



Aldeburgh Music Club presents

# MESSIAH

*By George Frideric Handel*

Saturday 29 November 2025

Snape Maltings Concert Hall

# Welcome from the Chair

On behalf of everyone at AMC, welcome to our festive presentation of *Messiah* with (see MD Tom's notes) a slightly fresh take on this much-loved piece. As ever a particular welcome to our Patrons, without whose support this and similar events would simply not be possible. And to our President Emeritus, Sir Humphrey Burton, and our new President Robin Leggate and Vice President Diana Moore, both long-standing friends of the choir. It is so good to have you with us.

We have welcomed many new members over the past twelve months and hope they will all relish their first appearance on stage at Snape Maltings. Staff at Britten Pears Arts have been enormously helpful to us in many ways over the past year, so to all of them our heartfelt thanks. Huge thanks as well to our orchestra "fixer" Liz Page for once again assembling a wonderful band to play with us – we are indeed fortunate.

Special thanks must also go to our wonderful accompanist Jonathan Rutherford who is capable of playing anything in any key, forwards or backwards and probably upside-down! Without him we would be able to accomplish much less in rehearsal. And talking of rehearsals, thanks to everyone at Aldeburgh's Jubilee Hall for making us so welcome.

And Tom!! – he more than anyone else is responsible for the current strong-standing of AMC – and for the fact that so many members tell us how much they enjoy our weekly meetings. Thanks Tom.

This season we are taking the opportunity of performing a second concert at Snape - on Saturday March 28th – a wonderful programme devoted to Mozart. See details on the back page of this programme, and please support us – we need a full house!

So – da capo – do enjoy this concert, which we hope will be a fitting start to the Christmas season, for which our every good wish to you all.

**CHRISTOPHER M WHEELER**  
Chair, Aldeburgh Music Club

The painting on the front cover of this programme is *The Adoration of the Shepherds* by Marcellus Coffermans, a master from the Antwerp painters' guild. Probably painted around 1561, the original is in the Metropolitan Museum of Art, New York.



Aldeburgh **Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No 1000990

Snape Maltings Concert Hall

Saturday 29 November 2025 7.00pm

## **George Frideric Handel**

### **MESSIAH**

text compiled from Holy Scripture by Charles Jennens

**Aldeburgh Music Club Choir**

**Suffolk Baroque Players**

**Elenor Bowers-Jolley**, *soprano*

**Diana Moore**, *mezzo soprano*

**Jonathan Hanley**, *tenor*

**Rob Gildon**, *baritone*

Conductor **Tom Appleton**

*Messiah*  
*an Oratorio*

*And without Controversy, great is the mystery of Godliness:  
God was manifested in the Flesh, justified by the Spirit, seen of Angels,  
preached among the Gentiles, believed on in the world, received up in glory.*

*In whom are hid all the Treasures of Wisdom and Knowledge.  
(1 Timothy iii, 16; Colossians ii, 3)*

These words, selected by the librettist, Charles Jennens, formed a preface to the word-book of the first performance in Dublin in April 1742, and were repeated in subsequent word-books, published in London 1749-59 and later.

# Introduction

We've got some new neighbours on our street. A young couple. Recently married. They seem nice! Thus far, we have exchanged welcoming 'nods' from across the road. Occasional pleasantries to one another as we put the bins out. Then recently my dog decided to 'use' their driveway as they were unloading their shopping. 'Sorry! She won't be long...' We both laughed.

As Lola was performing, we got chatting. The ice was broken. A Whatsapp group has now been created. And last weekend, 4 adults, two kids and a miniature schnauzer went off on a 'getting to know you better' walk. A new friendship is being cultivated.

My friendship with *Messiah* has seen me throughout the ups and downs of life. I first performed this great work when a treble at St. Paul's Cathedral – as we lived with the ongoing threat of violence from the IRA – in the 1990's. At University in York, I sang it with Dame Emma Kirkby and James Bowman amongst the soloists – Wow! I've performed it in Leipzig during a thunderstorm: 'Behold, I Tell You A Mystery...CRASH!' I conducted a performance in King's Lynn when overly fast tempi were set based on the need for the orchestra to be able to catch the last train back to London! I remember the look on my wife's face when the choir and congregation surprised her by singing the 'Hallelujah Chorus' as we prepared to leave the church at our wedding. With Aldeburgh Music Club and a string quartet (all positioned two metres apart), it was the friend we needed as we took some cautious first steps back to performing following the final Covid Lockdown.

