

Saturday 29 November 2014
Snape Maltings Concert Hall

Aldeburgh Music Club

HANDEL
Zadok the Priest
Alexander's Feast



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

W E L C O M E

FROM THE DIRECTOR OF MUSIC

Welcome to tonight's performance of Handel's Alexander's Feast or The Power of Music. This work is an entertainment both telling a story and honouring St Cecilia the Patron Saint of music.

Handel made a number of changes to Alexander's Feast over the years, mainly adding additional instrumental music to both lengthen the work and to give greater variety. As well as being a great composer Handel was also a shrewd musical entrepreneur and was keenly aware of the need to attract audiences to his concerts. Handel knew what the public wanted and was reliant on good audiences to financially support his performances.

I hope you enjoy tonight's performance, which begins with one of Handel's great Coronation Anthems 'Zadok the Priest'.

Edmond Fivet

FROM THE CHAIRMAN

Welcome to the first concert in our 2014/15 season for an evening with one of the greatest choral composers; George Frideric Handel. Aldeburgh Music Club is indebted to the generous help and support of over 120 Patrons, to our corporate sponsors Big House Holidays and Suffolk Cottage Holidays, and for many donations and gifts.

David R Smith

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Front cover: *Portrait of George Frideric Handel attributed to Balthasar Denner 1685-1749 – image courtesy of the National Portrait Gallery, London*

Saturday 29 November 2014 at 7.30pm
Snape Maltings Concert Hall

G.F. HANDEL

Zadok the Priest

Alexander's Feast Part One

Interval (20 minutes)

Organ Concerto Op.4 No.6 in B flat

Claire Williams *soloist*

Alexander's Feast Part Two

Lucy Hall *soprano*

Christopher Bowen *tenor*

Adrian Powter *bass*

Aldeburgh Music Club Choir

Suffolk Baroque Players

Edmond Fivet *conductor*



Aldeburgh Music Club

founded by Benjamin Britten in 1952

www.aldeburghmusic.club

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MUSIC

George Frideric Handel 1685 – 1759

Alexander's Feast



Handel composed *Alexander's Feast* during January 1736 with the first performance at the Covent Garden Theatre on the 19th February in the same year. *Alexander's Feast* was a great success and is an early example of Handel's increasing interest in the oratorio rather than Italian opera. The fact of its performance at a theatre underlines Handel's continuing dramatic instincts whatever the form and style of his larger scale choral works.

Alexander's Feast is based on an ode by Dryden, which was brought to Handel's attention by his friend Newburgh Hamilton who provided the libretto. Dryden's original ode was titled 'Alexander's Feast, or The Power of Musick: An Ode in Honour of St. Cecilia's Day.' The ode was originally set by the composer Jeremiah Clarke. Although Clarke's setting is today forgotten he is mainly remembered for his famous 'Prince of Denmark's March' also known as the 'Trumpet Voluntary'.

An 18th Century Handelian performance was expected to last a considerable time. *Alexander's Feast* was rather short so Handel made a number of changes and expansions. In the first performance Handel included a Concerto Grosso known as 'Concerto in Alexander's Feast'; an Italian Cantata and an Organ Concerto. Handel made many revisions of the work in the 25 performances that he gave and I have taken the liberty of adding, before the start of the oratorio, a performance of the Coronation Anthem 'Zadok the Priest'. There is no precedent for this but *Zadok the Priest* is a great piece and a wonderful way to begin any concert. 'Zadok the Priest' was one of four Coronation Anthems that Handel composed for the Coronation of King George the Second and Queen Caroline at Westminster Abbey in October 1727, some nine years before the first performance of *Alexander's Feast*.

Tonight we are including one of Handel's Organ Concertos and are treating this performance as an entertainment as it might have been in Handel's day. Our orchestra is the Suffolk Baroque Players who will provide a stylish instrumental performance.

Although Dryden's ode was in honour of St Cecilia – the Patron Saint of Music – the story has little to do with this! Following a French style Overture the story begins. A banquet is held to celebrate the conquest of Persia by Alexander the Great. The conqueror is accompanied by his mistress Thais and is entertained by Timotheus a musician. Alexander is charmed, saddened and made lovesick. He finally avenges the Greeks slain in earlier Persian wars by setting fire to Persepolis the Persian capital – 'Those are Grecian ghosts, that in battle were slain, and unburied, remain inglorious on the plain' and ' the king seized a flambeau (flaming candle) with zeal to destroy'.

