

SATURDAY 23RD NOVEMBER 2019 - 7.30PM

SNAPE MALTINGS CONCERT HALL

VERDI REQUIEM

Aldeburgh Music Club Choir
Prometheus Orchestra & Singers

CONDUCTOR EDMOND FIVET

JACOB BAILEY™

Aldeburgh Music Club
Founded by Benjamin Britten in 1952
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Welcome...

From the DIRECTOR OF MUSIC

A very warm welcome to Snape Maltings for tonight's concert.

Verdi's 'Requiem' is one of the major works for choral societies. It is a challenge to perform and a marvellous experience with which to be involved. The work is brilliantly and beautifully composed with something for everyone. Wonderful choral writing, moving and plangent music for all four soloists, a vivid and exciting orchestral score and a deeply felt personal tribute by Verdi to the poet and novelist Manzoni, to whom the Requiem was dedicated.

Tonight, the Choir is joined by the Prometheus Singers and Orchestra, so please enjoy this fantastic and rewarding music.

Aldeburgh Music Club Choir returns to Snape Maltings on 21st March 2020 with a programme of Vivaldi and Bach and we look forward to seeing you.

Edmond Fivet

From the CHAIRMAN

We are all excited to be back at the Maltings for our first concert of the 2019-20 season to sing one of the great choral works.

There is some sadness as well, for it marks the beginning of the final year of Edmond's tenure as our musical director. We have been very fortunate to have his expertise and wise guidance at our disposal for the last thirteen years. However, he feels that it is time to hand on the responsibility and we are in the midst of choosing his successor. Whoever it is will have much to aspire to and to build upon.

This season we also welcome Suffolk Secrets as a corporate sponsor and I wish to take this opportunity to thank the company for its generous support which is much appreciated by all the Club's members.

There will be a retiring collection in support of the work of the Alzheimer's Society this evening.

Hunter Smith

Giuseppe Verdi (1813-1901)

for soloists, double chorus and orchestra

Verdi completed his Requiem in 1873; it was inspired by the deaths of two great Italians, the composer Rossini and the poet Manzoni. Though an agnostic and hostile to the official Catholic church, Verdi was nevertheless deeply attracted by the dramatic and spiritual concepts contained in the Latin text of the Catholic service for the dead. He wrote for four soloists, a large but flexible chorus and a full symphony orchestra with augmented trumpets and a massive bass drum. These notes introduce the different sections of the Requiem, followed by the complete text with English translation.

The Requiem begins with a hushed prayer for the souls of the dead to be granted eternal rest (*Requiem aeternam*), interrupted by a first expression of praise for God (*Te decet hymnus*), but then returning to the opening. The movement closes with the threefold prayer of the daily Mass (*Kyrie eleison*), in which the soloists enter for the first time: this expands to the work's first climax, but ends quietly.

The *Dies irae* sequence (ten sections) opens with an awe-inspiring choral description of the "day of wrath", on which the world will be turned to ashes and all will be brought to judgement. Fanfares, in the orchestra and in the distance, herald the prediction of the last trumpet (*Tuba mirum*). The solo bass recounts how all creation, even death itself, will stand amazed (*Mors stupebit*). The mezzo-soprano has an extended aria describing the book of record on which the judgement will be based (*Liber scriptus*). The chorus's mutterings of "Dies irae" through this section break out briefly into a reprise of the opening of the movement. At this point, prediction turns to supplication, and over a plaintive bassoon obligato the soloists ask who will speak on behalf of the sinner brought to judgement (*Quid sum miser*). The chorus and soloists address the king of majesty to plead for salvation (*Rex tremendae*). The female soloists pray to merciful Jesus for redemption (*Recordare*). The solo tenor continues the prayer, acknowledging guilt, and asking Jesus, who pardoned Mary Magdalen and the thief crucified with Him, to place him at God's right hand (*Ingemisco*). The bass asks that, when the damned have been consigned to the flames, he will

be called with the blessed, and humbly places his future in God's hands (*Confutatis*). A last return of the *Dies irae* precedes the closing *Lacrimosa* for soloists and chorus, a final fervent plea to be spared on that day of weeping, closing with another prayer for the dead to be granted eternal rest.

