



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

The New Novello Choral Edition

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



Welcome from the Chair

It is my privilege to welcome you to this concert where we will present some of Mozart's best-loved works. It has been a tremendous joy for us to prepare them for you. We are dedicating this programme in grateful memory of Sir Humphrey Burton who died shortly before Christmas. Humphrey was our President for fifteen years and was always a great supporter of the choir, and in particular of our previous music director, Edmond Fivet.

It is a great pleasure to have Prometheus Orchestra back playing with us once again, and as ever we owe a huge debt of gratitude to Liz Fivet for co-ordinating this. We are also enormously grateful to our rehearsal pianist Jonathan Rutherford and to the trustees and staff at Aldeburgh Jubilee Hall for all their assistance. But, of course, our biggest thanks go to our brilliant Music Director, Tom Appleton, for all he does to make practising such fun and getting us to perform just that bit better than we think possible.

This is our second concert this season at Snape and for this we have to thank our Patrons. Members' subscriptions cover our rehearsal and overhead costs, but concerts such as this could not be financed without their support and we are tremendously grateful. Thanks also to Geoff, Kiera and all the staff here at Britten Pears Arts.

Our next concert will be in Orford Church on May 30th when we will be offering a programme of choral folk song arrangements, and our Vice-President Diana Moore, accompanied by Jonathan Rutherford, will present songs, including some of the wonderful settings made by our founder, Benjamin Britten, the anniversary of whose death we mark this year. And then, following our sell-out concert of Messiah last year, we will again return to Snape in November with another seasonal offering – Bach's Christmas Oratorio.

But for now, I hope that you will enjoy this evening's wonderful music.

CHRISTOPHER M WHEELER
Chair, Aldeburgh Music Club



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An Evening with Mozart

Vesperae solennes de Confessore K339 (Solemn Vespers)
Exsultate, jubilate K165

INTERVAL

Requiem in D minor K626

edited with a new completion by Duncan Druce

Aldeburgh Music Club Choir

Laura Morgan *soprano*

Katherine Nicholson *contralto*

Richard Edgar-Wilson *tenor*

Matthew Crowe *baritone*

Prometheus Orchestra *leader Michael Dolan*

Conductor **Tom Appleton**

This performance is dedicated to the memory of our late President Emeritus,
Sir Humphrey Burton CBE



Introduction

If I'm being particularly naughty, some nights I stay up past Newsnight! Inevitably, as the credits role, I will launch BBC iPlayer and find an episode of *Would I Lie To You?* to watch. If you don't know it, it is a panel show where Rob Brydon, our host, tempts us to 'sort the fact from the fiction'. A modern day, and much less academic, version of 'Call My Bluff'. Presented with three cards in front of them, one of the panellists tells the truth, and two lie. It is the job of the opposing team (and us at home) to work out who is telling the truth, and who is making it all up. Tonight is not dissimilar...

We have two truths in the first half and a Requiem peppered with lies in the second.

Can we talk about Franz Xaver Süssmayr for a moment? Mozart's protégé. 10 years younger, and by all accounts nowhere near his level. He, seemingly, took it upon himself to complete the Requiem after Mozart's death - even though plenty of better composers were available.

If you delve into the darkest corners of the internet you can find all sorts of gossip and rumour surrounding Mozart's death. His last words were apparently along the lines of 'I have the taste of death on my tongue'. He then hummed out the intended timpani rhythm of the incomplete 'Lacrimosa', and then breathed his last. I mean, really...

David Mitchell and Lee Mack would be proud of those ones!

The sceptic in me wonders if the gothic mythical romanticism surrounding the Requiem is surely nothing more than an attempt by Süssmayr and others to try to grow (and benefit from) a legacy for the impoverished Wolfgang.

And for 200 years, Süssmayr's name was etched into the history books. Despite obviously amateur errors in the completed score, Süssmayr's version stood the test of time and scrutiny as 'well, he was there!'