Only towards the end does the link with music's Patron Saint become evident.

'At last divine Cecilia came, inventress of the vocal frame' and 'Your voices tune, and raise them high, till th'echo from the vaulted sky the blest Cecilia's name'.

Thus a feast of music, both choral and instrumental, with the genius of Handel showing itself in vigorous choruses and a series of beautiful arias and recitatives telling a dramatic story and, at the same time, honouring St. Cecilia the Patron Saint of Music.

Edmond Fivet

MUSIC

Zadok the Priest

chorus

Zadok the Priest, and Nathan the Prophet anointed Solomon King.
And all the people rejoiced, and said:
God save the King! Long live the King!
May the King live for ever,
Amen! Alleluia!

Alexander's Feast

PART ONE

Overture

'Twas at the royal feast *Recitative* *tenor*

'Twas at the royal feast, for Persia won, by Philip's warlike son:
Aloft in awful state, the god-like hero sate on his imperial throne:
His valiant peers were plac'd around; their brows with roses and with myrtles bound:
So should desert in arms be crown'd.
The lovely Thais by his side sate like a blooming Eastern bride,
in flow'r of youth, and beauty's pride.

Happy pair *Air* *soprano, tenor and chorus*

Happy, happy, happy pair!
None but the brave, none but the brave, none but the brave deserves the fair.

Timotheus plac'd on high *Recitative* *tenor*

Timotheus plac'd on high, amid the tuneful quire, with flying fingers touch'd the lyre:
The trembling notes ascend the sky, and heav'nly joys inspire.

The song, began from Jove *Recitative* *soprano*

The song began from Jove, who left his blissful seats above (such is the pow'r of mighty love).
A dragon's fiery form bely'd the god; sublime, on radiant spires he rode,
when he to fair Olympia press'd, and while he sought her snowy breast:
Then, round her slender waist he curl'd,
and stamp'd an image of himself, a sov'reign of the world.

The list'ning crowd*chorus*

The list'ning crowd admire the lofty sound,
'A present deity!' they shout around;
'A present deity!' the vaulted roofs rebound.

With ravish'd ears*Air**soprano*

With ravish'd ears the monarch hears;
Assumes the god, affects to nod:
And seems to shake the spheres.

The praise of Bacchus*Recitative**tenor*

The praise of Bacchus, then, the sweet musician sung;
of Bacchus, ever fair, and ever young:
The jolly god in triumph comes; sound the trumpets, beat the drums:
Flush'd with a purple grace, he shews his honest face;
now give the haut-boys breath; he comes, he comes!

Bacchus, ever fair and young*Air and Chorus**bass and chorus*

Bacchus, ever fair and young, drinking joys did first ordain;
Bacchus' blessings are a treasure, drinking is the soldier's pleasure:
Rich the treasure, sweet the pleasure, sweet is pleasure after pain.

Sooth'd with the sound*Recitative**tenor*

Sooth'd with the sound, the king grew vain; fought all his battles o'er again;
And thrice he routed all his foes, and thrice he slew the slain.
The master saw the madness rise, his glowing cheeks, his ardent eyes;
And while he heav'n and earth defy'd, chang'd his hand, and check'd his pride.

He chose a mournful muse*Recitative**soprano*

He chose a mournful muse, soft pity to infuse.

He sung Darius great and good*Air**soprano*

He sung Darius great and good, by too severe a fate,
fall'n from his high estate, and welt'ring in his blood:
Deserted at his utmost need, by those his former bounty fed,
on the bare earth expos'd he lies, without a friend to close his eyes.

MUSIC

With downcast looks

Recitative

soprano

With downcast looks the joyless victor sate,
revolving in his alter'd soul the various turns of chance below,
and, now and then, a sigh he stole, and tears began to flow.

Behold Darius great and good

chorus

Behold, behold Darius great and good, by too severe a fate fall'n, fall'n,
fall'n, fall'n from his high estate,
fall'n, fall'n, fall'n, fall'n and welt'ring in his blood,
on the bare earth expos'd he lies, without a friend to close his eyes.

The mighty master smil'd

Recitative

tenor

The mighty master smil'd to see that love was in the next degree;
'Twas but a kindred sound to move, for pity melts the mind to love.

Softly sweet, in Lydian measures

Arioso

soprano

Softly sweet, in Lydian measures, soon he sooth'd the soul to pleasures.

