

Saturday 16 November, 7pm  
Snape Maltings Concert Hall



Aldeburgh Music Club presents:

# Bach's Mass in B Minor

BRITTEN PEARS  
ARTS

# Welcome from the Chair

It is hard to believe that just a few years ago we were not able to sing together at all as a result of the pandemic, but season by season since then the choir has grown in numbers, and under the brilliant direction of Tom Appleton we have undertaken some challenging programmes, not least the Brahms Requiem at the end of last season. And now we are tackling what many consider to be the greatest piece of music ever written – the Bach B Minor Mass.

We thank our Patrons for their ongoing support which is vital to making this concert possible - members' subscriptions cover our rehearsal costs, but it is impossible to run this sort of event at a profit. Please see the Patrons section of this programme if you are interested in helping in this way. We must also thank Britten Pears Arts for their support in various ways, also the team at Aldeburgh Jubilee Hall who have gone out of their way to facilitate our rehearsals. Two individuals also deserve our thanks – Liz Fivet who co-ordinates the Suffolk Baroque Players, and our amazing rehearsal accompanist Jonathan Rutherford who makes learning our parts so much easier.

Finally, on behalf of Helen our vice-chair and all the trustees I would like to thank you, our audience, for coming – without you, of course, this concert would simply not happen. Do look elsewhere in this programme for news of forthcoming events. And now, please enjoy this incredible music.

CHRISTOPHER WHEELER  
Chair, Aldeburgh Music Club

A stylized, handwritten signature of Johann Sebastian Bach in black ink, written in a cursive script.



Aldeburgh **Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No 1000990

Snape Maltings Concert Hall

Saturday 16 November 2024 7.00pm

## **Johann Sebastian Bach** **MASS IN B MINOR**

BWV 232

Aldeburgh Music Club Choir

Suffolk Baroque Players

Christina Johnston, *soprano*

Diana Moore, *mezzo soprano*

Rory Carver, *tenor*

Rob Gildon, *bass*

Conductor **Tom Appleton**

### **Part One**

**Missa**

**INTERVAL**

### **Part Two**

**Symbolum Nicenum**

**Sanctus**

**Osanna, Benedictus, Agnus Dei et Dona nobis pacem**

# Introduction

Grandma recently took my 6-year-old son shopping in town. The two of them, separated by 6 decades, found themselves in a charity shop. There, two worlds joined in perfect harmony.

A love of 1000-piece jigsaw puzzles (Grandma), and an obsession with all things underwater (Miles), came together to find and purchase the single most difficult puzzle I have ever seen. We have 100's of tiny fish, endless coral, a black sea cucumber, an octopus, and what looks like Captain Birdseye – beard and all - fishing from a boat. 'It only cost £2' was excitedly declared on returning home, and they quickly hijacked the dining table for the foreseeable future. Three generations of our family have been at it in recent days. My colour blindness isn't proving particularly helpful with any of it but, with our combined efforts, we are getting there. Only another couple of hundred mackerel to go!

Tonight's performance is a bit like that. This piece is a big jigsaw puzzle. Never intended to be performed live, Bach states that this is 'Only for the glory of God', or, 'Soli Deo Gloria'. Bach was free of any actual responsibility to perform this. He could put all the bells, whistles and semi-quavers that he fancied down on paper, knowing that he wasn't going to have any disgruntled sopranos to deal with during the rehearsals...This leaves us with the very best of Bach's imagination. If we didn't already know of his genius, we will by the end of the evening. This no-holds-barred approach actually gives a level of freedom for us as performers. We are bound by

the dots on the page, of course, but how we choose to build the puzzle is up to us. Are you an edges and corners first kind of a person? Do you deliberately not look at the box? Do you separate all the pieces into different sections before putting any of them together? Do you work as a team or as a lone wolf?

Doing a 1000-piece puzzle is about much more than the moment of its completion. It's about mindfulness, self-care, the passing of time, challenge, connections, processes, and much more beside. At home, my keen 6-year old is trying to see if that blue edgy bit (clearly a bit of the boat) might go directly into a bit that is obviously a fish eye. Grandma, an experienced process-driven puzzler, is learning about flexibility and backing down. A colour-blind 40 year old is trying to keep the peace, and tactfully project manage. We are getting there.

Eventually, the pieces will be dismantled, put back into the box, probably sit in a cupboard for a few years, and then be taken back to a charity shop for another family to have a go. What's the point? Well, it's a wonderful family bonding experience. Our puzzling is a vehicle for team-building, and for memories. Tonight, we have the combined forces of much of East Anglia's artistic eco-system putting Bach's great puzzle together. It won't sound like the Monteverdi Choir, or the Gabrielli Consort's version of this work – and nor should it. This is Aldeburgh Music Club's version.

