

Saturday 21 November 2015

Snape Maltings
Concert Hall

Aldeburgh
Music Club

HANDEL

Messiah



Aldeburgh Music Club
founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

Supporting



W E L C O M E

FROM THE DIRECTOR OF MUSIC

Welcome to tonight's performance of Handel's *Messiah*.

This will be the third time I have led the AMC Choir in this work but *Messiah* is one of the great choral masterpieces of the Western world and each time there has been something new to discover for both me and the Choir.

Messiah tells a story showing Handel at his dramatic best with vibrant choruses, sumptuous arias and a lively and interesting orchestral score.

I am delighted to be working with Suffolk Baroque Players tonight and hope you enjoy the performance. Thank you for coming.

Edmond Fivet

FROM THE CHAIRMAN

Welcome to our concert this evening which marks the start of the Christmas events at Snape Maltings. The charity performances of *Messiah* started by Handel in 1750 at the Foundling Hospital in London became key social events in the calendar for many years. Following Handel's lead, we are delighted to welcome volunteers from the East Anglia's Children's Hospices who will be collecting donations as you leave the hall at the end of the concert. Please give generously.

Aldeburgh Music Club is indebted to the generous help and support of over 120 Patrons, to our corporate sponsors Big House Holidays and Suffolk Cottage Holidays, and for many donations and gifts.

David R Smith

SUFFOLK
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HOLIDAYS
BHH

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Front cover: *Portrait of George Frideric Handel attributed to Balthasar Denner 1726-28.*

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Saturday 21 November 2015 at 7.00pm
Snape Maltings Concert Hall

HANDEL

Messiah

Aldeburgh Music Club Choir

Elenor Bowers-Jolley *soprano*

Richard Wyn Roberts *countertenor*

Bill Alden *tenor*

Alexander Ashworth *baritone*

Suffolk Baroque Players

Edmond Fivet *conductor*



Aldeburgh Music Club

founded by Benjamin Britten in 1952

www.aldeburghmusic.club

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SUFFOLK
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MUSIC

George Frideric Handel 1685 – 1759

Messiah



The first performance of *Messiah* was in Dublin in that city's New Musick Hall in 1742, though it was composed in Handel's London house in Brook Street, in a very short time, in 1741. The music was written to a libretto by Charles Jennens. At the end of the manuscript Handel wrote the words 'Soli Deo Gloria' 'To God alone the glory'.

Messiah was a great success in Dublin but its first London performance in 1743 at the Theatre Royal in Covent Garden less so. This was partly because of controversy over the singers Handel chose to perform the work who had a theatrical background. Some found that the idea of these singers taking part in such an 'exalted' work objectionable and the fact that it was being performed in a theatre shocking.

Handel adapted *Messiah* for the occasions on which it was performed, the singers who were available and the venues used. There is no definitive version of *Messiah* and tonight's performance is not a reconstruction of any past performance. I have chosen the airs and choruses that I feel keep the story flowing with a sense of drama and momentum.

Messiah was a turning point for Handel and marked the end of his composing opera and concentrating on oratorio. *Messiah* is performed by choral societies all over the world. The music never tires and always sounds as bright and relevant as the day it was written.

Edmond Fivet



*Musick Hall in
Fishacre Street, Dublin.*

PART I

Old Testament Promises of the Coming Messiah

The Birth of the Messiah

Messiah's Invitation to the People

SINFONY – grave – allegro moderato

RECITATIVE – Tenor

Comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is
accomplished, that her iniquity is
pardoned. The voice of him that crieth
in the wilderness, Prepare ye the way
of the Lord, make straight in the
desert a highway for our God.

Isaiah xl, 1–3

AIR – Tenor

Every valley shall be exalted, and
every mountain and hill made low:
the crooked straight, and the rough
places plain.

Isaiah xl, 4

CHORUS

And the glory of the Lord shall be
revealed, and all flesh shall see it
together: for the mouth of the Lord
hath spoken it.

Isaiah xl, 5

RECITATIVE – Bass

Thus saith the Lord of hosts;
Yet once, a little while, and I will
shake the heavens, and the earth,
the sea, and the dry land; And I will
shake all nations, I'll shake the heavens,
the earth, the sea, the dry land and the
desire of all nations shall come: the Lord
whom ye seek, shall suddenly come to his
temple, even the messenger of the
covenant, whom ye delight in: behold
he shall come, saith the Lord of hosts.

