

Saturday 22 May 2010

HAYDN
THE CREATION



Aldeburgh music club
founded by Benjamin Britten for local people

W E L C O M E

FROM THE DIRECTOR OF MUSIC

A very warm welcome to you all for tonight's concert at the Snape Maltings, our second visit of the 2009 – 2010 Concert season.

Last year was, of course, the 200th anniversary of Haydn's death when there was much attention paid to his music in the concert hall and the media. I make no apologies for performing more Haydn in 2010. He was one of the great composers and *The Creation* is a work that is performed throughout the world on a regular basis. Surely Haydn is a composer for all seasons and for all reasons.

From every aspect, *The Creation* is a marvellous work. There are wonderful choruses, sumptuous writing for the soloists, revelatory orchestral music and words that still have relevance today. In every respect this music is a treat to perform and rewards being heard.

We also look forward to welcoming you back to Snape Maltings on Saturday 4 December for our performance of Handel's *Messiah*.

Thank you for supporting the Aldeburgh Music Club.

Enjoy tonight, we certainly will!

Edmond Fivet

Saturday 22 May 2010 at 7.30pm
Snape Maltings Concert Hall

HAYDN THE CREATION

Elenor Bowers-Jolley *soprano*
Gabriel, Eve

Richard Edgar-Wilson *tenor*
Uriel

Stephen Varcoe *bass-baritone*
Raphael, Adam

Aldeburgh Music Club Choir
Prometheus Orchestra

Edmond Fivet *Conductor*

This performance is dedicated to the memory of Rosamund Strode 1927-2010

Aldeburgh music club

Aldeburgh Music Club is a Registered Charity No 1000990



MUSIC

FRANZ JOSEPH HAYDN 1732 – 1809

Haydn completed what he considered his greatest work, *Die Schöpfung* (*The Creation*) in 1797, at the age of 65. The initial inspiration for the work seems to have originated in England some two or three years earlier, during the second of Haydn's visits to London. Haydn had been greatly impressed by performances of Handel's *Messiah* and *Israel in Egypt*. The impresario Salomon apparently handed Haydn a libretto, by an unnamed author, on the subject of Creation, rumoured to have been intended originally for Handel. Recent scholarship suggests that the author of the libretto was in fact Charles Jennens, who provided the texts of many of Handel's oratorios. Haydn took the libretto back to Vienna and handed it over to Gottfried van Swieten, director of the court library in Vienna. An amateur composer and former Viennese ambassador, Swieten had introduced Vienna to the works of Bach and Handel. He organized a group of noblemen, the Gesellschaft der Associierten, to present concerts of large-scale choral works: these were the performances for which Mozart's arrangements of *Messiah* and other Handel works were made. Swieten had earlier tried to persuade Haydn to compose a work "in the manner and spirit of Handel", and was excited by the possibilities of the libretto delivered by Haydn: "I recognized at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius; I therefore encouraged him to take the work in hand".

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

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

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

The oratorio is divided into the three parts typical of English oratorio. Parts 1 and 2 recount the six days of the biblical Creation. The beginning of each day is announced in a secco recitative, followed by an accompanied recitative and/or aria evoking the picturesque elements, and finally a chorus offering praise and thanks. The story is told by three soloists: the archangels Gabriel, Uriel and Raphael. Part 3 is spent in the Garden of Eden on the seventh day, the day of rest. The soprano and bass soloists become Adam and Eve, blissfully content before their fall from grace. The oratorio ends with a joyous chorus of praise. Haydn draws on an expanded orchestra to paint elaborate sound pictures of the colourful libretto: the depiction of chaos and the creation of light; the storm, wind and rain of the second day; the sun, moon and stars of the fourth day; and the animals of both land and sea of the fifth day. These sound images, together with exquisite arias and jubilant choruses, combine to astonish and delight audiences today as they did 200 years ago.

PARTS 1 and 2 – Recounting the six days of the biblical Creation

PART 1 – Days one to four

ORCHESTRA
The Representation of Chaos

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

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

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

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

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

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

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed, and awful rolled the thunders on high. Now from the floods in steams ascend



reviving showers of rain, the dreary wasteful hail,
the light and flaky snow.

ARIA *Gabriel*
The mar'ulous work beholds amaz'd
The glorious hierarchy of heaven;
And to th'etereal vaults resound
The praise of God, and of the second day.