TOM APPLETON  
Music Director, Aldeburgh Music Club

## MISSA

### 1. Kyrie

Kyrie eleison

*Lord, have mercy upon us*

### 2. Christe

Christe eleison

*Christ, have mercy upon us*

### 3. Kyrie

Kyrie eleison

*Lord, have mercy upon us*

### 4. Gloria

Gloria in excelsis Deo. Et in terra

pax hominibus bonae voluntatis.

*Glory to God in the highest. And*

*peace on earth, good will*

*towards men*

### 5. Laudamus te

Laudamus te, benedicimus te,

adoramus te, glorificamus te

*We praise thee, we bless thee, we*

*worship thee, we glorify thee*

### 6. Gratias agimus tibi

Gratias agimus tibi propter

magnam gloriam tuam

*We give thanks to thee for thy*

*great glory*

### 7. Domine Deus

Domine Deus, Rex coelestis, Deus

Pater omnipotens. Domine Fili

unigenite, Jesu Christe altissime.

Domine Deus, Agnus Dei, Filius

Patris.

*O Lord God, heavenly King, God*

*the Father Almighty. O Lord, the*

*only-begotten Son, Jesus Christ,*

*the Most High. Lord God, Lamb*

*of God, Son of the Father.*

## Qui tollis

Qui tollis peccata mundi, miserere

nobis. Qui tollis peccata mundi,

suscipe deprecationem nostram

*Thou that takest away the sins of*

*the world, have mercy upon us.*

*Thou that takest away the sins of*

*the world, receive our prayer.*

### 8. Qui sedes

Qui sedes ad dexteram Patris,

miserere nobis

*Thou that sittest at the right*

*hand of God the Father, have*

*mercy upon us*

### 9. Quoniam tu solus Sanctus

Quoniam tu solus Sanctus, tu

solus Dominus, tu solus

Altissimus, Jesu Christe

*For thou only art holy, thou only*

*art the Lord, thou only art the*

*Most High, Jesus Christ*

## Cum Sancto Spiritu

Cum Sancto Spiritu, in gloria Dei

Patris. Amen.

*With the Holy Spirit, in the glory*

*of God the Father. Amen.*

## INTERVAL

## SYMBOLUM NICENUM

### 10. **Credo in unum Deum**

Credo in unum Deum

*I believe in one God*

### 11. **Patrem omnipotentem**

Patrem omnipotentem, factorem  
coeli et terrae, visibilibus omnium  
et invisibilibus

*The Father Almighty, maker of  
heaven and earth, and of all  
things visible and invisible*

### 12. **Et in unum Dominum**

Et in unum Dominum, Jesum  
Christum, Filium Dei unigenitum,  
et ex Patre natum ante omnia  
saecula, Deum de Deo, lumen de  
lumine, Deum verum de Deo vero,  
genitum non factum,  
consubstantiali Patri, per quem  
omnia facta sunt. Qui propter  
nos homines et propter nostrum  
salute descendit de coelis.

*And in one Lord, Jesus Christ,  
the only-begotten Son of God,  
eternally begotten of the  
Father, God of God, Light of  
Light, true God of true God,  
begotten not made, being of one  
substance with the Father, by  
whom all things were made. Who  
for us men and for our salvation  
came down from heaven.*

### 13. **Et incarnatus est**

Et incarnatus est de Spiritu  
Sancto ex Maria virgine, et homo  
factus est.

*And was incarnate by the Holy  
Ghost of the Virgin Mary, and  
was made man.*

### 14. **Crucifixus**

Crucifixus etiam pro nobis sub  
Pontio Pilato, passus et sepultus  
est.

*For our sake He was crucified  
under Pontius Pilate, suffered and  
was buried.*

### 15. **Et resurrexit**

Et resurrexit tertia die secundum  
Scripturas, et ascendit in coelum,  
sedet ad dexteram Patris, et  
iterum venturus est cum gloria,  
iudicare vivos et mortuos, cuius  
regni non erit finis.

*On the third day He rose  
again in accordance with the  
Scriptures and ascended into  
heaven, and sitteth on the right  
hand of the Father; and He shall  
come again in glory to judge the  
quick and the dead, and His  
kingdom shall have no end.*

### 16. **Et in Spiritum sanctum**

Et in Spiritum sanctum Dominum  
et vivificantem, qui ex Patre  
Filioque procedit; qui cum Patre  
et Filio simul adoratur, et  
conglorificatur, qui locutus  
est per Prophetas. Et unam  
sanctam catholicam et  
apostolicam ecclesiam.