Haggai ii, 6–7; Malachi iii, 1

AIR – Countertenor

But who may abide the day of his
coming? And who shall stand when
he appeareth? For he is like a refiner's fire.

Malachi iii, 2

CHORUS

And he shall purify the sons of Levi,
that they may offer unto the Lord an
offering in righteousness.

Malachi iii, 3

RECITATIVE – Countertenor

Behold, a virgin shall conceive, and
bear a son, and shall call his name Emmanuel,
God with us.

Isaiah vii, 14; Matthew i, 23

AIR - Countertenor & CHORUS

O thou that tellest good tidings to Zion,
get thee up into the high mountain,
O thou that tellest good tidings to
Jerusalem, lift up thy voice with
strength; lift it up, be not afraid; say
unto the cities of Judah,
Behold your God!

O thou that tellest good tidings to Zion, arise,
shine; for thy light is come,
And the glory of the Lord is risen upon thee.

Isaiah xl, 9; lx, 1

RECITATIVE – Bass

For, behold, darkness shall cover the
earth, and gross darkness the people: but the
Lord shall arise upon thee, and his
glory shall be seen upon thee,
And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.

Isaiah lx, 2–3

AIR – Bass

The people that walked in darkness
have seen a great light, and they that
dwell in the land of the shadow of death, upon
them hath the light shined.

Isaiah ix, 2

MUSIC

CHORUS

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Isaiah ix, 6

PIFA (PASTORAL SYMPHONY)

Larghetto e mezzo piano

RECITATIVE - Soprano

There were shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not for, behold, I bring you good tidings of great joy which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heav'nly host praising God, and saying:

Luke ii, 8, 9, 10, 11, 13

CHORUS

Glory to God in the highest and peace on earth, goodwill toward men.

Luke ii, 14

AIR – Soprano

Rejoice greatly, O daughter of Zion, shout O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Zechariah ix, 9–10

RECITATIVE - Soprano

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Isaiah xxxv, 5–6

AIR – Soprano

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest. Take his yoke upon you and learn of him; for he is meek and lowly of heart: and ye shall find rest, unto your souls.

Isaiah xl, 11; Matthew xi, 28–29

CHORUS

His yoke is easy, his burthen is light.

Matthew xi, 30

INTERVAL 20 MINUTES

PART II

Sacrificial Mission of Messiah

Rejection of Messiah by the Jews

Crucifixion of Messiah

Resurrection of Messiah

Ascension of Messiah to Glory

Proclamation of the Nations at the Second Advent of Messiah

CHORUS

Behold the Lamb of God, that taketh away the sin of the world.

John i, 29

AIR – Countertenor

He was despised, despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to

them that plucked off the hair: he hid not his face from shame and spitting.

Isaiah liii, 3, Isaiah l, 6

CHORUS

Surely he hath born our griefs and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him.

Isaiah liii, 4–5

CHORUS

And with his stripes we are healed.

Isaiah liii, 5

CHORUS

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Isaiah liii, 6

RECITATIVE – Tenor

All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

Psalms xxii, 7

CHORUS

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Psalms xxii, 8

RECITATIVE – Tenor

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Psalms lxix, 21

AIR – Tenor

Behold, and see if there be any sorrow like unto his sorrow.

Lamentations i, 12

RECITATIVE – Tenor

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Isaiah liii, 8

AIR – Tenor

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Psalms xvi, 10

CHORUS

Lift up your Heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of Glory? The Lord of hosts, he is the King of glory.

Psalms xxiv, 7 – 10

AIR – Countertenor

Thou art gone up on high, thou hast led captivity captive, and received gifts for men: yea, even for

thine enemies, that the Lord God might dwell among them.

Psalms lxviii, 18

CHORUS

The Lord gave the word: great was the company of the preachers.

Psalms lxviii, 11

ARIA – Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Romans x, 15

CHORUS

Their sound is gone out into all lands: And their words unto the ends of the world.

Romans x, 18

AIR – Bass

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

Psalms ii, 1–2

CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

Psalms ii, 3

RECITATIVE – Tenor

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Psalms ii, 4

AIR – Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Psalms ii, 9

CHORUS – *Please feel free to stand and sing.*

Hallelujah: for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord and of his Christ.

