singing teacher, Frederic Cox, at The Royal Manchester College of Music. Dame Ann has sung in the great opera houses of Hamburg, Dresden, Brussels, Paris, Berlin, Cologne, Zurich, Amsterdam, the Chicago Lyric Opera, the New York Metropolitan Opera, Teatro alla Scala, Milan, the Wiener Staatsoper and the Salzburg Festival. She has particularly strong links with English National Opera, the Royal Opera House, Covent Garden and the Bayerische Staatsoper, München and is renowned for her performances in the operas of Handel, Mozart and Strauss. She was appointed an honorary Dame Commander of the British Empire in the Diamond Jubilee Honours for services to music.







## PRESIDENTS

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

## VICE-PRESIDENTS

1959-76 Benjamin Britten  
 1959-84 Imogen Holst  
 1977-2010 Rosamund Strode  
 2003-13 Valerie Potter  
 2010-16 Alan Britten CBE  
 2013- Robin Leggate  
 2017- Dame Ann Murray

## DIRECTORS OF MUSIC

1952-61 Imogen Holst  
 1961-62 Monica Venn  
 1963-64 John Boyce  
 1964-71 Rosamund Strode  
 1971-79 W H Swinburne  
 1979-86 Monica Morland  
 1986-2001 Philip Reed  
 2001-07 Philip Simms  
 2007-20 Edmond Fivet CBE  
 2020 - Tom Appleton





## **A THANK YOU TO ALL OUR SUPPORTERS**

Performance income does not cover the costs of production and we have to generate income from other sources to meet our overall budget.

Income comes primarily from members' subscriptions, sponsorship and the support of our patrons, whose names we are delighted and proud to list in our programmes. Without such generous support it would be extremely hard for us to continue to mount the range of programmes which we believe our audiences have come to expect. The on-going support of our patrons is particularly welcome and greatly appreciated.

## **SPONSORSHIP AND DONATIONS**

We also welcome financial donations from individuals, organisations and companies. This can take the form of support for a particular concert, soloists or orchestral players as well as advertising in our concert programmes or underwriting concert and educational activities generally.

## **LEGACY SUPPORT**

If you have enjoyed our performances over the years and value their contribution to the enjoyment and education of future generations, please consider remembering the Club in your will. A legacy would make all the difference.

## **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.

Tickets may be purchased from Helen Mower [marketing@aldeburghmusic.club](mailto:marketing@aldeburghmusic.club).

## **ADVERTISING IN CONCERT PROGRAMMES**

You can support the Club, as well as promoting your business or organisation, by advertising in our concert programmes.

For further information in respect of any of the above, or if you are considering supporting the Club in any other way, please contact the AMC Chairman, Veronica Posford [chair@aldeburghmusic.club](mailto:chair@aldeburghmusic.club).





## PATRONS

By becoming a patron, you can help to underwrite our concerts. Your name will be listed in our concert programmes (if you so wish) and you will receive invitations to social events. The suggested minimum annual subscription is £100, or £150 for a couple. Patrons may of course make a greater contribution if they so wish.

Our patrons' administrator is Peter Howard-Dobson (Tel 01728 452049).

Lady Andrews	Zoë and David Greenwood	Susan Paris
Tony Bailey	Richard and Sheila Griffiths	Suki Pearce
Follett and Libby Balch	Jane and Mervyn Hall	David and Anne Perfect
Amanda Baly	Pauline Hawkins	Veronica Posford
Maggie Beale	Tim and Alison Hughes	James and Stephanie Powell
Jonathan Birt and Graham Ingham	Perry and Bunty Hunt	Judy Raison
Christopher Bishop	Simon and Chris Ive	Lilias Sheepshanks
Felicity Bissett	Anita Jefferson	David and Anne Smith
Maggie Boswell	Graeme and Penny Kay	Elizabeth Spinney
Juliet Brereton	Richard and Michelle Keane	Janet Tait
Judi Britten	John Latham	Calum and Jane Thomson
Philip Britton and Tom Southern	Jonathan and Sarah Lawley	Christopher Tooth
Charles Burt	Robin Leggate and Ken Cordeiro	Sir John and Lady Waite
Anne Bushell	Eric and Claire Lowry	John and Ann-Margaret Walton
Jean Clouston	Sir David and Lady Madel	Sally Walton
Richard Alexander Crane	Mark and Susie Marshall	Carol Watson
Peter and Bridget Dickinson	Michael Marson	Trevor and Belinda Wilkinson
Chris and Jenny Ellins	Elizabeth Matthias	Vanessa Williams
David and Trish Elliott	Chris and Patricia Mattinson	Caroline Wiseman
Caroline Erskine	Anne Morris	Carol Wood
Peter and Margaret Fife	Dame Ann Murray	Christopher and Shinaine Wykes
Michael and Phyllida Flint	Patrick Nicholls	Chris and Jackie Youldon
Judith Foord	Frances Osborn	

## In Memoriam 2020-22

Tom Balch	Robin Graham	John Raison
Francis Carnwath	David Morris	Simon Raison
Keith Coventry	Andrew Paris	John Sims
Shirley Fry	Michael Pearce	Lady Sinclair
	Norma Pitfield	



# Aldeburgh Music Club Choir

Tom Appleton *Conductor*

Jonathan Rutherford  
& Christian White *Pianos*  
Ben de Souza *Accordion*

## Rossini Petite Messe Solennelle

Saturday, 28th May  
at 7.30pm

St Bartholomew's Church, Orford

Tickets £18 (half price for under 18s)

Box office: 01728 687 110



Aldeburgh **Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No 1000990

