

ALDEBURGH MUSIC  
CLUB CHOIR

KARL JENKINS 'THE ARMED MAN - A MASS FOR PEACE'  
VAUGHAN WILLIAMS 'LORD, THOU HAST BEEN OUR REFUGE'  
FAURÉ (REQUIEM): 'PIE JESU' AND 'IN PARADISUM'  
BUTTERWORTH 'BANKS OF GREEN WILLOW'  
ELGAR 'NIMROD' FROM ENIGMA VARIATIONS

# THE ARMED MAN

CONDUCTOR EDMOND FIVET

PROMETHEUS  
ORCHESTRA

**7.30<sup>PM</sup> SATURDAY**  
**24<sup>TH</sup> NOVEMBER 2018**  
Snape Maltings Concert Hall



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Saturday 24th November 2018  
at 7.30pm

## Snape Maltings Concert Hall

**Butterworth** Banks of Green Willow  
**Vaughan Williams** Lord, Thou hast been our refuge  
**Fauré** Requiem – Pie Jesu and In Paradisum  
Elinor Rolfe Johnson *soloist*  
**Elgar** Nimrod, from Enigma Variations

INTERVAL

**Karl Jenkins** **The Armed Man**

A Mass for Peace

Elinor Rolfe Johnson *soprano*  
Marie Elliott *mezzo-soprano*  
Richard Pinkstone *tenor*  
Christopher Cull *baritone*  
Syed Abusayem *muezzin*  
Gwilym Howarth *treble*  
Malachy King *treble*

## Aldeburgh Music Club Choir Prometheus Orchestra

**Michael Dolan** *leader*  
**Edmond Fivet** *conductor*



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

# Welcome...

## From the DIRECTOR OF MUSIC

A very warm welcome to you all at tonight's special concert, which commemorates the ending of World War One a hundred years ago.

All the music in the first part of tonight's concert relates to remembrance and the Great War. The second part is devoted to a full performance of Karl Jenkins' *The Armed Man – A Mass for Peace*.

There is some marvellous and memorable music tonight and I hope that you will find the concert both moving and enjoyable.

**Edmond Fivet**

## From the CHAIRMAN

Many of you will have attended various remembrance events earlier in the month on what is a significant anniversary. Two of the pieces to be performed tonight were written by composers who experienced the full suffering of trench warfare and one of whom was destined to die by a sniper's round in 1916 on the Somme. Butterworth's *Banks of Green Willow*, a blend of traditional and original material, was given its first performance in 1914 not long before war broke out. It looks back to an image of the world and a feeling that was to be obliterated forever by the horror of the First World War.

Other pieces provide the opportunity for reflection, while *The Armed Man* confronts man's ability to commit violence against fellow man, although ending on a note of solace and hope.

**Hunter Smith**

Aldeburgh Music Club gratefully acknowledges financial support towards the costs of this evening's performance from:

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## **George Butterworth**

(1885-1916)

### ***The Banks of Green Willow***

This beautiful piece was composed in 1913 and first performed in February 1914 at a concert conducted by Sir Adrian Boult in West Kirby and repeated in London some three weeks later.

George Butterworth was being recognized as a highly regarded composer.

Upon the outbreak of war Butterworth joined the army and subsequently accepted a commission in the Durham Light Infantry. He won the Military Cross for outstanding courage at Pozières on the Somme where he and his men succeeded in capturing a series of trenches on 16–17 July 1916. However, he did not live to receive it in person as he was killed by a sniper's round in the early hours of 5 August 1916.

*The Banks of Green Willow* has been closely associated with remembrance of the First World War and seems to yearn for a more peaceful and safe world.

## **Ralph Vaughan Williams**

(1872-1958)

### ***Lord, thou hast been our refuge***

Composed in 1921 *Lord, thou hast been our refuge* combines a setting of Psalm 90 with William Croft's hymn *O God, our help in ages past*. The piece is for full Choir and a semi-chorus (tonight sung by our soloists) and accompanied by the organ, which is then joined by the full orchestra.

This is a most lovely setting beginning with the Choir singing *O God our help* very quietly with the semi-chorus chanting *Lord, thou hast been our refuge*. The Choir and semi-chorus join, singing different texts and a large orchestral passage takes us to both choirs singing *Thou hast been our refuge* and ending with a grand finale with both choirs and orchestra.

Vaughan Williams experienced the realities of war, serving from 1916-1918 in the Royal Army Medical Corps and this is another composition frequently performed at remembrance concerts.