A lot of my friendships are mostly sustained online nowadays. Friends from University have scattered across the globe. Colleagues from my time in London are still there. So, imagining I had Handel's mobile number, what would we have been discussing in our Whatsapp chat prior to this evening's performance?

I suspect George Frideric would probably be asking us, in 2025, to particularly highlight any mentions of the words 'Comfort'; 'Healed'; 'Thanks'. He would be horrified by the fact that many nations have been furiously raging together. He would be asking us to question what role the individual can have when faced with systematic, cultural, religious, or other barriers. And then there's 'Influencers' and some particularly toxic male role models for the youth of today.

*Messiah* is, of course, a religious piece. But from its very early days, it was meant to be performed in secular spaces. I bet Handel would want us to use our stage to bring out as much drama as we could from the dots and words on the page. To try and effect change. To create bonds, rather than break them. To extend the hand of friendship.

From the chaos of the Overture to the peace of the Amen, this is a journey. A walk through the woods. There will be excitement at what is to come. Labouring as we deal with the tough times. And peace as we reach the final destination.

For some here tonight, you may have far more experience of this piece than me. For others, you may just about recognise a tune or two from off the tele somewhere. Many will know that it's OK to stand up during the Hallelujah Chorus if you want to. Others will wonder what on earth is going on as people clamber to their feet in the middle of the performance.

Whatever your relationship with *Messiah* – old or new – you are welcome here.

Now, let's go for a walk.

**TOM APPLETON**

Music Director, Aldeburgh Music Club

## PART I

### The Messiah's Birth and Ministry

#### SINFONY

RECITATIVE – *Isaiah xl, 1–3*

Comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem,  
and cry unto her, that her warfare  
is accomplished, that her iniquity is  
pardoned. The voice of him that crieth  
in the wilderness, Prepare ye the way of  
the Lord, make straight in the desert a  
highway for our God.

AIR – *Isaiah xl, 4*

Every valley shall be exalted, and every  
mountain and hill made low: the crooked  
straight, and the rough places plain.

CHORUS – *Isaiah xl, 5*

And the glory of the Lord shall be  
revealed, and all flesh shall see it  
together: for the mouth of the Lord  
hath spoken it.

RECITATIVE – *Haggai ii, 6–7; Malachi iii, 1*

Thus saith the Lord of hosts; Yet once, a  
little while, and I will shake the heavens,  
and the earth, the sea, and the dry land;  
And I will shake all nations, I'll shake the  
heavens, the earth, the sea, the dry land  
and the desire of all nations shall come:  
the Lord, whom ye seek, shall suddenly  
come to his temple, even the messenger  
of the covenant, whom ye delight in:  
behold, he shall come, saith the Lord of  
hosts.

AIR – *Malachi iii, 2*

But who may abide the day of his  
coming? And who shall stand when he  
appeareth? For he is like a refiner's fire.

CHORUS – *Malachi iii, 3*

And he shall purify the sons of Levi, that  
they may offer unto the Lord an offering  
in righteousness.

RECITATIVE – *Isaiah vii, 14; Matthew i, 23*

Behold, a virgin shall conceive, and bear  
a son, and shall call his name Emmanuel,  
GOD WITH US.

AIR & CHORUS – *Isaiah xl, 9; lx, 1*

O thou that tellest good tidings to Zion,  
get thee up into the high mountain;  
O thou that tellest good tidings  
to Jerusalem, lift up thy voice with  
strength; lift it up, be not afraid; say unto  
the cities of Judah, Behold your God! O  
thou that tellest good tidings to Zion,  
arise, shine; for thy light is come, and the  
glory of the Lord is risen upon thee.

RECITATIVE – *Isaiah lx, 2–3*

For, behold, darkness shall cover the  
earth, and gross darkness the people:  
but the Lord shall arise upon thee, and  
his glory shall be seen upon thee. And the  
Gentiles shall come to thy light, and kings  
to the brightness of thy rising.

AIR – *Isaiah ix, 2*

The people that walked in darkness have  
seen a great light, and they that dwell in  
the land of the shadow of death, upon  
them hath the light shined.

CHORUS – *Isaiah ix, 6*

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

PASTORAL SYMPHONY

RECITATIVE – *Luke ii, 8-11, 13*

There were shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heav'nly host praising God, and saying:

CHORUS – *Luke ii, 14*

Glory to God in the highest and peace on earth, goodwill toward men.