The *Offertorium*, for the soloists, consists of two main parts and an epilogue. The first part, *Domine Jesu Christe*, is a prayer for the souls of the dead to be freed from the pains of hell, and – with a change of mood at the radiant entry of the soprano – to be brought by St Michael into the holy light, as God promised to Abraham. The second part, *Hostias*, is a solemn offering of “sacrifices and prayer” on behalf of the departed, with the same conclusion, “Quam olim Abrahae”, but followed by a coda returning to the melody of the opening of the movement.

Sanctus. In most Mass settings, the *Sanctus* (“Holy, holy, holy, Lord God of Sabaoth”) and *Benedictus* (“Blessed is he that cometh in the name of the Lord”) are treated as separate movements, with a common “Osanna” refrain. But Verdi throws them together in an intricate fugue for double choir, with a calm middle section and a powerful conclusion.

The *Agnus Dei*, a prayer to the “lamb of God” for the repose of the departed, is a series of varied repetitions of the opening unaccompanied melody, for the female soloists and the chorus in alternation and finally together.

The *Lux aeterna*, for the mezzo-soprano, tenor and bass soloists, repeats and amplifies the earlier prayers for light and rest “with Thy saints in eternity”. Light-filled textures predominate, offset by the darker colouring associated with the bass’s “Requiem aeternam”.

Libera me. The solo soprano is joined by the chorus for the final movement. Unlike the previous prayers for intercession on behalf of the departed souls, this is a personal plea for salvation on the day of judgement. Verdi sets it in agitated declamation for the soloist, echoed quietly by the chorus; hollow bassoons introduce a fearful aria. References in the text to earlier passages prompt recalls of previously heard music: first the chorus’s dramatic *Dies irae*, then the opening “Requiem aeternam”, now set for soloist and chorus, unaccompanied. At this point Verdi returns to the start of the “Libera me” text, but this time the soprano’s declamation introduces an urgent choral fugue,

which later broadens in tempo as the soprano re-joins the ensemble, rising to an almost unbearable pitch of intensity. A hushed resumption of the fugue soon gives way to the soprano's expressive long phrases; but the basses launch another build-up, culminating in a great cry of "Lord, deliver me from everlasting death on that dreadful day". In the aftermath of this, soloist and chorus are reduced to quiet broken phrases, and finally to a hushed monotone utterance: "Liberate me".

*Programme notes by Anthony Burton © 2010.
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I. Requiem and Kyrie

*Chorus:
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.*

*Quartet and Chorus:
Kyrie eleison.
Christe eleison.
Kyrie eleison*

II. Dies Irae

*Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.*

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

*Tuba mirum spargens sonum,
per sepulcra regionum,
coget omnes ante thronum.*

I. Requiem and Kyrie

*Chorus:
Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.*

*Quartet and Chorus:
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

II. Dies Irae

*Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.*

*How great will be the terror,
when the Judge comes
who will smash everything completely!*

*The trumpet, scattering a marvellous sound
through the tombs of every land,
will gather all before the throne.*

Bass:

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

Mezzo-soprano and Chorus:

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.*

*Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.*

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.*

Soprano, Mezzo-soprano and Tenor:

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?*

*Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietatis.*

Soprano and Mezzo-soprano:

*Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.*

*Quaerens me, sedisti lassus;
redemisti crucem passus;
tantus labor non sit cassus.*

*Juste judex ultionis:
donum fac remissionis
ante diem rationis.*

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:

What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

*Solo Quartet and Chorus:
King of dreadful majesty,
who freely saves the redeemed ones,
save me, O fount of pity.*

Soprano and Mezzo-soprano:

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:

*Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

*Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.*

*Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.*

Chorus:

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.*

Solo Quartet and Chorus:

*Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.*

Pie Jesu Domine:

dona eis requiem.

Amen. II. Dies Irae

Tenor:

I groan as a guilty one, and my face
blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:

When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:

grant them peace.

Amen.

III. Offertorio

Quartet:

*Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelium
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.*

*Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.*

*Libera animas omnium fidelium defunctorum
de poenis inferni;
fac eas de morte transire ad vitam.*

IV. Sanctus

Double Chorus:

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!*

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

*Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem sempiternam.*

III. Offertorio

Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light; which you once
promised to Abraham and his descendents.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we
commemorate today.
Grant, O Lord, that they might pass from death
into that life
which you once promised to Abraham and his
descendents.

Deliver the souls of all the faithful dead from
the pains of hell;
Grant that they might pass from death into
that life.