*And I believe in the Holy  
Ghost, the Lord and Giver of  
Life, who proceedeth from the  
Father and the Son, who with  
the Father and the Son together  
is worshipped and glorified, who  
spoke through the prophets. And  
I believe in one holy Catholic and  
Apostolic Church.*



**17. Confiteor**

Confiteor unum baptisma in  
remissionem peccatorum  
*I acknowledge one baptism for  
the forgiveness of sins.*

**Et expecto**

Et expecto resurrectionem  
mortuorum, et vitam venturi  
saeculi. Amen  
*And I look for the resurrection of  
the dead, and the life of the world  
to come. Amen.*

**SANCTUS**

**18. Sanctus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth  
*Holy, holy, holy, Lord God of  
Hosts*

**Pleni sunt coeli**

Pleni sunt coeli et terra gloria  
eius  
*Heaven and earth are full of Thy  
glory*

**OSANNA, BENEDICTUS, AGNUS DEI  
ET DONA NOBIS PACEM**

**19. Osanna**

Osanna in excelsis  
*Hosanna in the highest*

**20. Benedictus**

Benedictus qui venit in nomine  
Domini  
*Blessed is He, who cometh in the  
name of the Lord*

**21. Osanna repetatur**

Osanna in excelsis  
*Hosanna in the highest*

**22. Agnus Dei**

Agnus Dei, qui tollis peccata  
mundi, miserere nobis.  
*O Lamb of God, that takest away  
the sins of the world, have mercy  
upon us.*

**23. Dona nobis pacem**

Dona nobis pacem  
*Grant us peace*



Autograph score of Symbolum



Autograph score of Benedictus

# Bach's B Minor Mass: A Short History

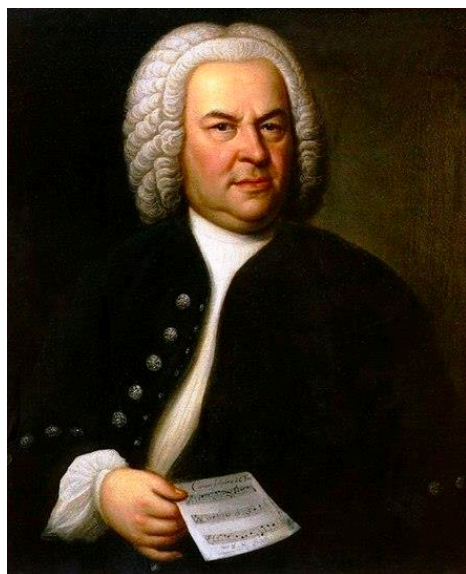
J.S. Bach completed his Mass in B Minor (BWV 232) in 1749. Already in poor health, he died the following year, at the age of 65, without ever hearing his great Mass in performance. His final work written on a large scale, it was Bach's only setting of the complete Ordinary of the Mass.

It remains unclear just exactly why the devout Lutheran Bach came to work on a full setting of the Catholic Mass at this time; his eyesight had started to fail, and there is no evidence that he had been commissioned to write such a large scale piece, which would not have found a place in the religious services for which he was then responsible. Masses composed for Lutheran services would normally consist of just a Kyrie and a Gloria. Some scholars have speculated that Bach may have intended the work to be performed at the dedication of the new Catholic cathedral being constructed in Dresden; however, Bach died before the cathedral was complete, which may have meant that the work was not even submitted.

Perhaps Bach was simply looking back over his life's work as a kind of retrospective; the eminent professor Basil Smallman suggests that Bach regarded the work 'as an exemplar for later generations of the mastery he had attained in all the main sacred genres of his time.' Over 1,000 individual compositions are extant from his time as Cantor in Leipzig, where he was responsible for the religious music for four of the main churches in the city, as well as being Director of the Collegium Musicum, which gave him opportunities for composing non-sacred music. The music critic Charles Osborne observed that 'As a pious Lutheran, Bach viewed music less as art than as an adjunct of his religion'. This is echoed in Bach's own dedication to his *Orgelbüchlein*

(Little Organ Book, a set of 46 chorale preludes for organ): 'To the glory of all highest God and to the instruction of my fellow men.'