AIR – *Zechariah ix, 9-10*

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

RECITATIVE – *Isaiah xxxv, 5-6*

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

AIR – *Isaiah xl, 11; Matthew xi, 28-29*

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest. Take his yoke upon you and learn of him; for he is meek and lowly of heart: and ye shall find rest, unto your souls.

CHORUS – *Matthew xi, 30*

His yoke is easy, his burthen is light.

INTERVAL 20 MINUTES

## PART II

### The Messiah's suffering, death and the establishment of his Kingdom

CHORUS – *John i, 29*

Behold the Lamb of God, that taketh away the sin of the world.

AIR – *Isaiah liii, 3; I, 6*

He was despised, despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

CHORUS – *Isaiah liii, 4-5*

Surely he hath born our griefs and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him.

CHORUS – *Isaiah liii, 5*

And with his stripes we are healed.

CHORUS – *Isaiah liii, 6*

All we like sheep have gone astray; we have turned ev'ry one to his own way; and the Lord hath laid on him the iniquity of us all.

RECITATIVE – *Psalms xxii, 7*

All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

CHORUS – *Psalms xxii, 8*

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

RECITATIVE – *Psalms lxix, 21*

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

AIR – *Lamentations i, 12*

Behold, and see if there be any sorrow like unto his sorrow.

RECITATIVE – *Isaiah liii, 8*

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

AIR – *Psalms xvi, 10*

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

CHORUS – *Psalms xxiv, 7–10*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the

Lord mighty in battle. Who is this King of Glory? The Lord of hosts, he is the King of glory.

RECITATIVE – *Hebrews i, 5*

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

CHORUS – *Hebrews i, 6*

Let all the angels of God worship him.

AIR – *Psalms lxviii, 18*

Thou art gone up on high, thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.

CHORUS – *Psalms lxviii, 11*

The Lord gave the word: great was the company of the preachers.

ARIA – *Romans x, 15*

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

AIR – *Romans x, 18*

Their sound is gone out into all lands: and their words unto the ends of the world.

AIR – *Psalms ii, 1–2*

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

CHORUS – *Psalms ii, 3*

Let us break their bonds asunder, and cast away their yokes from us.

RECITATIVE – *Psalms ii, 4*

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

AIR – *Psalms ii, 9*

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

CHORUS – *Revelation xix, 6; xi, 15; xix, 16*

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ. And he shall reign for ever and ever. KING OF KINGS AND LORD OF LORDS. Hallelujah!

*Short break – please remain seated*

## PART III

### Our Resurrection through the Messiah

AIR – *Job xix, 25–26; 1 Corinthians xv, 20*

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

CHORUS – *1 Corinthians xv, 21–22*

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

RECITATIVE – *1 Corinthians xv, 51–52*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet:

AIR – *1 Corinthians xv, 52–54*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

RECITATIVE – *1 Corinthians xv, 54*

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

DUET – *1 Corinthians xv, 55–56*

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

CHORUS – *1 Corinthians xv, 57*

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

AIR – *Romans viii, 31, 33–34*

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

CHORUS – *Revelation v, 12–13*

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing, and honour, glory, and power, be unto him, that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

# HALLELUJAH! The story of Handel and Jennens' MESSIAH

In 1737, at the age of 52, Handel suffered a mild stroke, followed by a period of recuperation. By this stage in his life, he had already composed no fewer than 38 operas, including the highly successful *Giulio Cesare* at the King's Theatre (1724) and *Ariodante* at Covent Garden (1735). Although he went on to write a further 6 operas, his attention had turned increasingly to oratorio, recognising the changes in public taste, moving away from the Italian opera style that had been Handel's own over many years.

The catalyst for this change happened in 1731. When Handel wanted to present his new opera *Esther*, it is said that the Bishop of London would not permit a drama based on a sacred biblical story to be acted out

on a public stage. Handel's response was not to cancel, but to present it in concert form on 1st May 1732 at the King's Theatre, of which he was now joint manager. This new format, without any staged action and released from the constraints of operatic convention, was so successful that Handel went on to write a further 21 oratorios over the next 25 years. In 1738 he settled on the dramatic subject of Saul, its story taken from the first book of Samuel. The libretto was provided by his friend and admirer, Charles Jennens.