And he shall reign for ever and ever.

King of Kings and Lord of Lords.

Revelation xix, 6; xi, 15; xix, 16

MUSIC

SHORT BREAK – PLEASE REMAIN SEATED

PART III

The Hope of the Redeemed The Confidence of the Redeemed Final Triumph of Messiah

AIR – Soprano

I know that my redeemer liveth, and
that he shall stand at the latter day
upon the earth:
And though worms destroy this body,
yet in my flesh shall I see God:
For now is Christ risen from the dead,
the first fruits of them that sleep.
Job xix, 25–26; 1 Corinthians xv, 20

CHORUS

Since by man came death, by man came
also the resurrection of the dead.
For as in Adam all die, even so in Christ
shall all be made alive.
1 Corinthians xv, 21–22

RECITATIVE – Bass

Behold, I tell you a mystery; we shall
not all sleep, but we shall all be changed,
in a moment, in the twinkling of an eye,
at the last trumpet:
1 Corinthians xv, 51–52

AIR – Bass

The trumpet shall sound, and the dead
shall be raised incorruptible, and we
shall be changed.
1 Corinthians xv, 52–54

RECITATIVE – Countertenor

Then shall be brought to pass the saying
that is written,
Death is swallowed up in victory.
1 Corinthians xv, 54

DUET – Countertenor and Tenor

O death, where is thy sting?
O grave, where is thy victory?
The sting of death is sin, and the strength of sin is
the law.
1 Corinthians xv, 55–56

CHORUS

But thanks be to God,
Who giveth us the victory through our Lord
Jesus Christ.
1 Corinthians xv, 57

AIR – Soprano

If God be for us, who can be against us?
Who shall lay anything to the charge
of God's elect?
It is God that justifieth.
Who is he that condemneth?
It is Christ that died, yea rather,
that is risen again,
Who is at the right hand of God,
Who makes intercession for us.
Romans viii, 31, 33–34

CHORUS

Worthy is the Lamb that was slain,
and hath redeemed us to God by his
blood, to receive power, and riches, and
wisdom, and strength, and honour, and
glory, and blessing.
Blessing, and honour, glory, and power,
be unto him, that sitteth upon the throne,
and unto the Lamb, for ever and ever.
Revelation v, 12–13

CHORUS

Amen

HALLELUJAH CHORUS

Please feel free to stand and sing the chorus with us

Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

for the Lord God omnipotent reigneth.

Hallelujah! Hallelujah! Hallelujah! Hallelujah!

for the Lord God omnipotent reigneth.

Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

The kingdom of this world
is become the kingdom of our Lord,
and of his Christ, and of his Christ;
and he shall reign for ever and ever,
for ever and ever, for ever and ever,

King of Kings, and Lord of Lords,
King of Kings, and Lord of Lords,
and Lord of Lords,
and he shall reign,
and he shall reign for ever and ever,
King of Kings, for ever and ever,
and Lord of Lords,
Hallelujah! Hallelujah!

And he shall reign for ever and ever,
King of Kings! and Lord of Lords!
and he shall reign for ever and ever,
King of Kings! and Lord of Lords!
Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

PERFORMERS



EDMOND FIVET *conductor*

Edmond Fivet has been a major force in British music education, having been Director of the Royal College of Music Junior Department and serving, for eighteen years, as Principal of the Royal Welsh College of Music and Drama.

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

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

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

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



ELENOR BOWERS-JOLLEY

soprano

Elenor studied at the Royal Welsh College of Music and Drama and graduated with distinction. Prizes and awards include the Mabel Christopher Linwood Award for singers and The Worshipful Company of Musicians Silver Medal for Excellence. Elenor is also an Alumni of the internationally renowned Britten-Pears Young Artists Programme.

Elenor has performed as the soprano soloist in numerous Oratorios both in the UK and abroad. Operatic roles include Adele (*Die Fledermaus* – Strauss), Suzanna (*Le Nozze di Figaro* – Mozart), Elizetta (*The Secret Marriage* – Cimarosa), Nanetta (*Falstaff* – Verdi), Belinda (*Dido and Aeneas* – Purcell) and Zerlina (*Don Giovanni* – Mozart).