George Butterworth and Vaughan Williams were close friends.

## Gabriel Fauré

(1845-1924)

### *Pie Jesu and In Paradisum*

Frequently performed at remembrance concerts Fauré's *Requiem* is a sublime piece for choir and orchestra. Tonight we perform two movements, the *Pie Jesu* (*Blessed Jesus, Lord I pray in thy mercy grant them rest*) and *In Paradisum* (*God's holy angels lead you to paradise*).

## Edward Elgar

(1857-1934)

### *Nimrod from Enigma Variations*

Another piece strongly connected with remembrance and always played on Armistice Day at the Cenotaph, built in 1920 in memory of those sailors, soldiers and airmen who died in the Great War.

The *Nimrod* variation from Elgar's *Enigma Variations* is dedicated to Augustus Jaeger, who was a close friend of Elgar and was a music editor at the music publisher Novello.

## Karl Jenkins

(1944-)

### *The Armed Man: A Mass for Peace*

*The Armed Man* was commissioned by the Royal Armouries Museum to commemorate the Millennium in 2000. The Mass is dedicated to the victims of the Kosovo conflict, which was happening as Karl Jenkins was composing the work.

Based on the traditional Catholic Mass, there are settings of the *Kyrie*, *Sanctus*, *Agnus Dei* and *Benedictus*. There are also settings of words from many parts of the world:

*L'Homme armé* (*The Armed Man*), based on a 15<sup>th</sup> Century French folk song; the traditional Muslim call to worship, the Adhan, Athan or Azaan; *Save me from Bloody Men*, text from Psalms 56 and 59; *Hymn Before Action*, words by Rudyard Kipling; *Charge!*, text by John Dryden and Jonathan Swift; *Angry Flames*, text by Toge Sankichi; *Torches*, text from the epic Hindu poem *The Mahābhārata*; *Now the Guns have Stopped*, words by Guy Wilson, former Master of the Royal Armouries Museum; *Better is Peace*, words by Mallory and Tennyson; and the final *God shall wipe away all tears* from Revelation 21.

*The Armed Man* moves from a 20<sup>th</sup> Century, full of war and destruction in many parts of the world, to the 21<sup>st</sup> Century and the hope of a more peaceful period. The music touches on many issues but focuses on the violence of war and the effect that it has, not just on the fighting armies, but also upon innocent and often unprotected civilian populations. This is referenced by the images in the film that runs whilst the work is performed.

The music varies from the very beautiful to that reflecting violence and despair. If you do not already know this work, the tunes and settings will haunt and move you.

Nearly 20 years into the 21<sup>st</sup> Century the world is, perhaps even more than in the 20<sup>th</sup> Century, a dangerous and uncertain place with fierce wars and conflicts in many parts, with tremendous implications for the lives of ordinary people. We must ask ourselves what we have learnt from the past and how it might be possible to live in harmony.

*The Armed Man* has been an enormous success with many performances given throughout the world and if it gives some moments of contemplation as to why we are here in the world it will have succeeded in its purpose.

# Ralph Vaughan Williams

## Lord, Thou hast been our refuge

### Semi Chorus

*Lord, Thou hast been our refuge from one generation to another.*

*Before the mountains were brought forth, or ever the earth and the world were made,*

*Thou art God from everlasting and world without end. Thou turnest man to destruction; again Thou sayest Come again ye children of men*

*For a thousand years in Thy sight are but as yesterday, seeing that is past as a watch in the night.*

### Full Chorus

*As soon as Thou scatterest them They are even as a sleep and fade away suddenly like the grass.*

*In the morning it is green and groweth up, but in the evening it is cut down, dried up and withered.*

### Semi Chorus/Chorus

*For we consume away in Thy displeasure, And are afraid at Thy wrathful indignation.*

*For when Thou art angry all our days are gone; We bring our years to an end as a tale that is told,*

*The years of our age are three score years and ten, And though men be so strong that they come to fourscore years yet is their strength but labour and sorrow.*

*So passeth it away and we are gone.*

*Turn Thee again O Lord at the last.*

*Be gracious unto Thy servants.*

*O satisfy us with Thy mercy and that soon.*

*So shall we rejoice and be glad all the days of our life.*

### Full Chorus

*O God our help in ages past*

*Our hope for years to come*

*Our shelter from the stormy blast*

*And our eternal home.*



## **Full Chorus**

*Lord, Thou hast been our refuge from one generation to another.  
Before the mountains were brought forth,  
Or ever the earth and the world were made,  
Thou art God from everlasting and world without end.  
And the glorious Majesty of the Lord be upon us,  
Prosper Thou, O prosper Thou the work of our hands,  
O prosper Thou our handywork.*