Jennens was a highly cultured, wealthy country gentleman. Born in 1700 into a family whose wealth derived from the smelting of iron at the start of the Industrial Revolution, he was educated at Oxford. However, he felt unable to renounce the Stuart claim to the throne, and as a 'non-juror' was barred from being able to graduate or take any public office. He spent his adult life between his home in Gopsall Hall in Leicestershire, and London, avidly building up an extensive art collection and a library that eventually ran to over ten thousand volumes. He accumulated an unrivalled collection of early Shakespeare texts, and went on to publish five annotated texts of his plays. A devout High Anglican, amongst his collection was a selection of scriptural quotations and other religious works that were his constant study.

Jennens first met Handel in 1733 and became a great supporter and friend of the composer, frequently sending him his own ideas for possible future works. After

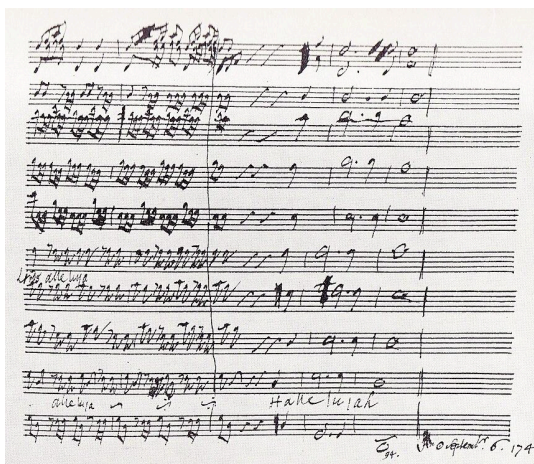


Portrait of Charles Jennens by Thomas Hudson, c1740/49

working together on *Saul*, Jennens went on to supply the words for *L'Allegro, il Penseroso ed il Moderato* and possibly *Israel in Egypt*. In 1741, in order to provide a bulwark against the tide of the Enlightenment that he saw threatening religious faith, he submitted a series of texts to Handel, which he called 'a journey of ideas', compiled from the King James Bible and the Coverdale Psalter. Writing to his friend Edward Holdsworth on 10th July, Jennens said: 'I hope I shall persuade (Handel) to set another Scripture Collection I have made for him ... I hope (Handel) will lay out his whole Genius & Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other subject. The Subject is Messiah.' Jennens' collection from scripture was not so much a narrative, as a theological journey from the initial prophecy of God's plan for the redemption of mankind (part one), the traditional story of Christ's Passion (part two) and a 'grand hymn of thanksgiving' for man's final triumph over death in the final part.

The composer did indeed 'lay out his whole genius and skill' on the project, and at some speed; he started work on 22nd August at his home at 25 Brook Street, and finished the score on 14th September. The score manuscript shows that he finished the Hallelujah Chorus on 6th September. It wasn't the first Hallelujah Chorus from their joint quills – Handel and Jennens had already produced just such a rousing refrain for their earlier oratorio, *Saul*.

That same summer of 1741, William Cavendish the 3rd Duke of Devonshire, Lord Lieutenant of Ireland, invited Handel



to Dublin to give a series of concerts at the 700-seat Neale's Music Hall. Handel gave two series of sold-out subscription concerts, with profits going to Dublin's Charitable Infirmary and Mercer's Hospital. Following this success, Handel needed to present a new piece for his Dublin audience, and the first performance of *Messiah* took place at Neale's on 13th April 1742. A further performance was given on 3rd June. Such was the demand for tickets that the Hall's management requested that gentlemen leave their swords at home, and ladies not wear fashionable hooped skirts, to allow more room in the concert hall. Susannah Cibber (the sister of Thomas Arne and a regular soloist for Handel) sang the contralto parts; Handel had to transpose some of his original music to suit her lower range. An established actress on the London stage, Cibber had fallen from grace, having recently been divorced. Her performances in *Messiah* were so successful that they rescued her reputation, and she went on to become the highest paid actress of her time back home in England.