So tonight, we're not buying it! We're playing and singing a different made-up completion. One that Duncan Druce had a go at. I can't tell you if Druce's version is more accurate to Mozart's wishes. I can't tell you if it's better. But I can tell you that when presented with the card (the bits we do know that Mozart wrote), Druce goes off on a very different journey than Süssmayr did, and I'm here for it!

The two pieces in the first half are unmistakably Mozart. Gorgeous. Dramatic. Flamboyant. Sincere. And no mean feat for, amongst others, our Soprano soloist Laura Morgan. Mozart, like few before or since, manages to blend the gorgeous, the dramatic, the flamboyant, and the sincere.

I've been quite open with the choir this term, that I'm actually not really Mozart's biggest fan. I know, throw me into the reed beds! But for years I couldn't make head nor tail of so much of his music. To me, X/Y/Z Mass settings were simply written in a hurry for some wealthy aristocrat's ego - limited sincerity or drama. Couple that with the fictional completion of the Requiem, I just smelt a rat. But through this term, I have learned to better love these two and a half pieces of Mozart at least. The Solemn Vespers seem sincere and expertly crafted. The Exultate, jubilate, wonderfully extravagant. The Requiem - obviously from a man who knew he was about to meet the show's big boss in the post-production office and needed to impress if he was to get a second series....

Anyway, all of that put to one side. If the words gorgeous, dramatic, sincere, and or flamboyant come to mind on your drive home tonight, I suspect that we (and Duncan Druce) have done our job here - regardless of the fact and the fiction.

TOM APPLETON
Music Director, Aldeburgh Music Club

Vesperae solennes de Confessore K 339

Dixit - Psalm 109 Vulgate Bible, Psalm 110 King James Bible

Dixit Dominus Domino meo: sede a dextris meis: donec ponam inimicos tuos, scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genuite. Juravit Dominus, et non poenitebit eum. Tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus implebit ruinas: conuasabit capita in terra multorum. De torrente in via bibet: propterea exaltabit caput. Gloria Patri, et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth. The LORD hath sworn, and will not repent, Thou art a priest forever after the order of Melchizedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way: therefore shall he lift up the head. Glory be to the Father, and to the Son and the Holy Spirit. As it was in the beginning, both now and always, and to the ages of ages. Amen

Confitebor - Psalm 110 Vulgate Bible, Psalm 111 King James Bible

Confitebor tibi Domine in toto corde meo: in consilio justorum, et congregatione. Magna opera Domini: exquisita in omnes voluntates eius. Confessio et magnificentia opus eius: et justitia eius manet in saeculum saeculi. Memoriam fecit mirabilium suorum, misericors et miserator et justus: escam dedit timentibus se. Memor erit in saeculum testamenti sui: virtutem operum, suorum annuntiabit populo suo: ut det illis hereditatem gentium: confirmata in saeculum saeculi. Opera manuum eius veritas et judicium. Fidelia omnia mandata eius: in veritate et aequitate. Redemptionem misit Dominus populo suo: mandavit in aeternum testamentum suum. Sanctum et terribile nomen eius: initium sapientiae timor Domini. Intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi. Gloria Patri, etc

I will praise the LORD with my whole heart, in the assembly of the upright, and in the congregation. The works of the LORD are great, sought out of all them that have pleasure therein. His work is honourable and glorious: and his righteousness endureth for ever: He hath made his wonderful works to be remembered: the LORD is gracious and full of compassion. He hath given meat unto them that fear him: he will ever be mindful of his covenant. He hath shewed his people the power of his works, that he may give them the heritage of the heathen. The works of his hands are verity and judgment; all his commandments are sure. They stand fast for ever and ever, and are done in truth and uprightness. He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name. The fear of the LORD is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever. Glory be to the Father etc

