

Saturday 5 March 2016

SNAPE MALTINGS CONCERT HALL

Aldeburgh Music Club

HAYDN

The Creation



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

WELCOME

FROM THE DIRECTOR OF MUSIC

We are pleased to be back at Snape Maltings for our second concert of the season. Having performed Handel's *Messiah* last November tonight we sing another great oratorio, *The Creation* by Haydn.

The Creation was composed by Haydn following his two visits to London, when he had noted the amount of choral singing and, in particular, that of *Messiah*. Written late in his life this is one of Haydn's best known works, an affirmation of the greatness of the universe and the first oratorio written in two languages, English and German.

The Choir returns to Snape Maltings in November this year for a performance of Bach's *Christmas Oratorio*.

Edmond Fivet

FROM THE CHAIRMAN

Welcome to this evening's performance of Haydn's choral masterpiece, *The Creation*.

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.

Our next concert, 'The Glory of Vivaldi', will be at Orford Church on Saturday 21 May at 7.30pm. I hope that you will be able to join us.

David R Smith

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Front cover: *The Creation of Adam by God: Michelangelo (Sistine Chapel)*

Saturday 5 March at 7.30pm
Snape Maltings Concert Hall

HAYDN
The Creation

Aldeburgh Music Club Choir

Jennifer France *soprano*
Gabriel, Eve

Mark Wilde *tenor*
Uriel

Stephen Gadd *baritone*
Raphael, Adam

Prometheus Orchestra

Edmond Fivet *conductor*

The soloists for this concert are co-sponsored by Graeme and Penny Kay



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www.aldeburghmusic.club

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MUSIC

Joseph Haydn 1732 – 1809

The Creation



Haydn completed what he considered his greatest work, *Die Schöpfung* (*The Creation*) in 1797, at the age of 65. The initial inspiration for the work seems to have originated in England some two or three years earlier, during the second of Haydn's visits to London. Haydn had been greatly impressed by performances of Handel's *Messiah* and *Israel in Egypt*. The impresario Salomon apparently handed Haydn a libretto, by an unnamed author, on the subject of Creation, rumoured to have been intended originally for Handel. Recent scholarship suggests that the author of the libretto was in fact Charles Jennens,

who provided the texts of many of Handel's oratorios. Haydn took the libretto back to Vienna and handed it over to Gottfried van Swieten, director of the court library in Vienna. An amateur composer and former Viennese ambassador, Swieten had introduced Vienna to the works of Bach and Handel. He organized a group of noblemen, the Gesellschaft der Associierten, to present concerts of large-scale choral works: these were the performances for which Mozart's arrangements of *Messiah* and other Handel works were made. Swieten had earlier tried to persuade Haydn to compose a work "in the manner and spirit of Handel", and was excited by the possibilities of the libretto delivered to Haydn:

"I recognized at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius; I therefore encouraged him to take the work in hand".

A close collaboration between Swieten and Haydn followed. Swieten condensed and translated the English text, which had its origin in the Book of Genesis and the Book of Psalms from the King James Bible, Milton's *Paradise Lost* and James Thomson's 1730 poem *The Creation*. He also provided Haydn with suggestions for details of musical treatment of the text, worked closely with him on revisions, and arranged for the first performance. The latter, under the auspices of Swieten's Gesellschaft der Associierten, was held at the palace of Prince Joseph zu Schwarzenberg in April 1798 for a select audience. A Swedish diplomat, Frederick Samuel Silverstolpe, attended one of the rehearsals and left the following account:

“The first performance impressed the Viennese aristocracy as never before and two additional performances were immediately organized. The larger public had to wait until the following year to hear the great work: a poster advertising the first public performance at the Burgtheater in Vienna included a request to the audience, in Haydn’s name, to refrain from demanding encores of individual numbers, and a veritable riot ensued as crowds battled for tickets and seats.”

Annual performances at Christmas and during Lent quickly became a Viennese tradition, and within a few years of its first performance, *Die Schöpfung* enjoyed enormous success in England, France, Germany, Scandinavia, Spain, Italy, Russia and America. It has been said that perhaps no other piece of great music has enjoyed such immediate and universal acceptance, crossing political and religious boundaries.

The oratorio is divided into the three parts typical of English oratorio. Parts 1 and 2 recount the six days of the biblical Creation. The beginning of each day is announced in a secco recitative, followed by an accompanied recitative and/or aria evoking the picturesque elements, and finally a chorus offering praise and thanks. The story is told by three soloists: the archangels Gabriel, Uriel and Raphael. Part 3 is spent in the Garden of Eden on the seventh day, the day of rest. The soprano and bass soloists become Adam and Eve, blissfully content before their fall from grace. The oratorio ends with a joyous chorus of praise.