*Neale's Music Hall, Dublin*

The London premiere of *Messiah* took place at the Theatre Royal Covent Garden on 23rd March 1743. It was not an immediate success. Jennens was in the audience, and was disappointed: he wrote again to Holdsworth, 'He has made a fine entertainment of it, though not near so good as he might and ought to have done'. He made a number of suggestions for 'improvements' to Handel, and following these first performances, Handel continued to work on *Messiah* for future revivals; whilst in the original, the air 'But who shall abide the day of his coming' was written for the bass soloist, in 1750 it was substantially changed for a counter tenor, sung by the mezzo in tonight's performance. One of the most significant revivals was in May that year, when Handel arranged a performance to benefit the Foundling Hospital in their newly completed chapel. The previous year, he had incorporated the *Messiah's* Hallelujah Chorus into an anthem created especially for the Hospital. These benefit concerts were so successful that a



*Portrait of Susannah Cibber*  
by Thomas Hudson

tradition was established of an annual performance at Easter of *Messiah*, and cemented the work's reputation as one of Handel's greatest achievements. He attended every one until his death, and in his will he left 'a fair copy of the score, and all parts of my oratorio called the Messiah' to the Foundling Hospital.



*Ticket for a performance in aid of  
the Foundling Hospital*



*Engraving of the Foundling Hospital, 1750*

It has become a tradition that the audience stands during the singing of the Hallelujah Chorus. The story goes that at an early performance of the oratorio, attended by King George II, the monarch stood as the Chorus began, and as a rule of etiquette, all those present were bound also to rise from their seats. However, recent studies assert that, although the Prince and Princess of Wales attended the first performance of the Foundling Hospital Anthem in 1749, there is no convincing evidence that King George ever actually attended a performance of *Messiah*, so the origin of the tradition remains unproven.

After *Messiah*, Handel went on to write a further 15 oratorios, all presented at the Covent Garden Theatre, with Jennens providing the libretto for *Belshazzar* in 1745. Although subsequent oratorios had libretti written by Thomas Morell, Handel and Jennens remained good friends; Jennens commissioned a portrait of Handel from society artist Thomas Hudson in 1756, and helped to finance the publication of Handel's scores.

The last performance Handel attended was the annual Foundling Hospital *Messiah*.



*Portrait of Handel, Thomas Hudson 1756*

By now completely blind, he died on Easter Saturday, 14th April 1759, aged 74, and was buried in Westminster Abbey. In his will, he bequeathed to Jennens 'two pictures, the old man's head and the old woman's head, done by (Balthasar) Denner'. When Jennens died in 1773, amongst his vast library he left 368 volumes of Handel manuscripts. Much of his music collection is now held in the Henry Watson Music Library in Manchester.

David Edwards © 2025

# 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, 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.

In 2024, Tom was 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.

For more information, please visit [www.tomappletonarts.co.uk](http://www.tomappletonarts.co.uk)



*Portrait of Tom Appleton by Adam Barnes*

## Elenor Bowers-Jolley - Soprano

Elenor's pure crystalline soprano and passionate interpretation has led her to perform as a company member and soloist around the world. Her Opera credits include Chabrier's *L'Etoile* and Bizet's *Carmen* at the Opera Comique in Paris, and Weber's *Le Freischutz* under the baton of John Eliot Gardiner, Purcell's *King Arthur* and Zerlina in Mozart's *Don Giovanni* for the Britten Pears Young Artists. She has also played First Spirit in Mozart's *Die Zauberflöte* for Wexford Festival Opera, Belinda (*Dido and Aeneas*), Papagena (*Die Zauberflöte*), Nanetta in *Falstaff* and Susanna in *Le Nozze di Figaro*.

On the concert platform Elenor has performed as a soloist for The Monteverdi Choir and The



King's Consort. Elenor has also performed with Tenebrae, La Nuova Musica and Cappilla Cayrasco, both in the UK and internationally.

Elenor recently made her Halle Handel Festival operatic debut creating the role of Berenice in the newly constructed Handel opera *Titus L'Empereur*. This piece was based on a fragment written by Handel and was completed with never heard before arias and pieces from Handel's other operas. Recent engagements include Handel's *Messiah* for The Academy of Ancient Music, John Rutter's Requiem for Ely Choral Society, performing with the prisoners choir from HMP Wormwood Scrubs for their Christmas concert, Gjelio Dreamweaver and the Haydn St Nicholas Mass for the Ely Consort, and a return to Monaco to perform the soprano solos in Handel's *Messiah* with members of the Monte Carlo Philharmonic. Future engagements include performances and tours with The Academy of Ancient Music and The King's Consort, and a return to Monte Carlo for *Messiah* in 2026.

## Diana Moore – mezzo soprano

Suffolk-born mezzo-soprano Diana Moore is instantly recognisable for the warmth and depth of her voice, described by The Times as "not often heard outside recordings of Ferrier or Janet Baker." Opera News praised her "soothingly velvety timbre, elegant musicality and innate dignity."