Beatus Vir - Psalm 111 Vulgate Bible, Psalm 112 King James Bible

Beatus vir, qui timet Dominum: in mandatis eius volet nimis. Potens in terra erit semen eius; generatio rectorum benedicetur. Gloria et divitiae in domo eius: et justitia eius manet in saeculum saeculi. Exortum est in tenebris lumen rectis: misericors, et miserator, et justus. Jucundus



homo qui miseretur et commodat, disponet sermones suos in iudicio : quia in aeternum non commovebitur. In memoria aeterna erit justus: ab auditione mala non timebit. Paratum cor eius sperare in Domino, non commovebitur donec despiciat inimicos suos. Dispersit dedit pauperibus: iustitia eius manet in saeculum saeculi: cornu eius exaltabitur in gloria. Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit. Gloria etc

Blessed is the man that feareth the LORD, that delighteth greatly in his commandments. His seed shall be mighty upon earth: the generation of the upright shall be blessed. Wealth and riches shall be in his house: and his righteousness endureth for ever. Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous. A good man sheweth favour, and lendeth: he will guide his affairs with discretion. Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance. He shall not be afraid of evil tidings: his heart is fixed, trusting in the LORD. His heart is established, he shall not be afraid, until he see his desire upon his enemies. He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour. The wicked shall see it, and be grieved: he shall gnash with his teeth, and melt away: the desire of the wicked shall perish. Glory etc

Laudate pueri- Psalm 112 Vulgate Bible, Psalm 113 King James Bible

Laudate pueri Dominum, laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum. A solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super coelos gloria eius. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in coelo et in terra? Suscitans a terra inopem, et de stercore erigens pauperem : ut collocet eum cum principibus, cum principibus populi sui. Qui habitare facit sterilem in domo, matrem filiorum laetantem. Gloria etc

Praise, O ye servants of the LORD, praise the name of the LORD. Blessed be the name of the LORD from this time forth and for evermore. From the rising of the sun until the going down of the same the LORD's name is to be praised. The LORD is high above all nations, and his glory above the heavens. Who is like unto the LORD our God, who dwelleth on high, who humbleth himself to behold the things that are in heaven, and in the earth! He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; that he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children. Gloria etc

Laudate Dominum – Psalm 116 Vulgate Bible, Psalm 117 King James Bible

Laudate Dominum omnes gentes: laudate eum omnes populi: quoniam confirmata est super nos misericordia eius: et veritas Domini manet in aeternum. Gloria etc

O Praise the LORD, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the LORD endureth for ever. Gloria etc

Magnificat – Luke 1: 46-55

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae : ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est : et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo : dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis : et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae : sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Gloria etc

My soul doth magnify the LORD, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name. And his mercy is on them that fear him from generation to generation. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath holpen his servant Israel, in remembrance of his mercy; as he spake to our fathers, to Abraham, and to his seed for ever. Gloria etc

Exsultate, jubilate K165

Exsultate, jubilate, o vos animae beatae! Dulcia cantica canendo; cantui vestro respondendo, psallant aethera cum me.

Fulget amica dies, iam fugere et nubila et procellae; exortus est justis inexpectata quies. Undique obscura regnabat nox ; surgite tandem laeti, qui timuistis adhuc, et iucundi aurorae fortunatae frondes dextera plena et lilia date.

Tu virginum corona, tu nobis pacem dona. Tu consulare affectus, unde suspirat cor.

Alleluia

Exult, rejoice, o ye blessed souls! Ye who sing sweet songs, responding to your hymns of praise, the heavens give glory with me.

The day shines forth serenely, the clouds and storms disperse; an unexpected quiet unfolds. Everywhere reigned darkest night; now, at last, raise yourselves joyfully, ye who once took flight, and jubilantly offer the happy dawn bountiful boughs and lilies.

Thou crown of the virgins, give us peace. Console the feelings that make the heart sigh.

Alleluiah

INTERVAL

Requiem in D minor K626

Requiem aeternam

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

Grant them eternal rest, O Lord, and may perpetual light shine on them. Thou, O God, art praised in Sion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer; unto Thee shall all flesh come. Grant them eternal rest, O Lord, and may perpetual light shine on them.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.