Haydn draws on an expanded orchestra to paint elaborate sound pictures of the colourful libretto: the depiction of chaos and the creation of light; the storm, wind and rain of the second day; the sun, moon and stars of the fourth day; and the animals of both land and sea of the fifth day. These sound images, together with exquisite arias and jubilant choruses, combine to astonish and delight audiences today as they did 200 years ago.

© Darren Hawken 2010



Burgtheater in Vienna: August Gerasch (1822 -1908)

MUSIC

The First Day

Orchestra

The Representation of Chaos

Raphael

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

Choir

And the Spirit of God moved on the face of the waters;
And God said: Let there be Light; and there was Light.

Uriel

And God saw the Light, that it was good: and God divided the Light from the darkness.

Uriel and Choir

Now vanish before the holy beams the gloomy dismal shades of dark;
the first of days appears.
Disorder yields to order fair the place.
Affrighted fled hell's spirits black in throngs;
down they sink in the deep of abyss to endless night.

Choir

Despairing, cursing rage attends their rapid fall.
A new created world springs up at God's command.

The Second Day

Raphael

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so.

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed, and awful rolled the thunders on high. Now from the floods in steams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

Gabriel and Choir

The marvellous work beholds amazed the glorious hierarchy of heaven;
and to the ethereal vaults resound the praise of God, and of the second day.

Choir

And to the ethereal vaults resound the praise of God, and of the second day.

The Third Day

Raphael

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land Earth, and the gathering of waters called he Seas; and God saw that it was good.

Raphael

Rolling in foaming billows, uplifted, roars the boisterous sea.
Mountains and rocks now emerge, their tops into the clouds ascend.
Through the open plains outstretching wide in serpent error rivers flow.
Softly purling glides on through silent vales the limpid brook.

Gabriel

And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

Gabriel

With verdure clad the fields appear
delightful to the ravished sense;
by flowers sweet and gay enhanced is the
charming sight.

Here vent their fumes the fragrant herbs,
here shoots the healing plant.
With copious fruit the expanded boughs are
hung.

In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

Uriel

And the heavenly host proclaimed the third
day, praising God and saying:

Choir

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For he the heavens and earth has clothed
in stately dress.

The Fourth Day

Uriel

And God said: Let there be lights in the
firmament of heaven to divide the day from
the night, and to give light upon the earth;
and let them be for signs and for seasons, and
for days, and for years.
He made the stars also.

Uriel

In splendour bright is rising now the sun and
darts his rays; an amorous, joyful, happy
spouse, a giant proud and glad to run his
measured course.

With softer beams and milder light steps on
the silver moon through silent night. The
space immense of the azure sky innumerable
host of radiant orbs adorns, and the sons of
God announced the fourth day in song
divine, proclaiming thus his power:

Choir

The heavens are telling the glory of God.
The wonder of his work displays the
firmament.

Gabriel, Uriel, Raphael

To day that is coming speaks it the day;
The night that is gone to following night.

Choir

The heavens are telling the glory of God,
the wonder of his work displays the
firmament.

Gabriel, Uriel, Raphael

In all the lands resounds the word,
never unperceived, ever understood.

Choir

The heavens are telling the glory of God.
The wonder of his work displays the
firmament.

The Fifth Day

Gabriel

And God said: Let the waters bring forth
abundantly the moving creature that hath life,
and fowl that may fly above the earth in the
open firmament of heaven.

Gabriel

On mighty pens uplifted soars the eagle aloft,
and cleaves the sky in swiftest flight to the
blazing sun.

His welcome bids to morn the merry lark,
and cooing calls the tender dove his mate.

From every bush and grove resound
the nightingale's delightful notes.

No grief affected yet her breast, nor to a
mournful tale were tuned her soft enchanting
lays.

MUSIC

Raphael

And God created great whales, and every living creature that moveth, and God blessed them, saying: Be fruitful all, and multiply; ye winged tribes, be multiplied and sing on every tree.

Multiply, ye finny tribes, and fill each watery deep.

Be fruitful, grow and multiply!
And in your God and Lord rejoice!

Raphael

And the angels struck their immortal harps, and the wonders of the fifth day sung.

Gabriel

Most beautiful appear, with verdure young adorned the gently sloping hills.
Their narrow, sinuous veins distil in crystal drops the fountain fresh and bright.