She has sung at many of the world's most respected venues and festivals while her affinity with Baroque repertoire has led to long-standing collaborations with leading early music ensembles and conductors across the UK, Europe and the US.

Diana is also a passionate advocate for English music and is widely recognised for her interpretations of Edward Elgar. She brings the same commitment to her recital work, often weaving spoken word into her programmes to bring music

and story together. Recent projects include A Celebration of Kathleen Ferrier, Wearing the Trousers - the extraordinary women who inspired Handel's travesti roles, and A Voice of One's Own.

Highlights of the 2024–25 season included recitals at Wigmore Hall and Oxford International Festival of Song, performances with the Baltimore, Charlotte and Royal Scottish National Orchestras, and Elgar's *The Music Makers* with Bournemouth Symphony Orchestra. In 2025–26, Diana will return to Wigmore Hall for a recital of English song, give a recital at Handel Hendrix House with harpsichordist and conductor, Julian Perkins, and will complete Elgar's oratorio trilogy with *The Apostles* at Chichester Cathedral.

In 2025 Diana was delighted to accept the invitation to become a Vice President of Aldeburgh Music Club, alongside Dame Ann Murray.

More information can be found at [www.dianamooremezzo.com](http://www.dianamooremezzo.com)



Photo Peter Everard Smith

## Jonathan Hanley - tenor



*Photo Matthew Johnson*

Jonathan Hanley is a British tenor working as both a soloist and ensemble singer. He enjoys performing a wide range of music, from Byrd to Britten, but is particularly passionate about vocal Baroque music.

As a soloist, Jonathan has performed internationally with the Monteverdi Choir and the English Baroque Soloists under the batons of Sir John Eliot Gardiner and Dinis Sousa, as well as the Irish Baroque Orchestra, the English Concert and the Orchestra of the Age of Enlightenment, in venues such as Carnegie Hall, the Elbphilharmonie and Teatro alla Scala. He has recently sung both the tenor solos and evangelist in Bach's *St John* and *Matthew Passions* and *Christmas Oratorio*, as well as roles in Handel's *Esther*, *Acis and Galatea*, and *L'Allegro*. He has recorded as a soloist with the Monteverdi Choir, the English Concert, and La Grande Chapelle. Jonathan also enjoys performing English song and lieder, often collaborating with pianist Gavin Roberts. They most recently appeared together in recital in Le Salon de Helen Buchholtz in Luxembourg.

As an ensemble singer, Jonathan is a member of the award-winning Stile Antico,

and performs internationally with groups including Vox Luminis, the Constellation Choir, Gabrieli Consort, and the Tallis Scholars.

Upcoming projects include Bach with both the Concerto Copenhagen and the Irish Baroque Orchestra in December, and in 2026 Handel's *Acis and Galatea* with Gabrieli, followed by more Bach with the Constellation Choir, alongside a busy international schedule with Stile Antico

## Rob Gildon – baritone

Baritone Robert Gildon studied at the 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. 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 the Royal Opera House. He lives in Suffolk with a menagerie of animals.

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



# ALDEBURGH MUSIC CLUB CHOIR

## Sopranos

Maggie Aherne  
 Susan Bard-Bodek  
 Lesley Bennion  
 Maria Chapman-Beer  
 Sue Davies  
 Diana Davy  
 Veronica Downing  
 Liz Fivet  
 Jane Ford  
 Sheila Galpin  
 Caroline Gill  
 Belinda Grant  
 Camilla Haycock  
 Helen Isaac  
 Jane Linden  
 Anne Lonsdale  
 Wendy Marshall  
 Hilly Mills  
 Tina Morhall  
 Louise Morse  
 Suki Pearce  
 Melanie Pike  
 Annie Renwick  
 Lucy Rowan-Robinson  
 Louise Sant  
 Vanessa Seymour  
 Ros Stuart  
 Sylvia Taylor  
 Joanna Thackray  
 Gill Thomas  
 Jane Thomson\*  
 Sarah Wallington-Smith

## Altos

Melissa Baker  
 Liz Barton  
 Jane Bence  
 Alice Bull  
 Mary Clarke  
 Kerstin Davey  
 Mary Garner  
 Melinda Harley  
 Diana Hiddleston\*  
 Philippa Lawrence-Jones  
 Jacky Linney  
 Clare Lissaman  
 Auriol Marson  
 Francesca Mellen  
 Veronica Middlehurst\*  
 Helen Mower  
 Siân New\*  
 Anne Newman  
 Lisa Nickell-Lean  
 Heather Richards  
 Kimberley Robertson  
 Mary Sidwell\*  
 Ruth Slater  
 Ann Stark  
 Suzanne Stevens  
 Rosemary Van Allan  
 Gillian Varley