Elenor performed in productions of Chabrier's *L'Etoile* and Bizet's *Carmen* at the Opera Comique in Paris under the Baton of John Eliot Gardiner and has performed as soloist for The Monteverdi Choir and The Kings Consort. She also performs with The Academy of Ancient Music, Ex Cathedra, Tenebrae and Capilla Carayaso, Metro Voices, London Voices and is a founder member of The Arkell Ensemble.

Recent performances include First Spirit in Mozart's *Magic Flute* for Wexford Festival Opera, Rossini's *Petite Messe Solenne* for the Yehudi Menuhin School and Bach's *Christmas Oratorio* for the choir of St George's Windsor – the Chapel Royal., Haydn's *Creation*, Bach's *Matthew Passion* and Purcell's *Dido and Aeneas* with The King's Consort, Mozart *Mass in C Minor* for the Milton Keynes Chorale, Schumann's *Manfred* and Beethoven's *An die Freude* with the Monteverdi Choir, Handel's *Messiah* for Ristretto Choir and Orchestra in Monte Carlo, Haydn's *Scena di Berenice* and Beethoven's *Ah! Perfido* with the Prometheus Orchestra, and a programme of Spanish Sacred Music in Cuenca, Spain. Future engagements include Handel's *Messiah* in Monte Carlo, Janacek's *Glagolithic Mass* and Mendelssohn's *Lobegesang* for the Monteverdi Choir.



RICHARD WYN ROBERTS

countertenor

Richard Wyn Roberts's early musical development flourished as a chorister and subsequently an academical clerk, at New College, Oxford. Whilst there he became a founder member of *I Fagiolini*, with whom he has enjoyed exploring not just the renaissance and early baroque repertoire, but also contemporary music, much of which is specially commissioned.

He has sung with many other leading early music ensembles, including *The Sixteen*, *The Tallis Scholars* and *The King's Consort*, taking him to the US, Japan and South Africa as well as throughout Europe, and working with

PERFORMERS

conductors such as Gustav Leonhardt, René Jacobs and John Eliot Gardiner, with whom he sang in the Bach Cantata Pilgrimage.

Richard Wyn Roberts has undertaken a wide variety of recording projects and BBC broadcasts, from doubletracking his voice for the National Theatre to tackling the intricacies of early polyphonic fragments and Cistercian chant. He has recorded for Harmonia Mundi with the *Academy of Ancient Music*, Naxos with *The Oxford Camerata*, Chandos with *I Fagiolini*, and Philips with the *English Baroque Soloists*. He featured on the soundtrack for the Timewatch programme, *Drake's Last Voyage* and the BBC series *A History of Britain*.



BEN ALDEN

tenor

With a repertoire spanning over a millennium, Ben enjoys a varied career on the concert platform. Past performances include Monteverdi *Vespers* in The Concertgebouw, Amsterdam, Vaughan Williams *Serenade to Music* at Cadogan Hall and 'Pilate' in Pärt *Passio* at the Laeiszhalle, Hamburg. In 2012 Ben premiered his own commission of Three Songs by Joseph Phibbs in a recital at the Penkhull Festival. Two of these songs are included on the 2013 release for NMC recordings, *The Canticle of the Rose*. Ben has a particular passion for English song and last autumn sang Britten *Winter Words* and *Canticle II* in the Sheremetev Palace, St Petersburg.

Ben's more recent concert performances feature Haydn *Creation*, Handel *Messiah* and Chilcott *St John Passion*. On 6th December he will sing Bach *Christmas Oratorio* in Salisbury Cathedral.

Ben studied Modern Languages at Durham University before embarking on Postgraduate Vocal studies as an ABRSM scholar at the Royal Conservatoire of Scotland. There he studied under Peter Alexander Wilson and also worked with Malcolm Martineau, Ann Murray and the late Philip Langridge. Ben continues to study singing with Ryland Davies and is a Lay Clerk at St George's Chapel, Windsor Castle.

As an accomplished ensemble singer, Ben enjoys performing with many leading choirs and vocal ensembles, including The Monteverdi Choir, Tenebrae, Exaudi and Synergy Vocals. He is also a founder member of male-voice consort Quintessential Voices.

www.ben-alden.com



ALEXANDER ASHWORTH

baritone

Alex Ashworth is a concert and opera singer working across Europe and the United Kingdom. He studied at the Royal Academy of Music and has since made his debut with opera houses including Glyndebourne Festival Opera, Welsh National Opera and Scottish Opera. Abroad he has performed for the Opéra Comique in Paris, Opéra de Lille and the Icelandic Opera.