Whatever the prompt to embark on a complete Mass, earlier versions are known of nine of the movements. This was not at all uncommon at the time, when composers, and Bach was no exception, would frequently reprise and amend earlier works for new purposes. The Sanctus had been composed for church services in Leipzig a quarter of a century earlier, on Christmas Day 1724, conducted by Bach himself. The Kyrie and Gloria – the 'Missa' – were originally composed in the summer of 1733, partly to mark the passing of the Elector of Saxony, Augustus the Strong (last words: 'God forgive me, my entire life was one long sin'), and partly to celebrate the inauguration of the Elector's son and successor, Frederick Augustus II, both Catholic converts. The Osanna originated





as one of the choruses in *Preis dein Glücke*, a ceremonial cantata that Bach had written for the visit of the royal couple to Leipzig in 1734. The Gloria was subsequently re-worked into a Cantata for Christmas Day (BWV 191) in 1745. Scholars have found evidence that further movements are reworkings of earlier pieces, of which presumably Bach was proud and felt could do with a new life, revived in this major new work.



We have Johann Sebastian's second surviving son Carl Philipp Emanuel to thank for the legacy of his father's immense output. As Kapellmeister responsible for the music at five of the principal churches in Hamburg (succeeding his godfather Telemann in 1768), he had a role similar to that of his father. Like Johann Sebastian, he was himself a prolific composer, but he also presented works by many of his contemporaries. He inherited his father's manuscripts, to which he frequently returned. In 1786 – when C.P.E. Bach was 72 – he performed J.S. Bach's *Symbolum Nicenum* at a benefit concert for the Medical Institute for the Poor in Hamburg. He made several amendments to the original score, creating parts for instruments that had been developed since his father's day, and

offering his own interpretations of passages difficult to read because of illegibility in the original manuscript. The latest editions of the score – Aldeburgh Music Club are using the Bärenreiter Urtext edition, published in 2010 – have used x-ray spectrograph technology to differentiate J.S. Bach's own hand from the amendments over-written by C.P.E. Bach and others.

Bach's liturgical music would originally have been sung by a small choir in a church setting, with perhaps just one person per part, and with an accompaniment created for whatever instruments were available to the composer. It was partly down to the influence of Felix Mendelssohn (1809-1847) that many of the works of J.S. Bach came to become the standard repertoire of larger choral societies. It is believed that the first public performance in the UK of the Mass in its entirety, by the newly formed Bach Choir, did not take place until 1876.

Aldeburgh Music Club have performed the Mass once before, at Snape Maltings in 2014, conducted by Edmond Fivet.

The story of the title of the Mass is interesting. Bach himself seems not to have given the complete work a title, the manuscript being divided up into four parts with no main title page. In C.P.E. Bach's estate, the work is entitled *Die Grosse Catholische Messe* but on its first publication in 1845, it was given the title *Hohe Messe in h-moll*, 'High Mass in B Minor', despite the fact that only 5 of the work's 27 movements are actually in this key (although it opens in B minor, many of the movements are actually in D major). Over time, the word 'High' was lost and the Mass in B Minor – despite its variety of keys – has become one of J.S. Bach's most enduring masterpieces.

David Edwards © 2024

# Biographies

## Tom Appleton

Tom Appleton is the Director of Music at Aldeburgh Music Club. He is also the Young Sounds UK Connector for Norfolk and Suffolk, a member of the Norfolk and Suffolk Music Hub Executive Board, and Musician in Residence for the Attleborough Music Project.

Tom read Music at the University of York, and went on to spend 10 years singing with the Monteverdi Choir. With that group, he was a soloist in the BBC Proms and

performed at venues including Carnegie Hall, the Tomaskirche in Leipzig, the Royal Opera House, and the Opera Comique in Paris. He also often acted as Sir John Eliot Gardiner's rehearsal conductor.

Recently, Tom has been a judge for the Abu Dhabi Young Musician of the Year Competition. He is a Mentor for Music for Youth, an Ambassador of the National Youth Choir, and is the founder of the Norfolk and Suffolk Freelance Musicians Network.



Portrait of Tom Appleton by Adam Barnes

## Christina Johnston – soprano

Christina Johnston, nicknamed 'The Nightingale', has sung for Heads of State and audiences all over Europe, Asia and South America.

She gained a scholarship at 17 to The Guildhall School of Music and Drama and made her operatic debut in 2012 at The State Opera, Prague, where she performed the Queen

of the Night in Mozart's *Die Zauberflöte* and Adele in Strauss's *Die Fledermaus*. She has since performed all over Europe and in Russian Opera Houses as main roles in *Les Contes d'Hoffmann*, *Don Giovanni*, and the Prague Shakespeare Company production of *Amadeus*. Christina has sung with the Royal Philharmonic Orchestra, Berlin Philharmonic, City of Prague Philharmonic and many more. Her voice has featured on many film scores, including the Hollywood blockbuster *Wonder Woman 1984*.