War, he sung, is toil and trouble

Air

tenor

War, he sung, is toil and trouble, honour but an empty bubble,
never ending, still beginning, fighting still, and still destroying;
If the world be worth thy winning, O think it worth enjoying.
Lovely Thais sits beside thee, take the good the gods provide thee.

The many rend the skies

chorus

The many rend the skies, with loud applause;
So love was crown'd, but music won the cause.

The prince, unable to conceal his pain

Air

soprano

The Prince, unable to conceal his pain, gaz'd on the fair, who caus'd his care;
And sigh'd and look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd again.
At length with love and wine at once oppress'd, the vanquish'd victor sunk upon her breast.

The many rend the skies

chorus

The many rend the skies, with loud applause;
So love was crown'd, but music won the cause.

Interval (20 minutes)

Organ Concerto Op.4 No.6 in B flat

Claire Williams *soloist*

Alexander's Feast

PART TWO

Now strike the golden lyre again *Recitative* *tenor and chorus*

Now strike the golden lyre again, a louder yet, and yet a louder strain:
Break his bands of sleep asunder, and rouse him, like a rattling peal of thunder.
Hark, hark! the horrid sound has rais'd up his head, as awak'd from the dead:
And amaz'd, he stares around.

Revenge, revenge, Timotheus cries *Air* *bass*

Revenge, revenge, Timotheus cries, see the Furies arise, see the snakes that they rear,
how they hiss in their hair, and the sparkles that flash from their eyes!
Behold a ghastly band, each a torch in his hand!
Those are Grecian ghosts, that in battle were slain,
and unburied, remain inglorious on the plain.

Give the vengeance due *Recitative* *tenor*

Give the vengeance due to the valiant crew:
Behold how they toss their torches on high,
how they point to the Persian abodes and glitt'ring temples of their hostile gods!

The princes applaud with a furious joy *Air* *tenor*

The princes applaud with a furious joy, and the king seiz'd a flambeau with zeal to destroy.

Thais led the way *Air* *soprano and chorus*

Thais led the way, to light him to his prey, and, like another Helen, she fir'd another Troy.
The princes applaud with a furious joy, and the king seiz'd a flambeau with zeal to destroy.

MUSIC

Thus, long ago

Recitative

tenor

Thus, long ago, ere heaving bellows learn'd to blow, while organs yet were mute,
Timotheus to his breathing flute, and sounding lyre,
could swell the soul to rage, or kindle soft desire.

At last divine Cecilia came

chorus

At last divine Cecilia came, inventress of the vocal frame;
The sweet enthusiasts from her sacred store enlarg'd the former narrow bounds,
and added length to solemn sounds, with nature's mother-wit, and arts unknown before.

Let old Timotheus yield the prize

Recitative

tenor, bass and chorus

Let old Timotheus yield the prize, or both divide the crown;
He rais'd a mortal to the skies, she drew an angel down.

Your voices tune

chorus

Your voices tune, and raise them high,
till th'echo from the vaulted sky the blest Cecilia's name;
Music to heav'n and her we owe, the greatest blessing that's below;
Sound loudly then her fame.
Let's imitate her notes above; and may this evening ever prove, sacred to harmony and love.



*Gates of the Nations
Persepolis, Iran*

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*; 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 Gala*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, 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.

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 Chair of Making Music's Concert Promoters Group. He was appointed CBE in the Queen's 2008 Birthday Honours for services to music and education.

PERFORMERS



LUCY HALL

soprano

From Nottinghamshire, Lucy Hall gained the Dove Memorial Prize for the highest marked Guildhall School of Music and Drama graduate across all disciplines in 2010 and the Ann Wyburd Prize for the most outstanding lieder performance in final recitals. She spent a year at the National Opera Studio and continues her studies with Yvonne Kenny.

She made her debut at the Aix-en-Provence Festival as Barbarina *Le nozze di Figaro* and her operatic roles have further included Sandrina *La finta giardiniera* at the Grand Théâtre du Luxembourg and the Opéra de Toulon and Asia *Wakening Shadow* at Glyndebourne.

Conductors with whom she has worked include Leonardo García Alarcón, Timothy Brown, the late Sir Colin Davis, Richard Farnes, H K Gruber, Alexander Ingram, Vadimir Jurowski, Gérard Korsten, Juanjo Mena, Benjamin Pope, Raphaël Pichon, Jérémie Rhorer, Andreas Sperring and Takuo Yuasa.