## **Gabriel Fauré**

### **Requiem**

#### **Pie Jesu**

*Pie Jesu Domine, dona eis requiem,  
dona eis requiem sempiternam requiem.*

*Blessed Jesus, Lord, I pray in thy mercy  
grant them rest, grant them rest,  
everlasting rest*

#### **In Paradisum**

*In paradisum deducant angeli: in tuo  
adventu suscipiant te martyres, et  
perducant te in civitatem sanctam  
Jerusalem.*

*God's holy angels lead you to paradise:  
may saints in their glory receive you at  
your journey's end, guiding your footsteps  
into the Holy City Jerusalem*

*Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.*

*Choirs of angels sing you to your rest:  
And with Lazarus raised to eternal life,  
may you for evermore rest in peace.*

# Karl Jenkins

## The Armed Man

### L'Homme armé

*L'homme, l'homme, l'homme armé,  
L'homme armé doit on douter, doit on  
douter.*

*On a fait partout crier,  
Que chacun se vieigne armer d'un  
haubregon de fer.*

*L'homme, l'homme, l'homme armé,  
L'homme armé doit on douter.*

*The armed man should be feared.  
Everywhere it has been proclaimed  
That each man shall arm himself  
With an iron breastplate.  
The armed man should be feared.*

*L'Homme armé* is a French secular song from the time of the Renaissance and was widely used by composers as a basic melody for the Latin mass, over forty examples of which are known.

The choir sing the folk song, which celebrates the man of arms: the armed man is to be feared, let every man arm himself with a coat of steel.

## Adhaan

*Allahu Akbar*

*God is the greatest*

*Ashadu An La Illa-L-Lah*

*I acknowledge that there is no deity but  
God.*

*Ashadu Anna Muhammadan Rasulu-l-  
lah*

*I bear witness that Muhammad is the  
Messenger of God.*

*Hayya Ala-s-salah*

*Come to Prayer*

*Hayya Ala-l-Falah*

*Come to Success*

*Allahu Akbar*

*God is the greatest*

*La Illaha il la-lah*

*there is none worthy of worship except  
God.*

The Adhaan, Athan or Azaan is called out by the Muezzin from the mosque five times a day, and is the summons to prayer of his fellow Muslims for mandatory worship. The Muezzin is chosen for his talent and ability in reciting the Adhaan and it is one of the important duties in the mosque.

## Kyrie

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

*Lord, have mercy upon us.*

*Christ, have mercy upon us.*

*Lord, have mercy upon us.*

The *Kyrie eleison* (Greek for *Lord have mercy on us*) is usually the opening part of a mass. After a solemn orchestral introduction, the soprano soloist leads with the main theme in a lilting waltz time and the choir take this up in turn. The *Christe eleison* that follows is musically an episode in a quite different style – a piece of Renaissance counterpoint marked, for the learned, ‘after Palestrina’. The choir then return to the *Kyrie eleison*, which is heard again with some musical variation.

## Save Me from Bloody Men

Be merciful unto me, O God:

For man would swallow me up.

He fighting daily oppresseth me.

Mine enemies would daily swallow me up:

For they be many that fight against me.

O thou most high.

Defend me from them that rise up against me.

Deliver me from the workers of iniquity,

And save me from bloody men.

The words are taken from Psalms 56 and 59 and are sung by the tenors and basses of the choir *a cappella* (unaccompanied) in the style of a Gregorian chant. The Psalmist calls on God to be merciful and deliver him from his enemies. The final phrase, however, is interrupted by the sudden fateful beat of a drum that dispels any feeling that all will be well.

## Sanctus

*Sanctus, sanctus, sanctus, Dominus Deus  
Sabaoth. Pleni sunt coeli et terra gloria tua.*

*Holy, holy, holy, Lord God of Hosts.*

*Heaven and earth are full of Thy glory.*

*Hosanna in excelsis.*

*Hosanna in the highest.*

The sense of foreboding is continued into this setting of what is traditionally one of the joyful sections of the Latin Mass. Percussion and brass combine to give a sense of military build-up, quite subverting the choir’s hopeful chanting of the traditional words.