Uriel

In lofty circles plays, and hovers through the sky the cheerful host of birds.
And in the flying whirl the glittering plumes are dyed, as rainbows by the sun.

Raphael

See flashing through the wet in throngèd swarms the fry on thousand ways around.
Upheavèd from the deep the immense Leviathan sports on the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God!
Who may their numbers tell?
Who? O God!
Who may their numbers tell?

Gabriel, Uriel, Raphael and choir

The Lord is great, and great his might.
His glory lasts for ever and for evermore.

The Sixth Day

Raphael

And God said: Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beasts of the earth after their kind.

Strait opening her fertile womb, the earth obeyed the word, and teemed creatures numberless, in perfect forms and fully grown.
Cheerful roaring stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head.
With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seeks his food on fields and meadows green.

And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumbered as the sands in whirl arose the host of insects.
In long dimensions creeps with sinuous trace the worm.

Raphael

Now heaven in fullest glory shone;
earth smiles in all her rich attire.
The room of air with fowl is filled, the water swelled by shoals of fish;
by heavy beasts the ground is trod.
But all the work was not complete.
There wanted yet that wonderous being,
that grateful should God's power admire,
with heart and voice his goodness praise.

Uriel

And God created man in his own image.
In the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of life,
and man became a living soul.

INTERVAL – 20 minutes

Uriel

In native worth and honour clad, with beauty,
courage, strength adorned, to heaven erect
and tall he stands a man,
the Lord and King of nature all.

The large and archèd front sublime
of wisdom deep declares the seat, and in his
eyes with brightness shines the soul,
the breath and image of his God.

With fondness leans upon his breast the
partner for him formed, a woman, fair and
graceful spouse.
Her softly smiling virgin looks, of flowery
spring the mirror, bespeak him love and joy
and bliss.

Raphael

And God saw everything that he had made,
and behold, it was very good; and the
heavenly choir in song divine thus closed the
sixth day.

Choir

Achievèd is the glorious work, the Lord
beholds it, and is pleased.
In lofty strains let us rejoice!
Our song let be the praise of God!

Gabriel, Uriel, Raphael

On thee each living soul awaits;
from thee, O Lord, they beg their meat.
Thou openest thy hand and sated all they are.

But as to them thy face is hid, with sudden
terror they are struck.
Thou takest their breath away;
they vanish into dust.

Thou let'st thy breath go forth again,
and life with vigour fresh returns.
Revivèd earth unfolds new force and new
delights.

Choir

Achievèd is the glorious work.
Our song let be the praise of God!
Glory to his Name for ever,
He sole on high exalted reigns.
Alleluia!

Short pause

The Seventh Day In the Garden of Eden

Uriel

In rosy mantle appears, by tunes sweet
awaked, the morning young and fair.
From the celestial vaults pure harmony
descends on ravished earth.

Behold the blissful pair, where hand in hand
they go! Their flaming looks express what
feels the grateful heart.

A louder praise of God their lips shall utter
soon.
Then let our voices ring, united with their
song!

Adam and Eve

By thee with bliss, O bounteous Lord,
the heaven and earth are stored.
This world, so great, so wonderful,
thy mighty hand has framed.

Choir

For ever blessèd be his power
His name be ever magnified!

Adam

Of stars the fairest, O how sweet
thy smile at dawning morn!
How brighten'st thou, O sun, the day,
thou eye and soul of all!

MUSIC

Choir

Proclaim in your extended course the glorious
power and might of God.

Eve

And thou that rulest the silent night,
and all ye starry host, spread wide and
everywhere, spread wide his praise in choral
songs about.

Adam

Ye strong and cumbrous, strong elements who
ceaseless changes make, ye dusky mists and
dewy steams who rise and fall through the air:

Choir

Resound the praise of God our Lord!
Great is his name, and great his might.

Eve

Ye purling fountains tune his praise,
and wave your tops, ye pines!
Ye plants exhale, ye flowers breathe at him
your balmy scent!

Adam

Ye that on mountains stately tread
and ye that lowly creep, ye birds that sing at
heaven's gate, and ye that swim the stream.

Choir

Ye living souls extol the Lord!
Him celebrate, him magnify!

Adam and Eve

Ye valleys, hills and shady woods,
our raptured notes ye heard;
from morn to eve you shall repeat
our grateful hymns of praise.

Choir

Hail bounteous Lord! Almighty, hail!
Thy word called forth this wondrous frame.
The heaven and earth thy power adore,
we praise thee now and evermore.