Dies irae

Dies irae, dies illa solvet saeculum in favilla: teste David cum Sibylla. Quantus tremor est futurus, quando iudex est venturus cuncta stricte discussurus!





*Day of wrath, that day will dissolve the earth into ashes: as David and the Sibyl bore witness.
What dread there will be, when the Judge descends from heaven to examine all things closely!*

Tuba mirum

Tuba mirum spargens sonum per sepulcra regionum, coet omnes ante
thronum. Mors stupebit et natura cum resurget creatura iudicanti
responsura. Liber scriptus proferetur in quo totum continetur,
unde mundus iudicetur. Iudex ergo cum sedebit quidquid latet apparebit: nil inultum remanebit.
Quid sum miser tunc dicturus? Quem patronum rogaturus? Cum vix justus sit securus.

*A trumpet, spreading a wondrous sound through the graves of all lands, will drive all mankind
before the throne. Death and nature shall be astonished when creation rises again to answer
to the Judge. A written book will be brought forth in which everything is contained from which
the world shall be judged. So when the Judge takes His seat whatever is hidden will reveal itself:
nothing will remain unpunished. What then shall I say, in my wretchedness? What advocate
entreat to speak for me? When even the righteous may hardly be acquitted.*

Rex tremendae

Rex tremendae majestatis, qui salvandos salvas gratis, salve me, fons pietatis.

King of awful majesty, who freely savest the repentant, save me, O fount of goodness.

Recordare

Recordare, Jesu pie, quod sum causa tuae viae: ne me perdas illa die. Quaerens me sedisti lassus,
redemisti crucem passus, tantus labor non sit cassus. Juste iudex ultionis, donum fac remissionis
ante diem rationis. Ingemisco tamquam reus, culpa rubet vultus meus, supplicanti parce, Deus.

Qui Mariam absolvisti et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt
dignae: Sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum praesta, et ab haedis
me sequestra, statuens in parte dextra.

*Remember, blessed Jesu, that I am the reason for Thy path: do not forsake me on that day.
Seeking me Thou didst sit down weary, suffering on the cross, Thou didst redeem me. Let not
such toil be in vain. Just and avenging Judge, grant the gift of forgiveness before the day of
reckoning. I groan like a guilty man, my face is red from my sin, spare a suppliant, O God. Thou
who didst absolve Mary Magdalene and didst hearken to the thief, to me also Thou hast given
hope. My prayers are not worthy: but Thou in Thy merciful goodness grant that I burn not in
everlasting fire. Place me among Thy sheep and separate me from the goats, setting me on Thy
right hand.*

Confutatis

Confutatis maledictis flammis acerbis addictis, voca me cum benedictis. Oro supplex et acclinis,
cor contritum quasi cinis: gere curam mei finis.

*When the accursed have been confounded and given over to the bitter flames, call me with the
blessed. I pray in supplication on my knees, my heart contrite as ash: safeguard my end.*

Lacrimosa (Druce)

Lacrimosa dies illa qua resurget ex favilla iudicandus homo reus: Huic ergo parce, Deus. Pie Jesu
Domine, dona eis requiem. Amen.

*Mournful that day when from the dust shall rise guilty man to be judged. Therefore spare him,
O God. Merciful Lord Jesus, grant them rest. Amen.*

Domine Jesu

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

*Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of
hell and from the bottomless pit: deliver them from the lion's mouth, neither let the black abyss
swallow them up nor let them fall into darkness: and let St. Michael, Thy standard-bearer, lead
them into the holy light as once Thou didst promise to Abraham and his seed.*

Hostias

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

*We offer unto Thee this sacrifice and prayer and praise: receive it for
those souls whom today we commemorate: allow them, O Lord, to cross
from death into life as once Thou didst promise to Abraham and his seed.*
Sanctus (Druce)

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna
in excelsis.

*Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the
highest.*

Benedictus (Druce)

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei (Druce)

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

*Lamb of God, who takest away the sins of the world: grant them rest. Lamb of God, who takest
away the sins of the world, grant them rest for ever more.*

Lux Aeterna

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es. Requiem aeternam
dona eis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum.

*May eternal light shine on them, O Lord: with Thy saints forever, because Thou art merciful.
Grant them eternal rest, O Lord, and may perpetual light shine on them, with Thy saints forever.*

AN EVENING WITH MOZART

The two things that everyone knows about Mozart are that he was an infant prodigy, and that he died young. Two of this evening's pieces come from either end of his short but incredibly creative life, while the third was written in 1780, during his middle years. So our evening with Mozart covers the whole span of the composer's life.

The work in the middle of our concert, **Exsultate, jubilate** was written when Mozart was just 17 years old. Its Köchel catalogue number, K165, however shows that the child prodigy had already a large number of compositions under his belt, his first composition having been written in 1761 at the age of five.



Portrait of Wolfgang Amadeus Mozart by Joseph Duplessis, 1767, aged 11

The three movement cantata or motet came to be written in the wake of his opera, *Lucio Silla*, which was premiered on December 26th 1772 at the Teatro Regio Ducal in Milan. The teenage Mozart was so taken with the voice of the *soprano castrato* Venanzio Rauzzini who was playing the role of Cecilio – 'he sang like an angel' - that he composed this piece especially for him, and it was first performed by Rauzzini on January 17th 1773 at Milan's Church of the Theatines. Though designed for church performance, it displays many of the features of Mozart's subsequent operatic work.



Venanzio Rauzzini 1746-1810

Rauzzini, who had just turned 26 when he appeared in *Lucio Silla*, began his career as a castrato in Rome at the age of 19. He rapidly became in great demand for the

purity of his voice. After retiring from the stage in 1778, he became a teacher and a composer, eventually settling in England – in Bath - where he taught many of the most famous opera stars of the day.

Exsultate, jubilate perhaps holds the record as the one piece of classical music heard by the most people at the same time: when Kiri te Kanawa sang it at the wedding of the then Prince Charles and Lady Diana Spencer in 1981, it was seen by an estimated 750 million people across the world.

Our concert opens with **Vesperae solennes de confessore, K339**, known as the Solemn Vespers, although 'solemn' is somewhat of a misnomer. It is now 1780 and Mozart is 23 years old, and based in Salzburg, where he has been appointed court organist and Concert Master to the Prince Archbishop Count Hieronymus von Colloredo, at an annual salary of 450 gulden.



He has already composed his great *Coronation Mass* and another set of Vespers, the *Vesperae solennes de Dominica*. The 1780 Vespers is a sequence of five psalms and the Magnificat, which would have been interspersed with readings and prayers, and would have been first performed in Salzburg Cathedral. Vespers were usually performed on the eve of a saint's feast day, and again on the evening of the day itself; as we don't have a definitive date for its first performance, it is not known for certain for which saint these Vespers were composed, but it has been suggested that the 'confessor' of the title may have been St. Rupert, who was the patron saint of Salzburg. Mozart felt constrained by the Archbishop's insistence that the settings for the psalms should be clear and concise, and not operatic as was the Italian style. The music critic Jan Smaczny wrote that 'Mozart shows his increasing mastery in producing a sequence of inventive, often brilliant movements whose prime objective (at least as far as the Archbishop was concerned) was the clear exposition of the texts.' It turned out to be Mozart's last composition for the cathedral; his next project was to be his *opera seria*, *Idomeneo* in Munich, where he was to meet his future wife, Constanze.