## Hymn before Action

*The earth is full of anger,  
The seas are dark with wrath,  
The Nations in their harness  
Go up against our path:  
Ere yet we loose the legions  
Ere yet we draw the blade,  
Jehova of the Thunders,  
Lord God of Battles, aid!  
High lust and froward bearing,  
Proud heart, rebellious brow,  
Deaf ear and soul uncaring,  
We seek Thy mercy now!  
The sinner that forswore Thee,  
The fool that passed Thee by,  
Our times are known before Thee,  
Lord grant us strength to die!*

The people brace themselves for war and, in the words of Rudyard Kipling, the soldiers prepare for the ultimate sacrifice.

## Charge

*The trumpet's loud clangour  
Excites us to arms.  
With shrill notes of anger,  
And mortal alarms.*

*How blest is he who for his country dies.*

*The double, double beat of the thundering drum  
Cries Hark! the foes come.  
Charge, 'tis too late, too late to retreat!  
Charge! Charge!*

Trumpets and drums stir up martial feelings. Most of the text is a stanza from John Dryden's *Ode for St Cecilia's Day* but this is interrupted in the middle by the words *How blest is he who for his country dies*. These words are a loose translation of the much-quoted patriotic sentiment of the Roman poet Horace: *Dulce et decorum est pro patria mori*. During the First World War these words became a sort of motto, referred to by the anti-war poet Wilfred Owen as 'the old lie'.

The words are sung as three verses (the second being repeated) by the whole choir, interspersed by 'the old lie', sung by the sopranos and altos, who seem to be inciting the men to fight. Screams are heard at the end as battle is engaged. After a period of silence the Last Post is sounded.

### **Angry Flames**

*Pushing up through smoke  
From a world half darkened by overhanging cloud.  
The shroud that mushroomed out  
And struck the dome of the sky,  
Black, red, blue,  
Dance in the air,  
Merge, scatter glittering sparks, already tower  
Over the whole city.  
Quivering like seaweed  
The mass of flames spurts forward.  
Popping up in the dense smoke,  
Crawling out wreathed in fire,  
Countless human beings on all fours  
In a heap of embers that erupt and subside,  
Hair rent, rigid in death,  
There smoulders a curse.*

This is a setting of words by the Japanese poet Toge Sankichi, reflecting on the effects of the atom bomb dropped on Hiroshima on 6<sup>th</sup> August 1945. Introduced by the tolling of bells and marked *Lacrimoso*, this movement, led by soloists, is mournful in mood.

### **Torches**

*The animals scattered in all directions,  
Screaming terrible screams.  
Many were burning, others were burnt.  
All were shattered and scattered mindlessly,  
Their eyes bulging.  
Some hugged their sons,  
Others their fathers and mothers,  
Unable to let them go,  
And so they died.  
Others leapt up in their thousands,  
Faces disfigured*

*And were consumed by the fire,  
Everywherewere bodies squirming on the ground,  
Wings, eyes and paws all burning.  
They breathed their last as living torches.*

This is a setting of part of the Hindu epic the *Mahābhārata*, one of the two major Sanskrit epics of ancient India, in which the fate of animals caught in the conflagration is described.

### **Agnus Dei**

*Agnus Dei,  
qui tollis peccata mundi  
miserere nobis.*

*O Lamb of God,  
that takest away the sins of the world, have  
mercy upon us.*

*Dona nobis pacem.*

*Grant us peace.*

After the traumas of war this movement brings the hope of peace. It is a beautiful setting of part of the Latin Mass.

### **Now the Guns have Stopped**

*Silent, so silent, now, now the guns have stopped.  
I have survived all, I who knew I would not.  
But now you are not here.  
I shall go home, alone;  
And must try to live life as before  
And hide my grief.  
For you, my dearest friend,  
Who should be with me now,  
Not cold, too soon,  
And in your grave, Alone.*

A lonely survivor mourns the death of a friend in battle. Guy Wilson, who worked at the Royal Armouries for thirty years, wrote the words.

### **Benedictus**

*Benedictus qui venit in nomine Domini*

*Blessed is He, who cometh in the name of  
the Lord.*

*Osanna in excelsis.*

*Hosanna in the highest*

A serenely beautiful cello solo introduces this movement. The choir takes up the tune to words from the Latin Mass. Peace leads to rejoicing but after an explosive *Hosanna* the mood of serenity returns.