CHORUS
And to th'etereal vaults resound
The praise of God, and of the second day.

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

ARIA *Raphael*
Rolling in foaming billows,
Uplifted, roars the boist'rous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through th'open plains outstretching wide
In serpent error rivers flow.
Softly purling glides on
Through silent vales the limpid brook.

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

ARIA *Gabriel*
With verdure clad the fields appear
Delightful to the ravished sense;
By flowers sweet and gay

Enhanced is the charming sight.
Here vent their fumes the fragrant herbs,
Here shoots the healing plant.
With copious fruit th'expanded boughs are hung.
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECITATIVE *Uriel*

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

CHORUS

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

RECITATIVE *Uriel*

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

RECITATIVE *Uriel*

In splendour bright is rising now the sun and darts
his rays; an am'rous, joyful, happy spouse, a giant

proud and glad to run his measured course. With
softer beams and milder light steps on the silver
moon through silent night. The space immense of
th'azure sky innum'rous host of radiant orbs adorns,
and the sons of God announced the fourth day in
song divine, proclaiming thus his power:

CHORUS

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

TRIO *Gabriel, Uriel, Raphael*

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

CHORUS

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

TRIO *Gabriel, Uriel, Raphael*

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

CHORUS

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

INTERVAL 20 MINUTES

PART 2 – Days five and six

RECITATIVE *Gabriel*

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

ARIA *Gabriel*

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



His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes.
No grief affected yet her breast,
Nor to a mournful tale were tuned
Her soft enchanting lays.

RECITATIVE *Raphael*

And God created great whales, and ev'ry living creature that moveth, and God blessed them, saying: be fruitful all, and multiply; ye wingèd tribes, be multiplied and sing on ev'ry tree! Multiply, ye finny tribes, and fill each wat'ry deep. Be fruitful, grow and multiply! And in your God and Lord rejoice!

RECITATIVE *Raphael*

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

TRIO

Gabriel

Most beautiful appear,
With verdure young adorned
The gently sloping hills.
Their narrow, sinuous veins
Distil in crystal drops
The fountain fresh and bright.

Uriel

In lofty circles plays,
And hovers through the sky
The cheerful host of birds.
And in the flying whirl
The glitt'ring plumes are dyed,
As rainbows by the sun.

Raphael

See flashing through the wet
In throngèd swarms the fry
On thousand ways around.
Upheavèd from the deep
Th'immense Leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael

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

TRIO AND CHORUS

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

RECITATIVE *Raphael*

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

Strait opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown. Cheerful roaring stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seeks his food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands, in whirl arose the host of insects. In long dimensions creeps with sinuous trace the worm.

ARIA *Raphael*

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

RECITATIVE *Uriel*

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

ARIA *Uriel*

In native worth and honour clad,
With beauty, courage, strength adorned,
To heav'n erect and tall he stands a man,
The Lord and King of nature all.

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

With fondness leans upon his breast
The partner for him formed,
A woman, fair and graceful spouse.
Her softly smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love and joy and bliss.

RECITATIVE *Raphael*

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

CHORUS

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

TRIO *Gabriel, Uriel, Raphael*

On thee each living soul awaits;

From thee, O Lord, they beg their meat.
Thou openest thy hand
And sated all they are.

But as to them thy face is hid,
With sudden terror they are struck.
Thou tak'st their breath away;
They vanish into dust.

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

CHORUS

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

There will be a short pause before Part 3

PART 3 – In the Garden of Eden, on the seventh day

RECITATIVE *Uriel*

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

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

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

DUET AND CHORUS

Adam and Eve

By thee with bliss, O bounteous Lord,
The heav'n and earth are stor'd.
This world, so great, so wonderful,
Thy mighty hand has fram'd.

Chorus

For ever blessed be his pow'r
His name be ever magnified!

Adam

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

Chorus

Proclaim in your extended course
The glorious pow'r and might of God.

Eve

And thou that rul'st the silent night,
And all ye starry host,
Spread wide and ev'rywhere his
Praise in choral songs about.

Adam

Ye strong and cumbrous elements
Who ceaseless changes make;
Ye dusky mists and dewy steams
Who rise and fall through th'air:



Chorus

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

Eve

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

Adam

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

Chorus

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

Adam and Eve

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

Chorus

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

RECITATIVE

Adam

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

Eve

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

DUET

Adam

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

Eve

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

Adam and Eve

The dew dropping morn,
O how she quickens all!
The coolness of ev'n,
O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But without thee, what is to me
The morning dew,
The breath of ev'n,
The sav'ry fruits,
The fragrant bloom?
With thee is ev'ry joy enhanced;
With thee delight is ever new;
With thee is life incessant bliss;
Thine it whole shall be.