After the interval, we present Mozart's final work, the **Requiem in D minor, K626**. Mozart is now 35 years old and in Vienna, but he dies, leaving his Requiem unfinished. A number of myths have grown up around the composition of the Requiem. It was commissioned anonymously by Count Walsegg von Stuppach in memory of his 20-year old wife, who had died on Valentine's Day that year. The commission was delivered by the

Count's emissary, who, it is said, Mozart took as a 'messenger of his own death'. Mozart's frame of mind around this time was precarious. His workload was heavy - he was immersed simultaneously in the writing and production of both *La Clemenza di Tito* (premiered in Prague on September 6th) and *Die Zauberflöte* (opening less than four weeks later in Vienna on September 30th). His letters to friends begging for the loan of money show that he was in debt and in desperate need of funds; he had been shunned by the court following the succession of Leopold II (Mozart had been Imperial and Royal Chamber Composer to his predecessor, Joseph II); his father Leopold, to whom he had been extremely close, had died in May 1787; his wife Constanze was in poor health: she had had six pregnancies in their nine years of marriage, with only two children surviving, and was taking the sulphur waters at Baden.



Posthumous portrait of Mozart painted in 1819 by Barbara Kraft (1764-1825)

His own health had always been fragile; the punishing performance schedule imposed on him by his father while still a young child led to him being frequently ill; he had rheumatic fever at the ages of five and seven, and again aged 26. Over the years he had also contracted typhoid fever and smallpox.

Increasingly weak and feverish during the writing of the Requiem, Mozart took to his bed in late November, convinced that he was being poisoned. He had enough strength however to stage a rehearsal from his bed on December 4th, of the elements of the Requiem he had so far completed, with himself singing the alto parts. He died in the arms of his sister-in-law Sophie, at five minutes before one o'clock that night. On his death certificate it says that he died of rheumatic fever. His body was consecrated in the Chapel of the Cross in St. Stephen's Cathedral, and then he was buried in an unmarked communal grave, six kilometres outside of Vienna. There were no mourners.

It was left to Mozart's widow, Constanze, to arrange for the completion of the Requiem, in order for her to retain the full commission fee. At first, she asked Joseph Eybler, one of Mozart's students who had assisted him on *Così fan Tutte* the year before, but he proved unable to do it; ironically, Eybler eventually succeeded Salieri as Court Kappelmeister, the post that Mozart himself had craved. Constanze then passed the responsibility for completing the *Requiem* to Franz Xaver Süssmayr, who had been a student and friend of Mozart's, assisting him on *Tito*. The completed work was given as a benefit performance for Constanze in 1793.

The only movement of the *Requiem* to be

fully scored by Mozart was the Requiem Aeternam; the rest of the work, up to and including the Hostias, consisted of the vocal parts, the *basso continuo*, and some orchestration. Mozart had only composed the first eight bars of the Lacrymosa, a sketch for five bars of the Rex Tremendae, and sixteen bars of an Amen fugue. Süssmayr's completion came to be the accepted version of Mozart's Requiem, and is still performed today (Aldeburgh Music Club performed it in 2013). In recent years however it has faced criticism by scholars, as being workmanlike but insufficiently imaginative. Several alternative editions have been produced, notably by Franz Beyer (1971), Richard Maunder (recorded 1983), H.C. Robbins Landon (1989) and Robert Levin (1993). Aldeburgh Music Club however are using the edition completed by Duncan Druce (1939-2015), adopted as the New Novello Edition.

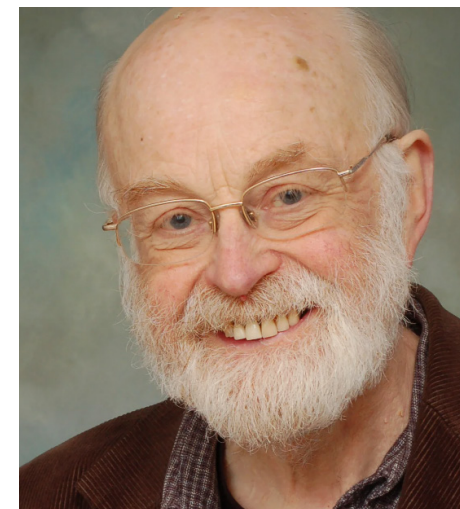


Franz Xaver Süssmayr 1766-1803

Duncan Druce was a composer, string player, musicologist, teacher and writer; in his later years he was a senior lecturer at Bretton Hall College and a

lecturer in composition at Huddersfield University. In 1984, he was commissioned by the Yorkshire Bach Choir to do a reconstruction and completion of the Requiem for that year's York Festival.