## Better is peace

*Better is peace than always war,  
Always war,  
And better is peace than evermore war*

*L'homme, l'homme, l'homme armé  
doit on douter.*

*Ring out the thousand wars of old.  
Ring in the thousand years of peace.  
Ring out the old, ring in the new,  
Ring happy bells, across the snow.  
The year is going, let him go,  
Ring out the false, ring in the true.  
Ring out old shapes of foul disease.  
Ring out the narrowing lust of gold,*

*Ring in the valiant man and free,  
The larger heart, the kindlier hand.  
Ring out the darkness of the land,  
Ring in the Christ that is to be.  
The year is going, let him go.*

*God shall wipe away all tears  
And there shall be no more death,  
Neither sorrow nor crying,  
Neither shall there be any more pain.  
Praise the Lord.*

The substantial final movement begins by returning to the music from the beginning adjusted for words expressing a totally different sentiment, taken from Thomas Malory. The choir then return to the words *l'Homme Armé* presented as a short fugue before offering *Better is peace* in a slightly different form. This leads by an orchestral interlude to the Millennial music set to the words of Tennyson's new year poem: *Ring out the thousand wars of old*.

Had the piece ended on this note of triumph it would have been hard to go on performing it after ten years in which the blight of warfare has continued as before. The 'mass for peace' ends, however, on a higher plane with a hymn using words from the Book of Revelation. The brass and percussion are suddenly silent and the choir sing *God shall wipe away all tears, and there shall be no more death, neither sorrow nor crying, and there shall be no more pain*.

Thanks to Stuart Brown for additional notes.



## EDMOND FIVET

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 and being appointed Director of Music of Aldeburgh Music Club in 2008. Since then Edmond has conducted some 30 concerts most of which have been at Snape Maltings. At the 2017 Aldeburgh Festival the Choir sang with the CBSO in a performance of Britten's 'The Building of the House' to mark the 50<sup>th</sup> Anniversary of the building of Snape Maltings. Repertoire has included Handel *Messiah* and *Alexander's Feast*; Mozart *Mass in C Minor*, *Requiem* and *Coronation Mass*; Rossini *Petite Messe Solennelle*; Walton *Belshazzar's Feast*; Haydn *Creation* and *Nelson Mass*; Fauré *Requiem*; Schubert *Mass in G* and *Mass in E flat*; Orff *Carmina Burana*; Lambert *Rio Grande*; Mendelssohn *Elijah*; Verdi *Requiem*; Bach *B minor Mass* and *Christmas Oratorio*; and *A Night at the Opera Gala Concert*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given over 40 concerts in 12 venues across Suffolk. 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 from 2010-17.

A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas. Edmond was Chairman of the Bury St Edmunds Concert Club for 10 years and nationally was a trustee and board member of the National Children's Orchestras 2014-2016. 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.





## ELINOR ROLFE JOHNSON

Elinor Rolfe Johnson graduated from Cambridge University with a Masters degree in Music and studies with Susan Roberts. She furthered her studies in the Opera school of the Royal Conservatoire of Scotland where, as an RCS scholarship holder, she was kindly supported by the Russell Sheppard Trust Vocal Scholarship and the Richard Stapley trust.

She has performed at venues including the Theatre Royal Glasgow, L'Archevêché and Grand Theatre Aix-en-Provence, St John's, Smith Square, Leeds Town Hall, the Snape Maltings and St. George's Hanover Square.

A finalist at the London Handel Festival Competition, Elinor Rolfe Johnson made her Wigmore Hall debut with William Vann.

Concert engagements have included **Spirit** in Handel's *Comus* with the London Handel Orchestra conducted by Laurence Cummings, **Ismene** in Telemann's *Orpheus* with Classical Opera conducted by Ian Page, J. S. Bach *Cantata No. 11* and *Easter Oratorio* with the Israel Camerata conducted by Avner Biron and the *St John Passion* with the Britten Sinfonia directed by Mark Padmore. Operatic engagements have included **Countess Almaviva** *Le nozze di Figaro* with Opera Brava and Regents Opera and **Rosalinde** *Die Fledermaus* for Opera Danube.



## MARIE ELLIOT

Born in Devon, Marie Elliott studied at the Guildhall School of Music and Drama and on the Opera Course at the Royal Academy of Music, where she was awarded her Dip/RAM.

Her prizes include the Lucille Greagan Prize, the Winifred Disney Prize, the Isabel Jay Prize for Opera, the Colin Murray Scholarship and the Isabella Lucas Prize for Contralto Singing. In 2004, she was awarded the Erich Vietheer Memorial Award by Glyndebourne.