Her recordings include Flora *The Turn of the Screw* with the London Symphony Orchestra conducted by Richard Farnes on LSO Live CD, Mozart *Requiem* with New Century Baroque conducted by Leonardo García Alarcón on Ambronay CD and Nielsen *Symphony No. 3* and Bridesmaid *Der Freischütz* with the London Symphony Orchestra conducted by Sir Colin Davis on LSO Live CD.

Her current engagements include Marzelline *Fidelio* with the BBC Philharmonic, Euridice *Orfeo ed Euridice* for Scottish Opera, Despina *Così fan tutte* at the Opéra de Toulon and Nielsen *Symphony No. 3* with the BBC Symphony Orchestra.



CHRISTOPHER BOWEN

tenor

Christopher Bowen was born in New Zealand and studied singing and medicine at Otago University. In 2003 he moved to London. His versatile, high tenor voice has lent itself to recital, opera, oratorio and ensemble singing. Christopher has performed a broad array of music from medieval to modern. He was Daniel in the 13th century *Play of Daniel* at the Liverpool cathedral centenary and Attis in Northcote's *Hymn to Cybele* at the Proms.

Christopher is a member of the BBC Singers with whom he performs and records across the UK and abroad. He was the Black Monk in Peter Maxwell Davies' opera *Taverner* with the BBC Scottish Symphony Orchestra and the youngest son in Judith Weir's *The Vanishing Bridegroom* for the BBC Symphony Orchestra's *Telling the Tale* weekend. He was a poet in the gramophone-award winning recording of Janacek's *The Excursions of Mr Broucek* and recorded Delius' *A Song of the High Hills* with the BBC Symphony

Orchestra under Sir Andrew Davis. He was the tenor in the world premiere of *A Cambridge Mass* by R Vaughan Williams, a recording of which was released this year.

He is in demand as a tenor soloist with choral societies throughout the UK. Noted for fluent and articulate performances of Bach, he has sung passions and cantatas in the United Kingdom, Europe and further afield. Recent performances have included the *Christmas Oratorio* in Sheffield, *John Passion* in Nottingham, and *Matthew Passion* in New Zealand. He was the tenor evangelist in the UK premiere of the *Johannespassion* of Gottfried Homilius.

As an haute-contre Christopher has performed Montclair's *Le Triomphe de l'Amour* and the title role in Charpentier's *Aceon*. Other recent engagements include the swan in Orff's *Carmina Burana* and Handel's *Israel in Egypt*. He was Zadok in Handel's *Solomon* at the Dublin Handel Festival and has performed Handel's *Messiah* at King's College Cambridge, the Wexford Opera House and here at Snape Maltings. His most recent appearance with the Aldeburgh Music Club was for Bach's *B minor Mass*.



ADRIAN POWTER

bass

Born in Cambridge, Adrian Powter studied at the Royal Northern College of Music. He began his career at Glyndebourne and in 2000 created Philip in Harrison Birtwistle's *The Last Supper* at the Deutsche Staatsoper, Berlin, a production later presented by Glyndebourne Festival and Touring Operas.

Elsewhere, he has sung for companies including Opéra de Limoges, Opéra de Rouen, Castleward Opera, Diva Opera, English National Opera, English Touring Opera, Iford Arts, Longborough Festival Opera, Opera North, Opera Project and Scottish Opera, whilst concert engagements have taken him throughout the UK as well as to Europe and the Far East, singing with the Academy of Ancient Music, the Darmstadt Hofkapelle, the Guildford Philharmonic Orchestra, the Hallé, the Israel Camerata, the London Sinfonietta, the Orchestra of the Age of Enlightenment, the Oxford Philomusica, the Royal Liverpool Philharmonic Orchestra and the Ten Tors Orchestra. Broadcasts have included *Friday Night is Music Night*.

Recent and current engagements include the title role in *Don Pasquale* and Count Carl Magnus *A Little Night Music* for Opera Project, Dr Bartolo *Il barbiere di Siviglia* and Baron Douphol *La traviata* for Diva Opera, Elviro Xerxes and Dr Bartolo *The Barber of Seville* for English National Opera, Dr Bartolo *The Barber of Seville* for Longborough Festival Opera, Major-General Stanley *The Pirates of Penzance* at the Grand Théâtre du Luxembourg and the Opéra de Caen, Count Ceprano *Rigoletto* for the Opéra de Limoges and Vaughan Williams *Songs of Travel* with the Ten Tors Orchestra.