Adam

Our duty we performèd now, in offering up to
God our thanks.
Now follow me dear partner of my life!
Thy guide I'll be; and every step pours new
delights into our breast, shows wonders
everywhere. Then may'st thou feel and know
the high degree of bliss the Lord allotted us,
and with devoted heart his bounty celebrate.
Come, follow me, thy guide I'll be.

Eve

O thou for whom I am! My help, my shield,
my all! Thy will is law to me.
So God our Lord ordains, and from obedience
grows my pride and happiness.

Adam

Graceful consort!
At thy side softly fly the golden hours.
Every moment brings new rapture;
every care is put to rest.

Eve

Spouse adored! At thy side purest joys
o'erflow the heart.
Life and all I am, all I am is thine, my reward
thy love shall be.

Adam and Eve

The dew dropping morn,
O how she quickens all!
The coolness of ev'n,
O how she all restores!

How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!

But without thee, what is to me the morning
dew, the breath of ev'n,
the sav'ry fruits, the fragrant bloom?

With thee is every joy enhanced;
with thee delight is ever new;
with thee is life incessant bliss;
thine it whole shall be.

Uriel

O happy pair, and always happy yet, if not,
mised by false conceit, ye strive at more as
granted is, and more to know as know ye
should!

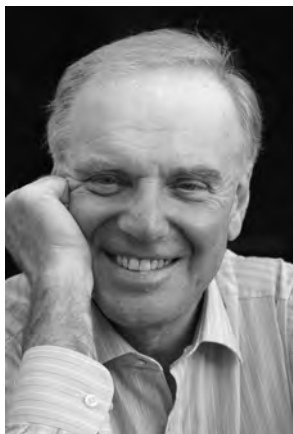
Soloists and Choir with Claire Hemingway

Sing the Lord, ye voices all!
Utter thanks, all ye his works.
Celebrate his power and glory.
Let his name resound on high!
The Lord is great; his praise shall last for aye.
Amen.



The Creation of Adam by God: Michelangelo (Sistine Chapel)

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.



JENNIFER FRANCE

soprano

Winner of the Loveday Song Prize at the 2014 Kathleen Ferrier Awards, Jennifer France graduated from the Opera Course at the Royal Academy of Music where she won many prizes, including the prestigious Patron's Award that resulted in her solo recital debut at the Wigmore Hall and was awarded the Principal's Prize at graduation for exceptional all-round studentship in Summer 2013. She is currently studying with Lillian Watson.

Her engagements have included *Marzelline Fidelio* for Garsington Opera at Wormsley and at the Winterthur Festival, *First Niece Peter Grimes* for Opera North, *Le Feu / Le Rossignol L'enfant et les sortilèges* with the BBC Symphony Orchestra, *Marjory Making Arrangements* for Tête-à-Tête Opera and *Esmeralda The Bartered Bride* for British Youth Opera.

Jennifer France sings regularly in concert and her recordings include a recital of songs by Debussy with Malcolm Martineau for Hyperion CD.

Last season, she returned to Opera North as *Lauretta Gianni Schicchi* and *Esmeralda The Bartered Bride* and made debuts with Opera Holland Park as *The Controller Flight* and, in concert, with the Hallé, the Oxford Philomusica, Raymond Gubbay Ltd and the Really Big Chorus.

Current engagements include *Dalinda Ariodante* and *Despina Così fan tutte* for Scottish Opera, *Flavia Il Vologeso* for Classical Opera, *Susanna Le nozze di Figaro* for Garsington Opera at Wormsley, *Zerbinetta Ariadne auf Naxos* for the Nederlandse Reisopera, returns to the Hallé and Raymond Gubbay Ltd, her debut with the Israel Camerata and *Viennese Whirl* with the Orchestra of Opera North.

MARK WILDE

tenor

Born in Scotland, Mark Wilde was a chorister at Dundee Cathedral before studying at the University of East Anglia and the Royal College of Music.

In opera, he has established a particularly close relationship with English Touring Opera, and has also appeared with the Netherlands Opera, English National Opera, Garsington Opera, Glyndebourne Festival Opera, Opera North and Welsh National Opera.