At Glyndebourne, she has covered **Cornelia** and **Cesare** *Giulio Cesare*, **Eduige** *Rodelinda* and **Irene** *Rodelinda*. Her other engagements have included **Geneviève** *Pelléas et Mélisande* for Independent Opera at Sadler's Wells, **Bradamante** *Alcina* for English Touring Opera, **Disinganno** *Il Trionfo del Tempo e Disinganno* for Transition Opera, **Lola** *Cavalleria Rusticana* at the

St Endellion Festival, **Angelina** *La cenerentola* for Stanley Hall Opera, **Olga** *Eugene Onegin* for English Touring Opera and opera by definition and **Oronte** *La fida Ninfa* for La Serenissima in Venice in London.

Recent engagements have included **Disinganno** *Il Trionfo del Tempo e Disinganno* for the Classical Opera Company, **Messagiera** *L'Orfeo* for La Nuova Musica, **Maddalena** *Rigoletto* for Opera Project, **Oronte** *La fida Ninfa* with La Serenissima, **Licida** *L'Olimpiade* at the Buxton Festival and the *St John Passion* with the Bournemouth Symphony Chorus.

## **RICHARD PINKSTONE**

Born in Northumberland, Richard Pinkstone studied at the University of York, and with Timothy Evans-Jones at the Royal College of Music International Opera School, graduating in Summer 2018.

At the Royal College of Music, he sang **Lysander** *A Midsummer Night's Dream*, **The School Master** *The Cunning Little Vixen*, **Sandy / Officer 1** *The Lighthouse*, **Il Podestà** *La finta giardiniera* and **Alfred** *Die Fledermaus*. His studies were generously supported by the Carne Trust, an Yvonne Wells Award, The Winship Foundation, Talent Unlimited, and The Josephine Baker Trust.

He made his professional operatic debut singing the title role in *Albert Herring* for the inaugural Grange Festival, conducted by Steuart Bedford OBE and directed by John Copley CBE, in 2017. The production was nominated for a 2018 South Bank Sky Arts Award.

Recent solo engagements have included Handel's *Messiah* at Truro Cathedral; Mozart's *Great Mass in C Minor* with Ronald Corp and the Highgate Choral Society, and at Sunderland Minster; Mendelssohn's *Elijah* at the Cambridge Guildhall; and the same composer's *Lobgesang* at the Mayfield Festival. He made his international debut with a recital of arias by Puccini, Rossini and Verdi at the Castel Sant'Angelo in Rome in 2016.

During 2018 / 2019, he makes his debuts with Scottish Opera on the Autumn 2018 *Opera Highlights* Tour and with Opera North as **Tamino** *The Mini Magic Flute*.





## CHRISTOPHER CULL

Christopher Cull is an alumnus of Queen's University Belfast and the Royal Irish Academy of Music. A recipient of the BBC / Arts Council NI Young Musicians' Platform and a former Young Associate Artist with Opera Theatre Company, he furthered his studies on the award-winning opera course at The Guildhall School of Music and Drama with generous support from The Girdlers' Company, The Countess of Munster Musical Trust, The Simon Fletcher Charitable Trust and The Arts Council of Ireland, and at the National opera Studio.

Operatic engagements have included Lane/Merriman *The Importance of Being Earnest* for Northern Ireland Opera, Collatinus *The Rape of Lucretia* for British Youth Opera, Valentin *Faust* for Clonter Opera, Masetto *Don Giovanni* for Northern Ireland Opera, The Gaoler / M. Javelinot *Dialogues des Carmélites* for Grange Park Opera, Marcello *La bohème* for Opera Holland Park "Christine Collins Young Artists" and Bank Account Billy *The Rise and Fall of the City of Mahagonny* for Rough Magic Theatre Company.

He made his Barbican Hall debut singing *Belshazzar's Feast* with the Guildhall Symphony Orchestra, and recent concert highlights have included the *St John Passion* with the RTÉ National Symphony Orchestra, Brahms *Requiem* in Carlow Cathedral, *Messiah* with the Palestrina Choir and the Orchestra of St. Cecilia, *Carmina Burana* at The Ulster Gall, Belfast, and a concert of arias with the Ulster Orchestra broadcast by the BBC.

### Gwilym Howarth and Malachy King

Both of tonight's treble performers recently 'starred' in Jubilee Opera's production of *The Happy Prince*.

Jubilee Opera was formed in 1987 to give children the experience of working with professional singers, musicians and production teams, with the object of developing their performance skills and encouraging a love of music, singing and drama. The first production in 1988 was Britten's *Let's Make an Opera* and this has led to a steady flow of children's operas over the last thirty years.