Alex sings regularly on the concert platform and has worked as a soloist for conductors including Sir John Eliot Gardiner, Sir Colin Davis and Paul McCreesh. Recent appearances include the United Kingdom première, with the Classical Opera Company, of Telemann's *Orfeo* as Pluto, Vaughan Williams' *Dona Nobis Pacem* with the Hallé Orchestra, *Messiah* with the CBSO and City of Birmingham Choir in Symphony Hall, Birmingham, a tour of Australia with the Australian Chamber Orchestra in Bach's *Christmas Oratorio* and performances of Brahms' *Requiem* in China.

Alex's recordings include *Cedipus Rex*, Stravinsky, with the London Symphony Orchestra, Monteverdi *Vespers* with the Orchestra of the Age of Enlightenment, Bach's *B Minor Mass* for Sir John Eliot Gardiner and the English Baroque Soloists and Handel's *Giulio Cesare* for Glyndebourne Festival Opera (DVD).

Future engagements include *Messiah* for the Orchestra of the Age of Enlightenment and also the CBSO in Symphony Hall Birmingham, St Matthew Passion for Sir John Eliot Gardiner and the English Baroque Soloists on tour around Europe and the UK.



London Foundling Hospital

PERFORMERS

ALDEBURGH MUSIC CLUB CHOIR

soprano

Ann Barkway*
Lesley Bennion
Felicity Bissett
Juliet Brereton
Sylvia Catchpole
Maria Chapman-Beer
Libby Cotton*
Veronica Downing
Linda Driscoll
Pris Forrest
Shirley Fry
Caroline Gill
Philippa Godwin
Belinda Grant
Clare Hawes*
Camilla Haycock
Christine Ive
Penny Kay
Anne Lonsdale
Susan Madel
Wendy Marshall
Linda Martin
Diana Minter
Louise Morse*
Suki Pearce
Melanie Pike
Sandra Saint
Louise Sant
Patricia Schreiber
Sarah Somerset
Sylvia Taylor
Sara Viney*
Carol Wood
Erica Wren*

alto

Deborah Bone
Jean Clouston
Elizabeth Donovan
Viviane Garland
Melinda Harley
Gwyneth Howard
Juliet Jackson
Anita Jefferson
Rosemary Jones
Philippa Lawrence-Jones
Auriol Marson
Louise Martin*
Maggie Menzies*
Anne Morris
Sally Myers
Frances Osborn
Judith Payne
Heather Richards
Mary Sidwell
Maggie Smith*
Bev Steensma*
Mary Stevenson
Gillian Varley

tenor

Jonathan Birt
Charlie Burt
Ben Edwards*
Peter Fife
Bob Gee*
Robin Graham
Timothy Haswell*
Peter Howard-Dobson
Perry Hunt
Ian Kennedy
Guy Marshall
Veronica Posford
Kit Prime*
Alan Thomas

bass

Christopher Bishop
Kenneth Cordeiro
John Driscoll
David Edwards*
Charles Fear
Jack Firman
Christopher Gill
Michael Greenhalgh
David Greenwood
Tim Hughes
Nigel Kahn
David Madel
Chris Mattinson
Adrian Nicholson
Michael Pearce
Peter Roberts
David Smith
Hunter Smith
Robin Somerset
John Stanley
John Tipping
Robin Tye
Jack Utting

**Guest singers*

SUFFOLK BAROQUE PLAYERS Felicity Broome-Skelton *leader*

violin

Elly Harrison
Emma Lake
Carolyn Hall
Maya Enokida
Hailey Willington
Franziska Mattishent

Lizzie Skinner
Helen Stanley
Gabriel Anderson
Chris Gibson
Stuart Traeger

viola

Colin Kitching
Nichola Blakey

cello

Natasha Kraemer
Louise Jameson

bass

Philip Simms
Liz Page

oboe

Leo Duarte
Bethan White

basoon

Mike Brain

trumpet

Katie Hodges
Daniel Weitz

timpani

Steve Burke

organ/harpsichord

Claire Williams



Handel's score for the Hallelujah chorus 1741.