## Tenors

Charles Burt\*  
 Christopher Clarke  
 Peter Fife  
 Peter Howard-Dobson  
 Ian Isaac  
 James Kennedy  
 Jonathan Lawley  
 Joy Marsh

Guy Marshall  
 Michael McKeown\*  
 Albie Morhall  
 Jamie Norman  
 Veronica Posford  
 Glynis Robertson  
 Linda Sherman  
 Duncan Sykes

## Basses

Paul Antcliff  
 Keith Barton  
 Richard Bodek  
 Ian Collett  
 Chris Day  
 John Driscoll  
 David Edwards  
 Jack Firman  
 Chris Garner  
 Jonathan Gatward  
 Chris Gill  
 Michael Greenhalgh  
 David Greenwood  
 Nigel Kahn  
 Michael Laschet  
 Stephen Murray  
 John Nickell-Lean  
 John Renwick  
 Peter Roberts  
 David Smith  
 Hunter Smith  
 John Stanley\*  
 Michael Turner  
 Christopher Wheeler  
 Stephen Willis

*\*Not singing in Messiah*

# Suffolk Baroque Players

## *First Violins*

Kathryn Parry *leader*

Jo Lawrence

Ann Monnington

Anne Marie Christensen

Rebecca Windram

Madeline de Berrie

## *Second Violins*

May Robertson

Carol Hawkey

Amber Emson

Helen Stanley

## *Violas*

Nichola Blakey

Alexis Bennett

Geoffrey Irwin

## *Cellos*

Jody Hughes

Louise Jameson

## *Bass*

Angela Chillingworth

## *Oboes*

Gail Hennessy

Cherry Forbes

## *Bassoon*

Zoe Shevlin

## *Trumpets*

Russell Gilmour

William Russell

## *Timpani*

Nick Cowling

## *Keyboards*

Katie de la Matter

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; Ann Barkway and the management committee and staff of the Jubilee Hall; Jonathan Rutherford for accompanying our rehearsals; Dominic Ellis-Peckham for working with us on the Alde Valley Academy project; 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

# Aldeburgh Music Club

Aldeburgh Music Club was founded in 1952 by Benjamin Britten, and its first meeting was held in Crag House, Aldeburgh, 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 choir's repertoire extends to oratorio, religious music, opera and contemporary commissioned works. In recent times, the Club have looked to extend our activities in the local area. This includes working more closely with local professional musicians and also schools. Recently, we commissioned a 17 year old member

of Aldeburgh Young Musicians to write us a new piece to celebrate our 70th anniversary. We worked with Alde Valley Academy students in 24/25, and in 2026 members of the Leiston Educational Partnership will also see us at work. All of this is to bring the meaningful, positive benefits of singing to a wider audience.

The Club's future programme includes the now traditional carols on Aldeburgh Beach on 6th December, while concert plans for 2026 include an evening of works by Mozart at Snape Maltings Concert Hall on 28th March, including his Solemn Vespers, Exsultate, Jubilo, and the Requiem. Further details are on the back page of this programme, and booking is now open.

Aldeburgh Music Club is a registered charity, no. 1000990, and a member of Making Music.

President Emeritus	Sir Humphrey Burton CBE
President	Robin Leggate
Vice Presidents	Dame Ann Murray, Diana Moore

## Aldeburgh Music Club Committee 2024 – 2025

<i>Chair</i>	Christopher Wheeler
<i>Vice Chair</i>	Helen Mower
<i>Hon Secretary</i>	Wendy Marshall
<i>Hon Treasurer</i>	Jane Thomson
	David Edwards
	Caroline Gill
	Peter Howard-Dobson
	Tina Morhall
<i>Non-committee roles:</i>	
<i>Director of Music</i>	Tom Appleton
<i>Librarian</i>	Jack Firman
<i>Orchestra Manager</i>	Liz Page
<i>Rehearsal Accompanist</i>	Jonathan Rutherford
<i>Patrons Administrator</i>	Louise Sant

# 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 Louise Sant, email [louisesant55@gmail.com](mailto:louisesant55@gmail.com) and she would love to hear from you!