Mark Wilde sings regularly in concert, his engagements including performances with the Aalborg Symphony Orchestra, the Academy of Ancient Music, the Britten Sinfonia, the City of Birmingham Symphony Orchestra, the City of London Sinfonia, the Finnish Baroque Orchestra, the Hanover Band, the Lahti Symphony Orchestra, the Odense Symphony



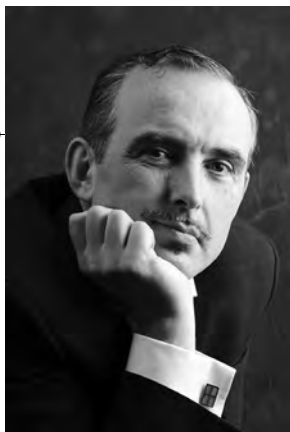
PERFORMERS

Orchestra, the Royal Philharmonic Orchestra, the RTÉ Concert Orchestra, the Russian National Orchestra, the Tokyo Symphony Orchestra and the Ural Philharmonic.

His recordings include Britten *Complete Scottish Songs*, Corp *Country Matters* and Handel *Ode for St Cecilia's Day* (Naxos), *Pia de' Tolomei*, *Alessandro nell'Indie*, *Corrado d'Altamura*, *Adelaide di Borgogna*, *La donna del lago* and Rossini *Songs* (Opera Rara), *The Adventures of Pinocchio* (Opus Arte Blu Ray / DVD), Elgar *Songs* (Avie), Sullivan *The Golden Legend* and *The Prodigal Son* (Hyperion), *Ancient Melodies* (Docker Records) and *Fame's Great Trumpet – Songs by Britten and Norris* (EM Records).

Future engagements include **M. Triquet** *Eugene Onegin* for Garsington Opera at Wormsley.

He lives in Lincoln with his wife and family.



STEPHEN GADD

baritone

Born in Berkshire, British baritone Stephen Gadd won the Kathleen Ferrier Memorial Scholarship, and was a finalist in the inaugural Plácido Domingo Operalia Competition.

In opera, he has appeared at the Brooklyn Academy of Music and Drama, the Baden Baden, Buxton, Glyndebourne, Lucerne and Salzburg Festivals, and with the Royal Opera, English National Opera, Glyndebourne Festival Opera, Grange Park Opera, Opera Holland Park, Opera North, Welsh National Opera, Dallas Opera, Finnish National Opera, the Netherlands Opera, Den Norske Opera, the Paris Opéra, the Opéra de Metz, the Opéra de Montpellier, the Opéra de Nantes, the Opéra national du Rhin and the Opéra de Rouen.

He sings in concert with major orchestras in the UK and Europe. Recently released is his recording of Mahler *Symphony No. 8* with the Philharmonia Orchestra, whilst his recording as **Lysiart** *Euryanthe* with the Orchestra of Polish Radio under Łukasz Borowicz was nominated for an International Classical Music Award. TV appearances include *La traviata: Love, Death & Divas* for the BBC.

Current engagements include returns to Opera North as **Father Hansel and Gretel**, to Grange Park Opera as **Jack Rance** *La Fanciulla del West* and **Kurwenal** *Tristan und Isolde*, and debuts with the Xi'an Symphony Orchestra, China, as **Scarpia** *Tosca*, with the Radio Filharmonisch Orkest of The Netherlands as **Storch** *Intermezzo* and at the Helsinki Festival singing Britten *War Requiem*.

ALDEBURGH MUSIC CLUB CHOIR

soprano

Lesley Bennion
 Juliet Brereton
 Sylvia Catchpole
 Maria Chapman-Beer
 Hazel Cox
 Veronica Downing
 Fern Elbrick
 Elizabeth Fivet
 Shirley Fry
 Caroline Gill
 Philippa Godwin
 Belinda Grant
 Clare Hawes*
 Camilla Haycock
 Anne Lonsdale
 Wendy Marshall
 Linda Martin
 Rosemary Martin*
 Diana Minter
 Louise Morse*
 Suki Pearce
 Melanie Pike
 Annie Renwick
 Louise Sant
 Trudie Saunders*
 Patricia Schreiber
 Sarah Somerset
 Sylvia Taylor
 Sara Viney*
 Carol Wood
 Erica Wren*

alto

Liz Barton
 Elizabeth Donovan
 Sheila Griffiths
 Melinda Harley
 Claire Hemmingway*
 Gwyneth Howard
 Juliet Jackson
 Anita Jefferson
 Rosemary Jones
 Sarah Knibbs
 Judith Lawrence*
 Auriol Marson
 Louise Martin*
 Maggie Menzies*
 Anne Morris
 Anne Newman
 Frances Osborn
 Judith Payne
 Elspeth Pearson
 Heather Richards
 Mary Sidwell
 Maggie Smith*
 Mary Stevenson

tenor

Jonathan Birt
 Charles Burt
 Richard Crane
 Ben Edwards*
 Peter Fife
 Robin Graham
 Timothy Haswell*
 Peter Howard-Dobson
 Perry Hunt
 Ian Kennedy
 Guy Marshall
 Michael McKeown
 Mark Nicholson*
 Veronica Posford
 Kit Prime*
 Alan Thomas

bass

Keith Barton
 Christopher Bishop
 Tim Bleakley
 Kenneth Cordeiro
 John Driscoll
 David Edwards*
 Charles Fear
 Jack Firman
 Ian Galbraith*
 John Giles
 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
 Michael Speer*
 John Stanley
 John Tipping