IV. Sanctus

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Lamb of God, who takes away the sins of the
world, grant them rest.
Lamb of God, who takes away the sins of the
world, grant them rest everlasting.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.*

*Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.*

VII. Libera me

Soprano and Chorus:

*Libera me, Domine, de morte aeterna in die
illa tremenda;
quando coeli movendi sunt et terra:
dum veneris iudicare saeculum per ignem.*

*Tremens factus sum ego et timeo, dum
discussio venerit atque ventura ira, quando
coeli movendi sunt et terra.*

*Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.*

*Requiem aeternam, dona eis, Domine, et lux
perpetua luceat eis.*

*Libera me, Domine, de morte aeterna in die
illa tremenda.*

*Libera me, Domine, quando coeli movendi
sunt et terra;
dum veneris iudicare saeculum per ignem.*

*Libera me, Domine, de morte aeterna in die
illa tremenda.
Libera me.*

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them
with your saints forever; for you are merciful.

VII. Libera me

Soprano and Chorus:

Deliver me, O Lord, from eternal death on that
awful day, when the heavens and the
earth shall be moved: when you will come to
judge the world by fire.

I tremble, and I fear the judgment and the
wrath to come, when the heavens and the earth
shall be moved.

The day of wrath, that day of calamity and
misery; a great and bitter day, indeed.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them.

Deliver me, Lord, from eternal death on that
awful day.

Deliver me, O Lord, when the heavens and the
earth shall be moved; when you will
come to judge the world by fire.

Deliver me, Lord, from eternal death on that
awful day.
Deliver me.



EDMOND FIVET CBE

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 50th 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*; *A Night at the Opera Gala Concert*; and in November 2018, Jenkins *The Armed Man: A Mass for Peace*.

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.



MARLENA DEVOE

Winner of a Leonard Ingrams Award and the Joan Sutherland and Richard Bonyngel Bel Canto Award, New Zealand born Samoan soprano Marlena Devoe also won the Richard Bonyngel Award and the Tait Memorial Prize. She completed her MA in Advanced Vocal Studies with Distinction at the Wales International Academy of Voice, studying with Nuccia Focile and Dennis O'Neill. She was a 2018 Alvarez Artist at Garsington Opera at Wormsley, where she made her debut as **Alice Ford** *Falstaff*.

Her other engagements have included **Adina** *L'elisir d'amore* at the Verbier Festival, **Mimi** *La bohème* for Lyric Opera, Dublin and New Zealand Opera, **Lauretta** *Gianni Schicchi* for Singapore Lyric Opera, **Gilda** *Rigoletto* for Opera Project and **Violetta** *La traviata* for Clonter Opera, an *Opera Gala* with Clonter Opera, Beethoven *Symphony No. 9* with the Orion Orchestra at Cadogan Hall and *Messiah* with the New Zealand Symphony Orchestra.

Current engagements include a return to Garsington Opera at Wormsley as **First Nymph** *Rusalka*, **Purea** in Tim Finn's *Star Navigator* for West Australian Opera, **Mimi** *La bohème* for Oxford Opera and *Classical Favourites* with the Roman River Festival Orchestra.



SAMANTHA PRICE

Samantha Price read Speech and Language Therapy at the University of Reading before gaining a Distinction for her MA in Opera Performance at the Royal Welsh College of Music and Drama, assisted by the Dame Shirley Bassey Scholarship, the Jenkin Philips Memorial Scholarship and an Advanced Study Award from the Arts Council of Wales.

A Samling Artist, she furthered her studies at London's National Opera Studio and is a Harewood Young Artist at English National Opera, where roles have included **Cherubino** *The Marriage of Figaro*, the title role in *Iolanthe* and creating **Perdita** in Ryan Wigglesworth's *The Winter's Tale*. She made her debut with London's Royal Opera as **Clare** *4.48 Psychosis* (a role she has also sung for the Prototype Festival, New York) and other companies

with which she has appeared include the Nederlandse Reisopera, Charles Court Opera at Iford Arts, Classical Opera, Opera Holland Park and Scottish Opera. With the Xi'an Symphony Orchestra, she has sung **Cherubino** and with the Dresden Philharmonic Orchestra, Beethoven *Symphony No. 9*.

Engagements during 2019/2020 include her debut at the Opéra national du Rhin as **Clare** *4.48 Psychosis*, **Second Nymph** *Rusalka* for Garsington Opera at Wormsley and **Mercédès** *Carmen* for English National Opera.