Christina released her debut album, *Blessings*, in 2017, and she was nominated for a 2018 Classic Brit Award for her Christmas EP with Matthew Sheeran. Her single, *A Million Tears*, for International War Animal Remembrance Day, topped the classical charts in February 2022. She was chosen by José Carreras to join him on his farewell tour, and has sung with Russell Watson. She is Ambassador for the Purple Poppy Appeal.

In 2024 she debuted her own show on Princess Cruises and performed in Denmark, Sweden, Norway, Iceland, Italy, Morocco and Ireland. She also performed at the Vatican in Rome this year in St Peter's Basilica. In 2025 she will make her debut in Vancouver, Canada.



## Diana Moore – mezzo soprano

Lowestoft-born mezzo-soprano Diana Moore has established herself as a firm favourite with audiences on both sides of the Atlantic, winning acclaim for her instantly recognisable voice which, according to *Gramophone*, 'combines the range of a mezzo with the tone quality of a contralto' and has been described by *San Francisco Classical Voice* as 'warm, plush, full and eminently smooth, with an air of nobility and grace'. Her career to date has taken her to many of the leading venues around the world, including New York's Carnegie Hall and Lincoln Centre, Tanglewood and Ravinia Festivals, Suntory Hall in Tokyo, Berlin's Philharmonic Hall, the Concertgebouw in Amsterdam, Leipzig's Gewandhaus, the Royal Opera House Covent Garden, Westminster Abbey and the BBC Proms.



Best known for her extensive experience with the Baroque repertoire, Diana's approach - infused with a keen musical intelligence and 'emotional depth' (*The Guardian*) - has led to repeat engagements with many of the world's leading classical and early music ensembles, and collaborations with such eminent conductors as Nicholas McGegan, Marin Alsop, Sir John Eliot Gardiner, Trevor Pinnock and Sir Roger Norrington.

Equally adept in later musical styles and genres, Diana has become a leading exponent of English music, both in oratorio, concert and recital work, and in particular in the music of Edward Elgar. A critically acclaimed recitalist, Diana is building a reputation for presenting innovative recitals which integrate carefully curated musical programmes with scripted narration. These include *A Celebration of*

*Kathleen Ferrier: Her Life, Letters and Music*; *Wearing the Trousers: the extraordinary women who inspired Handel's travesti roles*; *A Voice of One's Own* which celebrates a collection of British female composers who changed the musical landscape; and *Tales of the Unexpected*, exploring the art of storytelling through song.

Engagements of note in 2024/25 include a recital at Wigmore Hall, Mahler's *Das Lied von der Erde* at Oxford International Festival of Song, concerts with Baltimore and Charlotte Symphony Orchestras, Handel's *Messiah* with the Royal Scottish National Orchestra conducted by Nicholas McGegan OBE, and Elgar's *The Musicmakers* with Bournemouth Symphony Orchestra.

More information about Diana, with upcoming engagements and news, can be found at [www.dianamooremezzo.com](http://www.dianamooremezzo.com)

## Rory Carver - tenor

Rory Carver is gaining a reputation as a vivid interpreter of opera, oratorio and song repertoire. He was a member of Les Arts Florissants' young artist programme Le Jardin des Voix, a Garsington Opera Alvarez Young Artist, a competitor in the Wigmore Hall/Independent Opera International Song Competition and a finalist in the Oxford Lieder Young Artist Platform, following his postgraduate studies at the Royal College of Music as a Douglas and Hilda Simmonds scholar. He has worked closely with conductors William Christie, Paul Agnew, John Eliot Gardiner, and Lionel Meunier, on stages including Theater an der Wien; L'Opéra Royal, Versailles; and Teatro Real, Madrid.

After performing the title role in Monteverdi's L'Orfeo at the Brighton Early Music Festival, Rory set up the ensemble Drama per Musica with gambist Harry Buckoke and theorbist

Jonatan Bought to further explore early 17th century Italian monody and English cavalier songs, and recently made his recording début as First Augur/Second Priest in John Eccles' *Semele* with Cambridge Handel Opera Company and the Academy of Ancient Music. Rory's recent engagements have included arias and one-to-a-part chorus in Bach's *St Matthew Passion* for Solomon's Knot in Snape and the Thüringer Bachwochen; performances of Purcell's *King Arthur* in Madrid, Barcelona and Lyon with Vox Luminis; and Mozart's *Requiem* with the Trondheim Symphony Orchestra conducted by Paul Agnew, as well as two of Rameau's title roles, *Pygmalion* and *Castor*. His projects over the 2024/25 season include Charpentier and Bach with the Monteverdi Choir; Purcell's *Fairy Queen* at Teatro Real, Madrid, with Vox Luminis; and working with the RCM Junior Department composition students with regular collaborators pianist Irena Radic and oboist Katherine Bryer.