PERFORMERS

ALDEBURGH MUSIC CLUB CHOIR

soprano

Lesley Bennion
Felicity Bissett
Juliet Brereton
Libby Cotton*
Hazel Cox
Diana Crawford
Veronica Downing
Fern Elbrick
Pris Forrest
Shirley Fry
Caroline Gill
Philippa Godwin
Belinda Grant
Melinda Harley
Camilla Haycock
Brenda Hopkins
Christine Ive
Penny Kay
Primrose Lazar
Anne Lonsdale
Wendy Marshall
Linda Martin
Rosemary Martin*
Diana Minter
Sue Paris
Suki Pearce
Annie Renwick
Sandra Saint
Louise Sant
Trudie Saunders*
Patricia Schreiber
Lizzy Simms*
Sarah Somerset
Marian Stephens*
Sylvia Taylor
Carol Wood
Sara Viney*
Erica Wren*

alto

Elizabeth Donovan
Viviane Garland
Julie Griffiths
Mary Hepton
Gwyneth Howard
Anita Jefferson
Rosemary Jones
Judith Lawrence*
Philippa Lawrence-Jones
Auriol Marson
Maggie Menzies*
Anne Morris
Sally Myers
Anne Newman
Frances Osborn
Judith Payne
Heather Richards
Maggie Smith*
Bev Steensma*
Gillian Varley

tenor

Christopher Booth
Charlie Burt
Ben Edwards*
Peter Fife
Tim Haswell*
Peter Howard-Dobson
Perry Hunt
Robin Graham
Ian Kennedy
Guy Marshall
Mark Nicholson*
Veronica Posford
Kit Prime*
Paul Reeve*
Alan Thomas

bass

Christopher Bishop
Kenneth Cordeiro
David Edwards*
Charles Fear
Jack Firman
Ian Galbraith*
John Giles
Christopher Gill
Michael Greenhalgh
David Greenwood
Graeme Kay*
David Madel
Chris Mattinson
Michael Pearce
Peter Roberts
Ben Schreiber
David Smith
Hunter Smith
Robin Somerset
Michael Speer*
John Tipping
Jack Utting
David Walsh*

**Guest singers*

SUFFOLK BAROQUE PLAYERS

violin

Liz MacCarthy
Rachel Stroud
Charlotte Fairbairn
Ellen Bundy
Emma Lake
Carolyn Hall
Ilana Cravitz
Stephen Pedder
Gabriel Anderson
Chris Gibson

viola

Colin Kitching
Helen Stanley
Nichola Blakey

cello

Christopher Poffley
Louise Jameson
Mary Pells

bass

Philip Simms
Liz Page

oboe

Tony Robson
Cherry Forbes

bassoon

Sally Holman
Mike Brain

horn

Helen Shillito
Kate Goldsmith

trumpet

Katie Hodges
Dominic Cotton

timpani

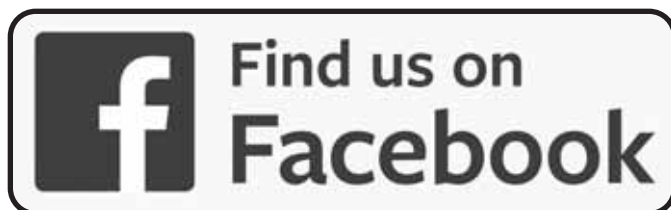
Steve Burke

organ/harpsichord

Claire Williams

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

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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, contemporary, opera and commissioned works.

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

ALDEBURGH MUSIC CLUB COMMITTEE 2014-2015

<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>	Perry Hunt		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>	Christian White
<i>Social Secretary</i>	Juliet Brereton	<i>Vocal consultant</i>	Robin Leggate
<i>Concert Manager</i>	Penny Kay	<i>Vocal coaches</i>	Liz Page
			Maggie Menzies
			Kit Prime
			Christian White

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

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

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

PRESIDENTS

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

VICE-PRESIDENTS

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

DIRECTORS OF MUSIC

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



Members of Aldeburgh Music Club performing Britten's *Curlw River* on the BBC Countryfile programme

SPONSORSHIP

SUPPORTING ALDEBURGH MUSIC CLUB

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).

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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).

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