*Guest singers

PERFORMERS

PROMETHEUS ORCHESTRA

violin

Felicity Broome-Skelton
 Franziska Mattishent
 Galina Solodchin
 David Ogden
 Helen Farrell
 Jessie Ridley
 Helen Stanley
 Carol Hawkey
 Janet Rowe
 Stuart Traeger

Clare Varney
 Jim O'Toole
 Rosie Lowdell
 Molly Craxton
 Sonia Lewington
 Margaret Catchpole
 Gabriel Anderson
 Chris Gibson

viola

John Underwood
 Wendy Poulston
 Mary Kate Ingram
 Paul Davis

cello

Jeremy Hughes
 Hattie Bennett
 Katherine Joyson
 Nick Parry
 Claire Hollocks

bass

Philip Simms
 Clare Larkman

flute

Stephanie Wingham
 Michelle Sisson
 Laura Scales

oboe

Rob Rogers
 Mel Tricker

clarinet

Cliff Wybrow
 Laura Scales (3rd flute)

bassoon

Steve Lock
 Joanna Lock
 David Lock

horn

Kay Dawson
 Marian Hellen

trumpet

John Jermy
 Ian Abbott

trombone

Tony Parsons
 Paul Beer
 Mike Tatt

timpani

Gary Kettel

fortepiano

Jonathan Rutherford

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



'Europe a Prophecy' by William Blake 1757-1827

Courtesy of The British Museum

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>	Maggie Menzies 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 Burton 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'.

ALDEBURGH MUSIC CLUB

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



Photo taken during a break in the recording session at Orford Church on 1 December 2015.

SPONSORSHIP

Support of every sort is vital for the success of Aldeburgh Music Club. This support could be in the form of helping with concert arrangements, or by becoming a sponsor or patron, advertising in our concert programmes or simply buying a ticket for our 'Prize Draw'. Aldeburgh Music Club is a registered charity no. 1000990.

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

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 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).

CORPORATE SPONSORSHIP AND DONATIONS

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).

ADVERTISING IN CONCERT PROGRAMMES

You can support the Club at the same time as promoting your business by advertising in our concert programmes.

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

SPONSORSHIP

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Tom and Sue Balch	Simon and Chris Ive	John and Jennifer Raison
Amanda Baly	Penny Jonas	Simon and Judy Raison
Maggie Beale	Graeme and Penny Kay	Ann Rutherford
Maggie Boswell	Richard and Michelle Keane	Lilias Sheepshanks
Juliet Brereton	John Latham	John Sims
Alan and Judi Britten	Tony Lee	Lady Sinclair
Philip Britton and Tom Southern	Robin Leggate and Ken Cordeiro	Elizabeth Spinney
Charles and Geraldine Burt	Eric and Claire Lowry	Janet Tait
Anne Bushell	Sir David Madel	Niels and Ann Toettcher
Francis Carnwath and Caroline Wiseman	Michael Marson	Christopher Tooth
Lady Cave	Elizabeth Matthias	Adam and Jo Turnbull
Jeane Clouston	Chris and Patricia Mattinson	Frederik van Kretschmar
Keith and Ann Coventry	David and Anne Morris	Sir John and Lady Waite
Peter and Bridget Dickinson	Patrick Nicholls	John and Ann-Margaret Walton
Chris and Jenny Ellins	Sir Stephen and Lady Oliver	Carol Watson
David and Trish Elliott	Andrew and Susan Paris	Trevor and Belinda Wilkinson
Caroline Erskine	John and Mary Paton	Vanessa Williams
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Michael and Phyllida Flint	Michael and Suki Pearce	Christopher and Shinaine Wykes
Judith Foord	Elis and Pamela Pehkonen	Chris and Jackie Youldon
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In Memoriam: 2015/16

Iris Bloomfield	Philip Lawson	Kay Pollock
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John Hammond, *Managing Director*

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