## **Rob Gildon – bass**

Baritone Robert Gildon studied at Manhattan School of Music in New York, Tanglewood and Aspen Music Festivals in the USA and at the Britten Pears School in the UK. He has performed with many leading groups including the London Symphony Orchestra, Orchestra of the Age of Enlightenment and Garsington Opera in a range of repertoire from the Baroque to the Contemporary. Current projects include Jonathan Dove's 'The Monster in the Maze' for Music in

the Round/Crucible Theatre in Sheffield, recitals with Nathan Williamson exploring the Suffolk countryside and further concerts at Snape Maltings. Robert also regularly leads workshops for ENO, Streetwise Opera, Grange Festival, the Mozartists and Britten Pears Arts, and has performed in many community pieces for English National Opera, Grange Festival, Garsington Opera and Royal Opera House. He lives in Suffolk with a menagerie of animals.

[www.robertgildon.com](http://www.robertgildon.com)



# Aldeburgh Music Club Choir

## SOPRANOS

Susan Bard-Bodek  
 Lesley Bennion  
 Maria Chapman-Beer  
 Sue Davies  
 Diana Davy  
 Veronica Downing  
 Liz Fivet  
 Elizabeth Fotheringham  
 Sheila Galpin  
 Belinda Grant  
 Camilla Haycock  
 Clare Hawes\*  
 Helen Isaac  
 Susan Kodicek  
 Jane Linden  
 Anne Lonsdale  
 Wendy Marshall  
 Linda Martin  
 Hilly Mills  
 Tina Morhall  
 Louise Morse  
 Suki Pearce  
 Melanie Pike  
 Emily Pratt\*  
 Louise Sant  
 Sandra Saint  
 Vanessa Seymour  
 Judie Shore\*  
 Sylvia Taylor  
 Joanna Thackray  
 Sara Viney\*  
 Sarah Wallington-Smith  
 Carol Wood

## ALTOS

Melissa Baker  
 Liz Barton  
 Jane Bence  
 Alice Bull  
 Annie Clark  
 Mary Clarke  
 Elizabeth Elliott\*  
 Mary Garner  
 Melinda Harley  
 Margaret Lane  
 Philippa Lawrence-Jones  
 Jacky Linney  
 Auriol Marson  
 Francesca Mellen  
 Helen Mower  
 Siân New  
 Anne Newman  
 Heather Richards  
 Kimberley Robertson  
 Suzanne Stevens  
 Mary Stevenson  
 Rosemary Van Allan  
 Gillian Varley  
 Philippa Williams

## TENORS

Charles Burt  
 Peter Fife  
 Colin Hamilton  
 Peter Howard-Dobson  
 Ian Isaac  
 James Kennedy  
 Joy Marsh  
 Guy Marshall  
 Michael McKeown  
 Albie Morhall  
 Mark Nicholson\*  
 Jamie Norman  
 Veronica Posford  
 Kit Prime\*  
 Linda Sherman

## BASSES

Steve Bambridge\*  
 Keith Barton  
 Richard Bodek  
 Martin Clark  
 John Driscoll  
 David Edwards  
 Jack Firman  
 Chris Garner  
 Chris Gill  
 Michael Greenhalgh  
 David Greenwood  
 Nigel Kahn  
 John Nickell-Lean  
 Peter Roberts  
 David Smith  
 Hunter Smith  
 John Stanley  
 Mike Turton  
 Christopher Wheeler  
 Julian Windross\*

\* Guest singers

# Suffolk Baroque Players

## Violin

Kathryn Parry *leader*  
Jo Lawrence  
Ann Monnington  
Anne Marie Christensen  
Rebecca Windram  
Simone Pirri  
Matthew Milkey  
May Robertson

Jim O'Toole  
Madeline De Berrie  
Lizzie Skinner  
Helen Stanley  
Abel Belazs  
Carol Hawkey