RECITATIVE *Uriel*

O happy pair, and always happy yet, if not, misled
by false conceit, ye strive at more than granted is,
and more would know, than know ye should.

SOLOISTS AND CHORUS

with Claire Hemingway

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

PERFORMERS



EDMOND FIVET

conductor

Edmond Fivet has been a major force in British music education both as Director of the Royal College of Music Junior Department and as Principal, for eighteen years, of the Royal Welsh College of Music and Drama. He was awarded the CBE in 2008 in recognition of his Services to the Arts and Higher Education in Wales.

Since moving to Suffolk he has become increasingly involved in local music-making, first conducting the Aldeburgh Music Club in May 2007. Edmond was delighted to be appointed as Musical Director of Aldeburgh Music Club in the following December. He at once set about planning a wider range of musical experiences for the Club, including greater orchestral participation in some concerts.

Edmond conducts Phoenix Singers and is Chairman of the Bury St Edmunds Concert Club. He is joint founder of Prometheus Orchestra which, in addition to playing with choral societies, gives concerts around Suffolk focussing on the classical repertoire. Edmond continues to work on the national and international stage as an adjudicator and consultant.



ELENOR BOWERS-JOLLEY

soprano

Since she graduated with distinction from the Royal Welsh College of Music and Drama in 2006, **Elenor Bowers-Jolley's** career has gone from strength to strength. Awards to date include the Mabel Christopher Linwood Award for singers, the Margaret Tann Award, the RWCMD Friends Prize for Music, and The Worshipful Company of Musicians Silver Medal for Excellence. Elenor was a participant in the Britten-Pears Young Artists Programme where, with assistance from the Leverhulme Trust, she took part in courses on Purcell's *King Arthur* with Michael Chance and Lawrence Cummings, the songs of Fauré and Duparc with Malcolm Martineau, and sang the role of Zerlina in *Don Giovanni* conducted by Richard Egarr. She is currently studying with Paul Farrington.

Elenor has performed as the soprano soloist in numerous Oratorios including a tour of Handel's *Messiah* for the English Symphony Orchestra, Haydn's *Creation*, Mozart's *Requiem* and *Coronation Mass* and Mendelssohn's *Elijah*. On the concert platform, both at home and abroad, Elenor has performed in numerous recitals including works by Strauss, Walton, Mozart, Handel, Wolf, Menotti and Trevor Hold. Opera roles studied and performed include Adele (*Die Fledermaus* – Strauss), Susanna (*Le Nozze di Figaro* – Mozart), Elizetta (*The Secret Marriage* – Cimarosa), Nanetta (*Falstaff* – Verdi), Belinda (*Dido and Aeneas* – Purcell) and Zerlina (*Don Giovanni* – Mozart).

Elenor is a member of Sir John Eliot Gardiner's internationally renowned Monteverdi Choir and she performed as a soloist in their recent tour of Bach's *St John Passion*. She participated in the choir's residency at Spitalfields performing Bach's *Christmas Oratorio* and *Motets*. Elenor performed in the chorus of Bizet's *Carmen* at the Opéra Comique in Paris, a prom of Bach motets at the Royal Albert Hall, and as a soloist in the choir's European tour of Handel's *Israel in Egypt*. Most recently she took part in a tour of Europe and America performing Haydn's *Creation* and *The Seasons*, and Beethoven's *Ninth Symphony* with the London Symphony Orchestra. Elenor will be touring extensively with the group over the next year performing works by Bach and Monteverdi. She also performs with The Academy of Ancient Music, Tenebrae and The King's Consort, with whom she performed in Bach's *St Matthew Passion* in March 2010.

Among other recording credits, Elenor performed the soprano solos on the score for the film *The Escapist* and *The Mermaid's Song* for a new production of Peter Pan; both scores are by Ben Wallfisch.

Recent solo performances include Monteverdi *Vespers*, Haydn's *Creation Mass*, Bach's B minor mass and *Jauchzett Gott in allen Landen*, Schubert's Mass in G, Mozart *Confessore Vespers* and *Exsultate Jubilate*.