MARK WILDE

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, London.

In opera, he has appeared at the Netherlands Opera and with English National Opera, English Touring Opera, Garsington Opera, Opera North and Welsh National Opera.

A prolific recording artist (most recently released is *Songs & Sonnets* on EM Records), 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 Orchestra and the Tokyo Symphony Orchestra. Recent highlights have included **Berenice** *Hipermestra* for Glyndebourne Festival Opera, **Iro** *Il ritorno d'Ulisse* for Pinchgut Opera in Australia, **Monsieur Triquet** *Eugene Onegin* for Garsington Opera at Wormsley, *The Dream of Gerontius* at the 27th Liepaja International Stars Festival, Latvia, the *St Matthew Passion* with the RTÉ National Symphony Orchestra, and *Messiah* with the Ulster Orchestra.

A Professor of Singing at London's Royal Academy of Music and a Trustee of Waterperry Opera Festival, Mark Wilde lives in Lincoln with his wife and family.



STEPHEN GADD

Born in Berkshire, 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, Glyndebourne, Lucerne and Salzburg Festivals, and with the Royal Opera, English National Opera, Glyndebourne Festival Opera, Grange Park Opera, Opera Holland Park, Opera North, Scottish Opera, Welsh National Opera, Dallas Opera, Finnish National Opera, the Netherlands Opera, Den Norske Opera, the Paris Opera, the Opéra de Metz, the Opéra de Montpellier, the Opéra de Nantes, the Opéra national du Rhin and the Opéra de Rouen.

He sings regularly in concert, and his recordings include Richard Blackford's *Not In Our Time* with the Bournemouth Symphony Orchestra and Chorus, Mahler *Das Lied von der Erde* with the Bamberg Symphony Orchestra and Mahler *Symphony No. 8* with the Philharmonia Orchestra. TV appearances include *La traviata: Love, Death & Divas* for the BBC.

His current engagements include **Priest Grigoris** *The Greek Passion* for Opera North, **Guglielmo** *Le Villi* and the title role in *Rigoletto* for Opera Holland Park, **Gunther** *Götterdämmerung* with the London Philharmonic Orchestra and the premiere of Richard Blackford's *Pietà* with the Bournemouth Symphony Orchestra

ALDEBURGH MUSIC CLUB CHOIR

soprano

Lesley Bennion
Juliet Brereton
Sylvia Catchpole
Maria Chapman-Beer
Veronica Downing
Linda Driscoll
Liz Fivet
Caroline Gill
Philippa Godwin
Belinda Grant
Jane Hall
Camilla Haycock
Penny Kay
Anne Lonsdale
Wendy Marshall
Linda Martin
Hilly Mills
Cheryl Payne
Melanie Pike
Bryn Raven
Sandra Saint
Louise Sant
Wendy Slaney
Sylvia Taylor
Jo Thackray
Jane Thomson
Helen Tye
Sarah Wallington-Smith
Carol Wood

alto

Melissa Baker
Liz Barton
Jane Bence
Melinda Harley
Gwyneth Howard
Juliet Jackson
Anita Jefferson
Rosemary Jones
Philippa Lawrence-Jones
Gill Leates
Francesca Mellen
Helen Mower
Siân New
Anne Newman
Frances Osborn
Suki Pearce
Heather Richards
Mary Sidwell
Mary Stevenson
Gillian Varley

tenor

Charlie Burt
Peter Fife
Peter Howard-Dobson
Perry Hunt
Ian Kennedy
Jonathan Lawley
Joy Marsh

Guy Marshall
Michael McKeown
Veronica Posford
Glynis Robertson
Alan Thomas

bass

Keith Barton
John Driscoll
Jack Firman
Chris Garner
Chris Gill
Michael Greenhalgh
David Greenwood
Nigel Kahn
Chris Mattinson
Michael Pearce
Peter Roberts
David Smith
Hunter Smith
John Stanley
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Peter Wallis
Christopher Wheeler

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soprano

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Marian Stephens
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Erica Wren
Judie Shore
Edith Peck
Louise Morse

alto

Judith Lawrence
Mary Garner
Miranda Barclay
Ruth McCabe
Mary Forty
Maggie Smith
Liz Grant
Maggie Menzies

tenor

Chris Lawrence
Ben Edwards
John Williams
Kit Prime
Tim Haswell

bass

David Edwards
Ian Galbraith
David Walsh
Michael Speer
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Helen Taber