## Viola

Nichola Blakey  
Alexis Bennett  
Geoffrey Irwin  
Michael Bennett

## Cello

Jody Hughes  
Louise Jameson

## Bass

Angela Chillingworth

## Flute

Rachel Brown  
Rosie Bowker

## Oboe/Oboe d'Amore

Gail Hennessy  
Cherry Forbes  
Julian Kirk

## Bassoon

Mark Wilson  
Liam Fleet

## Trumpet

Russell Gilmour  
William Russell  
Nick Wright

## Horn

Ursula Paludan Monberg

## Organ/Harpsichord

Katie de la Matter  
David Wright

## Timpani

Nick Cowling

*Keyboards on loan from  
David Wright*

*The list of performers was correct at the time of going to press*



## Acknowledgements

Thanks to the staff at Britten Pears Arts and Snape Maltings Concert Hall; the management committee of the Jubilee Hall; Jonathan Rutherford for accompanying our rehearsals; to choir members for providing accommodation for visiting musicians; and to all our Patrons for their ongoing support of our work.

Programme edited and produced by David Edwards, designed and printed by Leiston Press  
Front cover © Britten Pears Arts

# Aldeburgh Music Club

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

The season runs from September to May, and the choir rehearses every Tuesday evening at Aldeburgh's Jubilee Hall, in order to mount three major concerts across the year. In all these concerts, the choir performs with professional soloists and orchestras, regularly appearing at Snape Maltings Concert Hall and Orford Church. It is an unauditioned choir, and new members are always welcome.

The repertoire extends to oratorio, religious music, opera and contemporary commissioned works. Its future programme includes the now traditional carols on Aldeburgh Beach on 7th December, and a Christmas concert, *Bach + at Christmas* at Orford Church on 14th December (see back cover). Plans for 2025 include *Eternal Light*, a concert including Haydn's Nelson Mass and Morten Lauridsen's *Lux Aeterna*, at Orford Church on 29th March.

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

<i>President</i>	Sir Humphrey Burton CBE
<i>Vice Presidents</i>	Robin Leggate, Dame Ann Murray

## Aldeburgh Music Club Committee 2023 – 2024

<i>Chair</i>	Christopher Wheeler
<i>Vice Chair</i>	Helen Mower
<i>Hon Secretary</i>	Wendy Marshall
<i>Hon Treasurer</i>	Jane Thomson
<i>Patrons Administrator</i>	Peter Howard-Dobson
	David Edwards
	Caroline Gill
	Maria Chapman-Beer (co-opted)
	Tina Morhall (co-opted)

### *Non-committee roles:*

<i>Director of Music</i>	Tom Appleton
<i>Librarian</i>	Jack Firman
<i>Orchestra Manager</i>	Liz Page
<i>Rehearsal Accompanist</i>	Jonathan Rutherford

[www.aldeburghmusic.club](http://www.aldeburghmusic.club)

# Supporting Aldeburgh Music Club

As a registered charity, Aldeburgh Music Club welcomes financial support from individuals, organisations and companies. This can take the form of support for a particular concert, soloists or orchestral players, as well as underwriting our concert and educational activities. You may wish to recognise the pleasure received from our concerts by remembering the Club in your Will. Please contact the Chair for further information, [chair@aldeburghmusic.club](mailto:chair@aldeburghmusic.club)

## ALDEBURGH MUSIC CLUB PRIZE DRAW

Regular draws take place throughout the year to win cash prizes from £20 to £100. 50% of the money raised through the draw goes to the Club, and the balance into the prize fund.

Tickets are £15 and are valid for every draw during the year of purchase. Contact [vicechair@aldeburghmusic.club](mailto:vicechair@aldeburghmusic.club)

## PATRONS

We are extremely grateful for the support of our Patrons. By becoming a Patron, you can help to underwrite the increasing costs of mounting our concerts. Your name will be listed in our 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, 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.

## 2024 Patrons

Lady Andrews  
Tony Bailey  
Follett and Libby Balch  
Amanda Baly  
Christopher Bishop  
Felicity Bissett  
Maggie Boswell  
Philip Britton and Tom Southern  
Charles Burt  
Anne Bushell  
Richard Davey  
Bridget Dickinson  
Chris and Jenny Ellins  
David and Trish Elliott  
Caroline Erskine  
Peter and Margaret Fife  
Judith Foord  
Chris and Caroline Gill  
Belinda and David Grant  
Zoë and David Greenwood

Richard and Sheila Griffiths  
Pauline Hawkins  
Perry and Bunty Hunt  
Chris Ive  
Anita Jefferson  
Graeme and Penny Kay  
Richard and Michelle Keane  
John Latham  
Jonathan and Sarah Lawley  
Robin Leggate  
Eric and Claire Lowry  
Sir David and Lady Madel  
Michael Marson  
Pippa Marson  
Chris and Patricia Mattinson  
Anne Morris  
Dame Ann Murray  
Jamie & Cary Norman  
Susan Paris  
Suki Pearce