Soloists are chosen by audition and cast with their individual talents in mind, so that each participant works in an environment that nurtures his or her potential. A high level of commitment is essential from both children and parents. That there is demand for what Jubilee Opera provides is evidenced, not only by double-casting the young soloists for the recent production of *The Happy Prince* but by creating a chorus of over thirty, many of whom are new members. The work of Jubilee Opera helps to mitigate the worrying decline in school music. Jubilee Opera Chorus which operates throughout the year was formed as a training ground for children and provides a nucleus when casting the main production. The administration, and much of the production activity, is carried out with remarkable dedication by a loyal team of volunteers.

Jubilee Opera is supported by Jubilee Opera Trust, a registered charity (No.1125791), which raises funds for the annual programme of work and most significantly for the main autumn production. Most of the funding comes from private sources, principally trusts and individuals.

Jubilee Opera, The Stud House, Stratford St. Andrew, Suffolk IP17 1LW  
Tel: 01728 602216 – [info@jubileeopera.co.uk](mailto:info@jubileeopera.co.uk) – [www.jubileeopera.co.uk](http://www.jubileeopera.co.uk)

## **SSAFA – THE ARMED FORCES CHARITY**

The Soldiers, Sailors and Families Association was founded in 1885 to relieve distress among families of soldiers and sailors. After taking on responsibility for airmen's families it adopted its current name in 1997.

SSAFA's purpose is to help ex-service men and women and their families and relations when they need advice, assistance or just a friendly shoulder to lean upon. The Association does not sit in judgment but aims to help people sort out problems as fast as possible.

The Association does not limit the type of problem it will deal with or the type of help that might be obtained and it will see matters through to the end on behalf of those who qualify and call upon it in need.

Aldeburgh Music Club is delighted to be arranging tonight's concert in association with the Suffolk Branch of SSAFA for whom there will be a retiring collection at the end of the concert.

Email: [suffolk@ssafa.org.uk](mailto:suffolk@ssafa.org.uk)  
Address: SSAFA Suffolk Branch  
Unit 3, Stour Valley Business Centre  
Brundon Lane, Sudbury CO10 7GB  
Tel: 01787 377850  
Website: [www.ssafa.org.uk](http://www.ssafa.org.uk)



# ALDEBURGH MUSIC CLUB CHOIR

## *soprano*

Liisa Beagley\*  
Lesley Bennion  
Felicity Bissett  
Juliet Brereton  
Maria Chapman-Beer  
Libby Cotton\*  
Veronica Downing  
Linda Driscoll  
Liz Fivet  
Caroline Gill  
Philippa Godwin  
Belinda Grant  
Clare Hawes\*  
Camilla Haycock  
Penny Kay  
Anne Lonsdale  
Wendy Marshall  
Linda Martin  
Rosemary Martin\*  
Hilly Mills  
Anne Paton  
Melanie Pike  
Annie Renwick  
Louise Sant  
Sandra Saint  
Trish Schreiber  
Sylvia Taylor  
Jo Thackray  
Jane Thomson  
Helen Tye  
Sara Viney\*  
Sarah Wallington-Smith  
Erica Wren\*  
Carol Wood

## *alto*

Jane Bence  
Caroline Fisher  
Mary Garner\*  
Sheila Griffiths  
Gwyneth Howard  
Juliet Jackson  
Anita Jefferson  
Judith Lawrence\*  
Philippa Lawrence-Jones  
Auriol Marson  
Maggie Menzies\*  
Helen Mower  
Anne Newman  
Frances Osborn  
Suki Pearce  
Heather Richards  
Mary Sidwell  
Maggie Smith\*  
Sarah Somerset  
Mary Stevenson  
Gillian Varley

## *tenor*

Charles Burt  
Ben Edwards\*  
Peter Howard-Dobson  
Perry Hunt  
Ian Kennedy  
Jonathan Lawley  
Chris Lawrence\*  
Joy Marsh  
Guy Marshall  
Veronica Posford  
Kit Prime\*  
JonathanWilliams\*

## *bass*

Christopher Bishop  
Ken Cordeiro  
John Driscoll  
Charles Fear  
Jack Firman  
Ian Galbraith\*  
John Giles  
Chris Gill  
Michael Greenhalgh  
David Greenwood  
Nigel Kahn  
Chris Mattinson  
Michael Pearce  
Peter Roberts  
David Smith  
Hunter Smith  
Robin Somerset  
John Stanley  
Robin Tye  
Peter Wallis  
David Walsh\*  
Christopher Wheeler