ALDEBURGH MUSIC CLUB

Aldeburgh Music Club celebrated its 60th anniversary year in 2012 and Britten's Centenary in 2013. The Club, founded by Benjamin Britten and Peter Pears, has evolved over the years into one of East Anglia's leading choral societies with approximately 100 members and 120 patrons. The choir rehearses on Tuesday evenings from September to May. We always welcome new singers. Our purpose is to share the enjoyment of making music to the highest possible standard. The Club organises three major concerts a year in which we are joined by professional soloists and orchestras, and is a regular visitor to Snape Maltings Concert Hall.

Our repertoire includes a broad portfolio of oratorio and religious music, opera, contemporary and commissioned works.

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

ALDEBURGH MUSIC CLUB COMMITTEE 2015-2016

<i>Chairman</i>	David Smith	<i>President</i>	Humphrey Burton CBE
<i>Vice Chairman</i>	Chris Mattinson	<i>Vice Presidents</i>	Alan Britten CBE
<i>Hon Treasurer</i>	Ken Cordeiro		Robin Leggate
<i>Hon Secretary</i>	Auriol Marson	<i>Director of Music</i>	Edmond Fivet CBE
<i>Marketing/Publicity</i>	Camilla Haycock	<i>Orchestral Manager</i>	Liz Page
<i>Patrons Administrator</i>	Peter Howard-Dobson	<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Social Secretary</i>	Juliet Brereton	<i>Vocal consultant</i>	Robin Leggate
<i>Concert Manager</i>	Penny Kay	<i>Vocal coaches</i>	Liz Page
			Maggie Menzies
			Kit Prime
			Jonathan Rutherford

Humphrey Burton is best known for his music broadcasting. Joining the BBC in 1955 he was, by 1965, the first Head of the new Music and Arts Department. He went on to be a founder member of London Weekend Television as Head of Drama, Arts & Music and later edited and hosted the arts magazine *Aquarius*. He returned to the BBC in 1975 to head Music and Arts again. He hosted *Omnibus* and then inaugurated *Arena* and the long-running series *Young Musician of the Year*. For the past 30 years he has combined freelance activity as a director of televised opera and concerts with work as an impresario, broadcaster and biographer. Now resident in Aldeburgh, Humphrey is fully involved in music, nationally and internationally, whilst being an energetic champion of amateur music through the Aldeburgh Music Club.

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

Robin Leggate. After studying at the RNCM and at Snape Summer School, with Peter Pears, Robin Leggate joined the Royal Opera House, Covent Garden as a principal tenor in 1976. Over the following 35 years, he sang over 900 performances there. He left the company in 2001 to concentrate on larger roles internationally and sang many Britten operas in Europe and America. In concert, he has sung most of the standard repertoire, notably Handel, Mozart, Beethoven and Britten. Robin retired to live in Suffolk in 2011.

PRESIDENTS

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

VICE-PRESIDENTS

1959-76 Benjamin Britten
1959-84 Imogen Holst
1977-2010 Rosamund Strode
2003-2013 Valerie Potter
2010- Alan Britten
2013- Robin Leggate

DIRECTORS OF MUSIC

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



Messiah
an Oratorio

George Frideric Handel's autograph manuscript of the title page of Messiah, 1741.

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

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By becoming a patron you can help to underwrite our concerts. Your name is listed (if you wish) in our concert programmes and you are invited to social events. The suggested minimum annual subscription is £100, or £150 for a couple, but we hope that people who are able to contribute more will be generous enough to do so.

Our Patrons Administrator is Peter Howard-Dobson (Tel: 01728 452049).

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We welcome sponsorship and donations from companies, organisations and individuals. This may be in the form of support for a particular concert, soloists, orchestral players, publication, or more broadly supporting our concert and educational activities.

For further information, please contact the AMC Chairman, David Smith (Tel: 01728 638793).

ALDEBURGH MUSIC CLUB 'PRIZE DRAW'

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

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

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Please contact the AMC Chairman, David Smith (Tel: 01728 638793).

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In Memoriam

Kay Pollock

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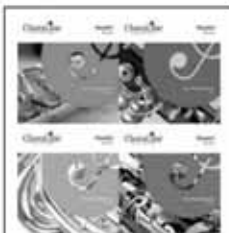
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