Future solo engagements include Handel's *Dixit Dominus* for the Kings Lynn Festival Chorus, the Brahms Requiem at Bath Abbey for the Bath Minerva Choir and the Taverner Requiem for Southend Choral Society.

RICHARD EDGAR-WILSON

tenor

Born and brought up in Ipswich, **Richard Edgar-Wilson** is noted particularly as an Evangelist and as an interpreter of the music of Benjamin Britten. He has sung the Bach Passions in America, France and Italy, and performed *Serenade for Tenor, Horn and Strings* in Norway and Greece, *War Requiem* in England, Northern Ireland and Italy, the *Spring Symphony* in Hungary, *Turn of the Screw* at Garsington and *Death in Venice* at ENO.

As a concert soloist, Richard Edgar-Wilson has collaborated with many of the best conductors working today including Sir Charles Mackerras, Sir Neville Marriner, Jeffrey Tate, Sir Roger Norrington, Trevor Pinnock, Sir David Willcocks, Thierry Fischer and Philippe Herreweghe, and with orchestras such as Academy of St Martin in the Fields, London Philharmonic, Royal Philharmonic, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, English Chamber Orchestra and the Orchestra of The Age of Enlightenment. In recital he has performed regularly with Graham Johnson and the Songmakers' Almanac, and with Eugene Asti, Roger Vignoles, Julius Drake and Malcolm Martineau. Opera appearances include *Acis* in Canada and London, *Tamino* in New Zealand,



Don Ottavio in Lisbon, and Stephen McNeff's *The Gentle Giant* for the Royal Opera House, Covent Garden.

Recordings include *San Giovanni Battista* (Gramophone Baroque Vocal CD Award), *Dioclesian* with The English Concert, *Messiah*, *Artaxerxes*, Boyce Odes with the Hanover Band, Coates Songs with Sir Thomas Allen and the BBC Concert Orchestra, *Die Schöne Müllerin*, *On Wenlock Edge*, and two volumes of Swiss Romantic Lieder. Film and television work includes creating the role of Beauty in the world première of Gerald Barry's *The Triumph of Beauty and Deceit* for Channel Four TV and Radames in the Norwegian feature film *Sufflösen* (nominated for a "Best Foreign Film" Oscar).

Future engagements include *Acis* with Marc Minkowski, *Idomeneo* at ENO, Monteverdi *Vespers* in the United States, Bernard Herrmann's *Moby Dick* in Copenhagen and Britten's *Death in Venice* at La Scala, Milan.

STEPHEN VARCOE

bass-baritone



Stephen Varcoe is well known for his work in concerts and recordings. He has appeared with many leading orchestras in the UK, Europe, Japan and North America, working with conductors including Brüggén, Christie, Herreweghe, Knussen, Leonhardt, Norrington, Rifkin, Kuijken, Marriner and Malgoire. He has regularly taken part in the BBC Proms and other festivals throughout the world, and appeared in recital with Julius Drake, Graham Johnson, Iain Burnside and Peter Seymour. Last autumn he sang in a series of concerts of Purcell and Handel in Germany, Austria and Holland. In January he recorded psalm settings by the 90-year-old David Willcocks in King's College chapel. Throughout the year he will be giving several song recitals celebrating the bicentenary of Schumann's birth.

Stephen has made about 150 CDs, collaborating with John Eliot Gardiner on discs of Purcell, Handel and Bach, and joined his old friend Richard Hickox for numerous releases of Haydn, Beethoven, Vaughan Williams, Grainger and Britten. His long-standing relationship with Hyperion records has produced many recital discs: Hahn, Chabrier, Fauré and Schubert with Graham Johnson; Finzi, Gurney, Parry and Stanford with Clifford Benson and Armstrong Gibbs with Roger Vignoles. He has also recorded works by Stravinsky, Schoenberg, Osborne, Musgrave and Tavener.

Alongside his concert work, Stephen last year completed a PhD at the University of York. He teaches at the Royal College of Music and at Clare College, Cambridge, and is Director of Music at Murray Edwards College, Cambridge. He is often called upon to give lectures and masterclasses and to adjudicate competitions at universities and music colleges.



Aldeburgh music club

founded by Benjamin Britten for local people

The Aldeburgh Music Club has over eighty members who sing with professional soloists and orchestras in local venues, including Snape Maltings Concert Hall. The Club was formed in 1952 by Benjamin Britten and Peter Pears.