## 2025 Patrons

Lady Andrews  
Tony Bailey  
Follett and Libby Balch  
Amanda Baly  
Christopher Bishop  
Felicity Bissett  
Maggie Boswell  
Philip Britton & Tom Southern  
Charles Burt  
Anne Bushell  
Richard Davey  
Bridget Dickinson  
Chris and Jenny Elliott  
David and Trish Elliott  
Peter and Margaret Fife  
Judith Foord  
Chris and Caroline Gill  
Belinda and David Grant  
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Peter & Catherine Howard-Dobson  
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Pippa Marson  
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Christopher Tooth  
Sir John and Lady Waite  
John and Ann-Margaret Walton  
Sally Walton  
Carol Watson  
Vanessa Williams  
Carol Wood  
Chris and Jackie Youldon

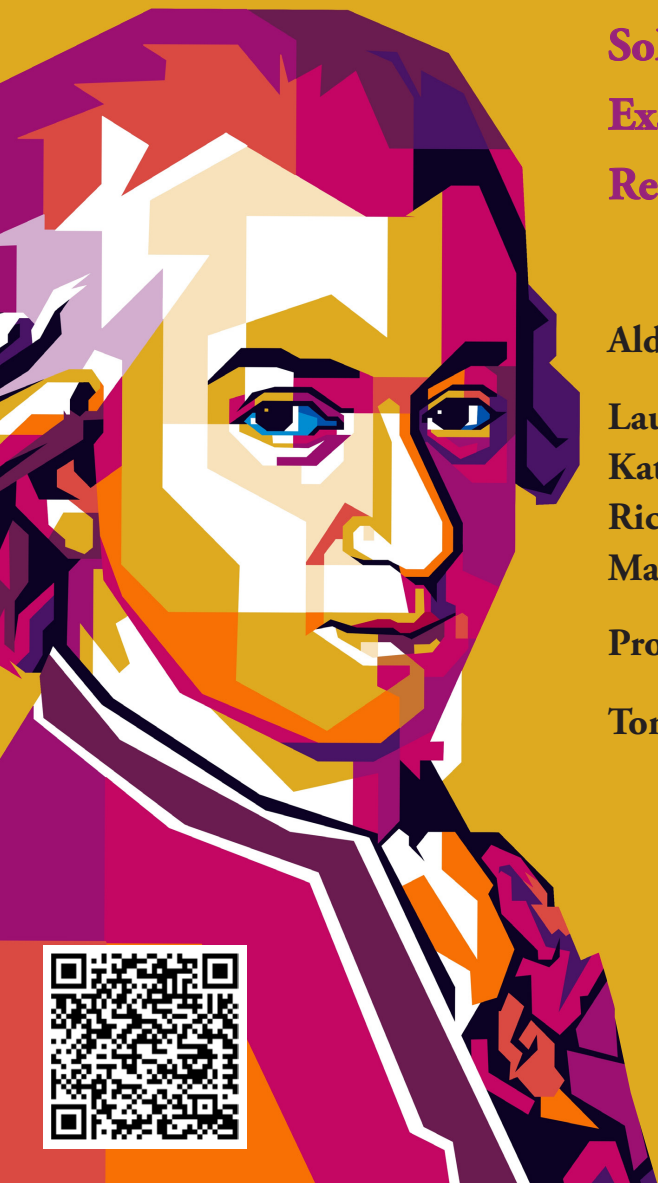
## In Memoriam 2024/2025

Jean Clouston, Perry Hunt and Valerie Potter

Aldeburgh Music Club presents  
**AN EVENING WITH MOZART**

Snape Maltings Concert Hall

Saturday 28 March 2026 at 7.30pm



**Solemn Vespers** *K339*

**Exsultate, jubilate** *K165*

**Requiem in D minor** *K626*

**Aldeburgh Music Club Choir**

**Laura Morgan** *soprano*

**Katherine Nicholson** *contralto*

**Richard Edgar-Wilson** *tenor*

**Matthew Crowe** *bass*

**Prometheus Orchestra**

**Tom Appleton** *conductor*



**Aldeburgh Music Club**

*founded by Benjamin Britten in 1952*

Aldeburgh Music Club is a Registered Charity No. 1000990



**Tickets: £35, £25, £20, £15**

**Under 18s half price**

**[www.brittenpearsarts.org](http://www.brittenpearsarts.org)**