Rosie Lowdell

Margaret Catchpole

viola

David Ogden

Wendy Gudgin

Mary Kate Ingram

Marna Carlson

Laura Feeney

Jean Hudson

cello

Jeremy Hughes

Hattie Bennett

Mary Pells

Cameron Smith

Dominic Blanchard

Yalda Davis

bass

Philip Simms

Alfie Harris

Liz Atkins

flute

Stephanie Wingham Boyer

Samantha Read

Sophie Bowes

oboe

Neil Carlson

Kim Haan

clarinet

Cliff Wybrow

Laura Scales

bassoon

Steve Lock

Tom Corin

Karen Bainbridge

Tim Hughes

horn

Kay Dawson

Marian Hellen

Martin Childs

Georgia Dawson

trumpet

John Jermy

Ian Abbott

Adrian Robinson

Vince Taber

trombone

Owen Dawson

Oli Martin

Sam Taber

tuba

Sam Beard

off stage trumpet

Tony Rickard

Joel Cooper

Nick Bailey

Alfie Buckley

tympani

Gary Kettel

percussion

Tom Daley

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

Thank you to all our supporters

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

This income comes from members' subscriptions, sponsorship and the support of our patrons, whose names we are delighted and proud to list in our programmes. Without such generous support it would be extremely hard for us to continue to mount the type and range of programmes which we believe our audiences have come to expect.

The on-going support of our patrons is particularly welcome and tonight we calculate that one of them will be attending her 100th Aldeburgh Music Club concert.

SPONSORSHIP AND DONATIONS

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

LEGACY SUPPORT

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

For further information in respect of the above or if you are thinking of supporting the Club in another way, please contact the AMC Chairman, Hunter Smith: chair@aldeburghmusic.club or (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)

CURRENT PATRONS

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

In memoriam: Michael Wood

ALDEBURGH MUSIC CLUB

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

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*, Purcell *Funeral Sentences for Queen Mary*, Handel *Messiah* and *Coronation Anthems*, Rossini *Petite Messe Solenne*, Rutter *Requiem and Gloria*, Jenkins *The Armed Man: A Mass for Peace*, Elgar *Sea Pictures*, and Bernstein *West Side Story*.

ALDEBURGH MUSIC CLUB COMMITTEE 2019-2020

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

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).



THE WENTWORTH HOTEL AND RESTAURANT

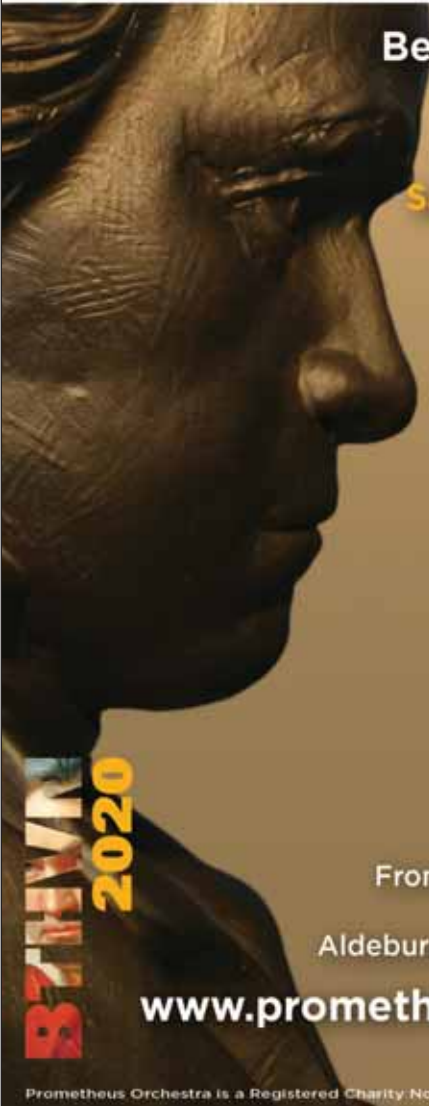
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and

VIVALDI

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Gloria RV 589

Zoe Brookshaw *soprano*

Samantha Hendrick *soprano*

Alastair Brookshaw *tenor*

Keiran Rayner *baritone*

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