New members are always welcome, particularly sopranos and male voices, with younger members especially welcome. There is no audition for admission but singers should have an acceptable tone and good ear for pitch. Regular attendance is required at each Tuesday rehearsal at 7.30 pm in the new Aldeburgh Community Centre from September to May.

East Anglia is fortunate in having so many talented musicians living locally. Tonight's orchestra, the Prometheus Orchestra, draws on this pool of expertise. Many of these musicians work regularly with the Aldeburgh Music Club Choir and with other choral groups in the area.

PROMETHEUS ORCHESTRA

violin

Pam Munks
Gabriel Anderson
Margaret Catchpole
Greg Eaton
Helen Farrell
Chris Gibson
Liz Marsen
Helen Morgan
Isobel Reaville
Jessie Ridley
Carol Ripley
Janet Rowe
Lizzie Skinner
Helen Stanley
Clare Varney
Shinaine Wykes

viola

Graeme Scott
Hayley Chisnall
Wendy Poulston
Mary Kate Ingram

cello

Jeremy Hughes
Katherine Joyson
Nick Parry
Claire Hollocks

bass

Philip Simms
Dave Storer

flute

Stephanie Wingham
Michelle Sisson

oboe

Rob Rogers
Mel Tricker

clarinet

Cliff Wybrow
Laura Scales (3rd flute)

basoon

Steven Lock
Tim Hughes
David Lock

horn

Kay Dawson
Marian Hellen

trumpet

Ray Simmons
Ian Abbott

trombone

Tony Parsons
Sarah Minchin
Mike Tatt

timpanist

Gary Kettel

fortepiano

David Wright

ALDEBURGH MUSIC CLUB CHOIR

soprano

Linda Berry
Felicity Bissett
Juliet Brereton
Sylvia Catchpole
Hazel Cox
Diana Crawford
Kaye Dawe**
Elizabeth Fivet
Shirley Fry
Helen Geldart
Jan Green
Camilla Haycock
Claire Hemingway*
Chris Ive
Penny Kay
Primrose Lazar
Linda Martin
Rosemary Martin*
Jenny Mullan
Elizabeth Nicholls
Susan Paris
Suki Pearce
Melanie Pike**
Kay Pollock
Teresa Roper
Sandra Saint
Trudie Saunders*
Vanessa Seymour**
Sarah Somerset**
Janet Tait
Sylvia Taylor
Jan Warnock

alto

Allison Allen
Susan Belchamber*
Janet Bryanton
Margaret Charles
Jean Clouston
Elizabeth Crosse
Elizabeth Donovan
Hilary Durrant
Rosemary Gale
Sheena Griffiths
Judith Groves
Jane Hart
Julyan Heazell
Mary Hepton
Jean Hickson
Gwyneth Howard
Helen Hudson*
Anita Jefferson
Rosemary Jones
Julia King*
Philippa Lawrence-Jones
Auriol Marson
Patsy Murray*
Jenny Murrell
Frances Osborn
Judith Payne
Elspeth Pearson
Norma Pitfield
Valerie Potter
Heather Richards
Maggie Smith**
Gillian Varley

tenor

Christopher Bunbury
Charles Burt
Andrew Carpenter*
Pauline Cobley**
Peter Fife
Bob Gee*
Robin Graham
Perry Hunt
Andrew Johnston
Ian Kennedy
Owen Lawrence-Jones
Guy Marshall
Michael McKeown
Michael Pim
Paul Reeve*

bass

Nigel Cooper*
Michael Dawe
Peter Dudgeon
David Edwards
Jack Firman
David Grugeon
Graeme Kay
Neil Murray*
Sandy Martin*
Michael Pearce
Julian Potter
David Smith
Robin Somerset
John Tipping
Adam Turnbull
Trevor Wilkinson

* **Invited Singers**

** **Phoenix Singers**



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SUPPORTING THE CHOIR

Since the Aldeburgh Music Club began in 1952, it has been blessed by the interest and involvement of professional musicians. Its founding fathers, Benjamin Britten and Peter Pears, were soon joined by Imogen Holst and their commitment to the club remained throughout their lives.

The club has always been fortunate in its committee and officers, who have brought their various and extensive expertise to the club, guiding it to its present form, a registered charity performing on a larger scale than ever before. Its founding principles still remain; it is made up of people meeting together to learn and perform music to the best of their ability and is supported by an ever increasing number of people who appreciate having the opportunity to enjoy the club's activities, both as performers and audience.