*\*Guest singer*

## PROMETHEUS ORCHESTRA

### *violin*

Mike Dolan

Greg Eaton

Jon Acton

Lizzie Skinner

Cal Fell

Kate Waterworth

Julie Trentham

Helen Stanley

Jeanne Mann

Carol Hawkey

Clare Varney

Helen Farrell

Helen Taber

Margaret Catchpole

Stuart Traegar

Rosie Lowdell

Sue Thomas

Molly Craxton

### *viola*

Mary Kate Ingram

Marna Carlson

Laura Feeney

Jean Hudson

Patrick Crooke

Ben Payne

### *cello*

Jeremy Hughes

Harriet Bennett

Helen Liebmann

Claire Bostock

Cameron Smith

Yalda Davis

### *bass*

Philip Simms

Angela Chillingworth

Liz Atkins

### *flute*

Stephanie Wingham-Boyer

Samantha Read

Sophie Bowes

### *oboe*

Neil Carlson

Kim Haan

Anna Ducker

### *clarinet*

Cliff Wybrow

Laura Scales

Sandy Tate

### *bassoon*

Steve Lock

Karen Bainbridge

David Lock

### *horn*

Kay Dawson

Marian Hellen

Millie Lihoreau

Georgia Dawson

### *trumpet*

John Jermy

Ian Abbott

Adrian Robinson

### *trombone*

Sarah Minchin

Paul Beer

Mike Tatt

Ken Fitzhugh

### *tympani*

Ian Chopping

### *percussion*

Gary Kettel

Glyn Matthews

Jeremy Cornes

Tom Daley

Isis Dunthorne

### *harp*

Zoe Anderton

### *organ*

William Saunders

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

# ALDEBURGH MUSIC CLUB

Benjamin Britten founded Aldeburgh Music Club in April 1952 and its first meeting was held in Crag House, the home at that time of Britten and Peter Pears. It has become one of East Anglia's leading choral societies with over eighty members.

The 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 orchestras and regularly appears at Snape Maltings Concert Hall as well as Orford Church. The repertoire extends to oratorio, religious music, opera and contemporary commissioned works. New members are always welcome.

Works performed over the last three years amongst others include: Haydn *The Creation*, *Maria Teresa Mass*, *Nelson Mass*, Vivaldi *Gloria and Credo*, Victoria *O Quam Gloriosum*, Bach *Christmas Oratorio*, Orff *Carmina Burana*, Lambert *The Rio Grande*, Fauré *Requiem*, Britten *Six songs from Orpheus Britannicus*, Pärt *The Deer's Cry*, Mozart *C Minor Mass*. Schubert, *Mass in G*, Purcell *Funeral Sentences for Queen Mary*, as well as opera pieces.

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

## ALDEBURGH MUSIC CLUB COMMITTEE 2018-2019

<i>Chairman</i>	Hunter Smith	<i>President</i>	Humphrey Burton CBE
<i>Vice-Chairman</i>	Veronica Posford	<i>Vice-President</i>	Robin Leggate
<i>Hon Treasurer</i>	Ken Cordeiro		Dame Ann Murray
<i>Hon Secretary</i>	Auriol Marson	<i>Director of Music</i>	Edmond Fivet CBE
<i>Patrons Administrator</i>	Peter Howard-Dobson	<i>Orchestral Manager</i>	Liz Page
<i>Social Secretary</i>	Juliet Brereton	<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Concert Manager</i>	Penny Kay	<i>Vocal consultant</i>	Robin Leggate
<i>Marketing</i>	Helen Mower	<i>Vocal coaches</i>	Maggie Menzies Liz Page Kit Prime Jonathan Rutherford

**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.

**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-	Humphrey Burton

## **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-	Edmond Fivet

# **SPONSORSHIP**

## **SPONSORSHIP AND DONATIONS**

Aldeburgh Music Club welcomes 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. For further information or if you are thinking of supporting the Club in any way, please contact the AMC Chairman, Hunter Smith (Tel:01728 561005)

## **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 Sheila Griffiths (Tel: 01728 652903) or Helen Mower (Tel: 07588 603054).

## **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)

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## **ADVERTISING IN CONCERT PROGRAMMES**

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

Please contact the AMC Chairman, Hunter Smith (Tel: 01728 561005)

## **GRANTS AND DONATIONS TO ALDEBURGH MUSIC CLUB**

**Graeme and Penny Kay and other anonymous donors.**

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# Aldeburgh **Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No 1000990

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