David and Anne Perfect  
Veronica Posford  
James Powell  
Stephanie Powell  
Judy Raison  
Christopher Ray  
David and Anne Smith  
Elizabeth Spinney  
Calum and Jane Thomson  
Christopher Tooth  
Helen and Robin Tye  
Sir John and Lady Waite  
John and Ann-Margaret Walton  
Sally Walton  
Carol Watson  
Trevor Wilkinson  
Vanessa Williams  
Carol Wood  
Chris and Jackie Youldon

## In Memoriam 2023/2024

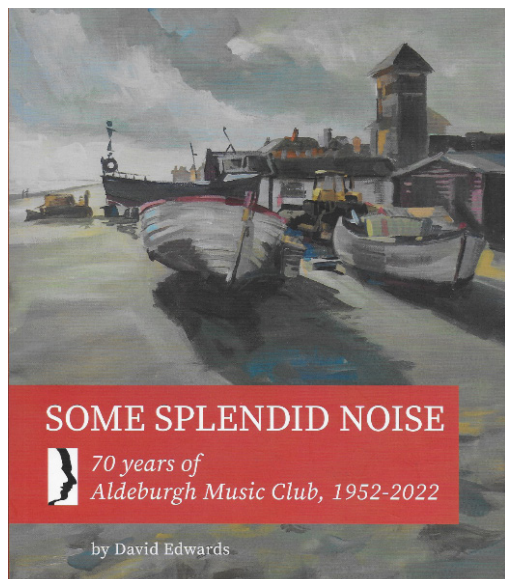
Michael Flint  
Phyllida Flint  
Detmar Hackman

Simon Ive  
Patrick Nicholls  
Carol Ray

Lilias Sheepshanks  
Belinda Wilkinson

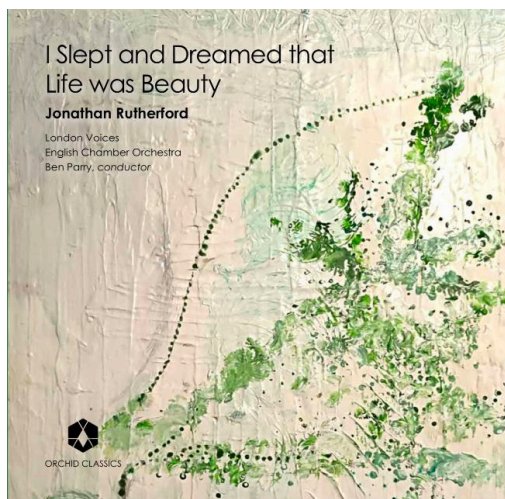


## On sale at this concert



The history of Aldeburgh Music Club, from its founding by Benjamin Britten in 1952, until its 70th anniversary in 2022. Written by Club member, David Edwards (author of *The House that Britten Built*), *Some Splendid Noise* was shortlisted in the 2022 East Anglian Book Awards. The National Centre for Writing said: 'Your loving portrayal of a local music club as a microhistory of the changing cultural and musical atmosphere in the period is extremely well done, entertaining and beautifully illustrated. We're honoured to celebrate it through the East Anglian Book Awards.'

JONATHAN RUTHERFORD is our exceptionally talented rehearsal accompanist. He is also a renowned composer in his own right, and Aldeburgh Music Club are delighted to promote his latest CD of choral music, *I Slept and Dreamed that Life was Beauty*. Ben Parry conducts London Voices and the English Chamber Orchestra in a programme that includes Jonathan's setting of Psalm 134, two Poems in Prose by Oscar Wilde, Final Parting to a poem by Julie Rutherford, and Four Toasts, originally commissioned by Eye Bach Choir.



# Aldeburgh Music Club

*founded by Benjamin Britten in 1952*

presents

## BACH + at Christmas

Aldeburgh Music Club Choir invites  
you to a festive programme including  
a **Christmas Cantata** by J S Bach,  
Morten Lauridsen's  
***O Magnum Mysterium***,  
and a selection of Christmas carols  
for choir and audience.

Music Director Tom Appleton  
Accompanist Jonathan Rutherford  
with Daniel Bartlette *tenor*  
and Jody Hughes *cello*

St Bartholomew's Church, Orford  
Saturday 14th December at 4.00 pm

Tickets £15  
including refreshments  
available from  
[www.aldeburghmusic.club](http://www.aldeburghmusic.club)



Aldeburgh Music Club  
is a registered charity no. 1000990