Support of every sort is vital for the success of the Club. This can be done in a practical way, for example by helping with concert arrangements, or by becoming a Friend, Patron or Sponsor.

FRIENDS

Friends pay an annual subscription of 50p plus £15 per ticket for The Friends of AMC '100 Club Draw' which has prizes of £20 to £100. Each ticket is valid for every draw during the year.

ANNUAL SPONSORS

We welcome sponsorship from local corporate bodies, companies and individuals who agree to support a particular concert, soloist or orchestral player, provide services or materials or subsidise a publication.

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

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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 £75, or £100 for a couple, but we hope that people who are able to pay more will be generous enough to do so.

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Alison Hughes	Rae Woodland
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ALDEBURGH MUSIC CLUB

COMMITTEE

<i>Chairman</i>	Jane Hart	<i>Director of Music</i>	Edmond Fivet
<i>Vice Chairman</i>	John Sims	<i>President</i>	Rae Woodland Hon RAM FRSA
<i>Treasurer</i>	Paddy Heazell	<i>Vice President</i>	Valerie Potter
<i>Secretary</i>	Auriol Marson	<i>Rehearsal Accompanist</i>	Rosemary Jones
<i>Social Secretary</i>	Juliet Brereton	<i>Treasurer of AMC Friends</i>	Adam Turnbull
<i>Orchestral Manager</i>	Liz Page	<i>Programme Production</i>	Anita Johnson
<i>Music Librarian</i>	Michael Dawe		
<i>Marketing and PR</i>	Jane Hart		
<i>Patrons' Administrator</i>	Elizabeth Nicholls		
<i>Concert Manager</i>	Penny Kay		

ROSAMUND STRODE

1927 – 2010

Conductor of Aldeburgh Music Club

1964 – 1971

Vice-President of Aldeburgh Music Club

1977 – 2010



*Image courtesy of the Britten-Pears Foundation
Photographer Nigel Luckhurst*

Rosamund first came to Aldeburgh in the early years of the Festival to perform with the Purcell Singers under Imogen Holst. She had studied singing and viola at the Royal College of Music before going on to Dartington, where they first came into contact.

In 1964 Rosamund moved to Aldeburgh to take over from Imogen Holst as Music Assistant to Benjamin Britten; she was later appointed Archivist and Keeper of Manuscripts at the Britten-Pears Library. It was also in 1964 that she was asked to become conductor of the Aldeburgh Music Club, a position which she held for seven years.

After the death of Benjamin Britten at the end of 1976, Rosamund succeeded him as Vice-President of the AMC. She was proud to maintain this continuity with the early days of the Music Club and she remained a constant support, advisor and friend.

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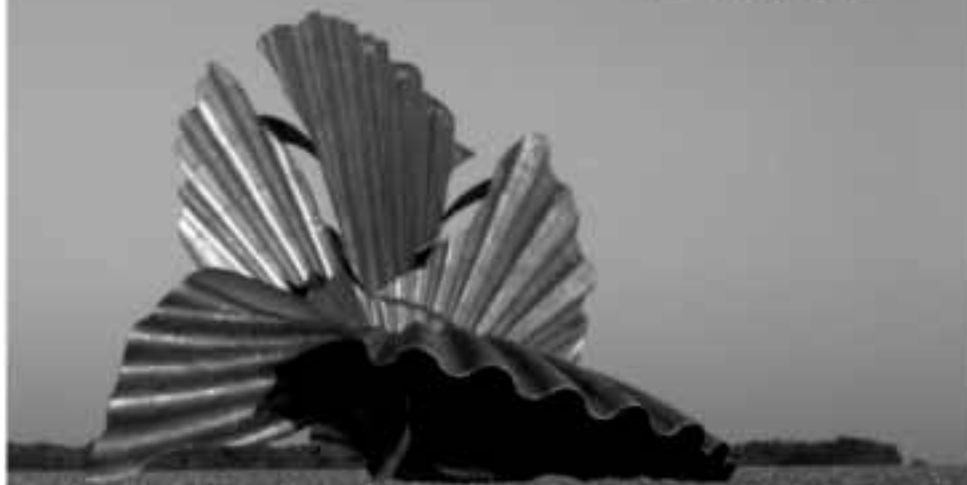
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Aldeburgh music club

founded by Benjamin Britten for local people