In his introduction to the new edition, Druce comments that Süssmayr's version "sometimes lacks the perfection of detail, the smooth craftsmanship, the imaginative relationship of subsidiary material to the whole that is so characteristic of Mozart's other mature masterpieces." He says "I have attempted ... to place myself in the position of a Viennese composer of Mozart's time, trying to complete the grand design of the work in the most convincing way."



David Edwards ©2026

Biographies



Portrait of Tom Appleton
by Adam Barnes

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.

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.

Laura Morgan - soprano



Born in Nottinghamshire, Laura trained at the University of Huddersfield gaining her BMus(hons) and first Masters degree in Performance studying principally with Bass-Baritone, Andrew Slater. She then moved even further North to complete her postgraduate studies at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) with Soprano, Helen Lawson, attaining her PGDipMus and MMus. Laura has lived in East Anglia since leaving Glasgow and is

very happy to have settled in Norwich with her husband and son.

Alongside her performance engagements, Laura has been a teacher of singing for over 20 years and currently teaches for Norwich High School for Girls and Town Close House in Norwich.

Laura fell in love with singing Mozart during her undergraduate years at the University of Huddersfield where she studied the Mozart Da Ponte operas in depth and had the opportunity to sing the roles of Susanna, Countess Almaviva and Fiordiligi in workshop scene performances. One of her earliest oratorio engagements was in Suffolk singing as soprano soloist for the *Krönungsmesse*, cementing a firm love for the music.

Having successfully battled cancer twice in recent times, Laura is most excited to sing the motet *Exsultate, jubilate* for you this evening - celebrating the joy and exuberance of life.

Forthcoming performances include Rossini *Petite Messe Solennelle* with Keswick Hall Choir, Stanford *Requiem* with Wymondham Choral Society at Wymondham Abbey and Schubert *Mass in G* for Harleston Choral Society.

Recent performances include Handel's *Messiah*, Haydn's *Missa Sancti Nicolai*, Saint-saens *Messi di Requiem*, Dvorak *Mass in D*, Faure *Requiem*, Haydn's *Stabat Mater* and Matthew Coleridge's *Requiem*. Laura last performed with Aldeburgh Music Club singing Haydn's *Nelson Mass* in Orford last year and is delighted to return.

For full list of recent performances, news of forthcoming concerts and more information, please visit lauramorgansoprano.com

Katherine Nicholson – contralto



Hailing from Ipswich and educated in Woodbridge, Katherine Nicholson studied Modern Languages before turning to singing as a career. Now based in London, she is delighted to be returning to Suffolk for this concert. Praised for her "rich and glowing" voice, recent solo appearances include Purcell Ode for St Cecilia (1692), Vivaldi Gloria, J.S. Bach St John Passion, St Matthew Passion, B Minor Mass, Christmas Oratorio, Handel Messiah, Dixit Dominus and Israel in Egypt, C.P.E. Bach Magnificat, Pergolesi and Scarlatti Stabat Mater(s), Mozart Requiem, Rachmaninov Vespers, Rossini Petite Messe Solennelle, Stravinsky Mass, Copland In The Beginning and Bob Chilcott's Christmas Oratorio.

Song projects in recent years have included 18th Century songs for voice and fortepiano with Nathaniel Mander; 20th Century US Art Song including Barber, Copland, Rorem and Chanler with Californian pianist Anyssa Neumann; the World Premiere of Karel Janovický's song cycle setting poems from A Shropshire Lad with Joan Taylor; and exploring the compositions of Hildegard von Bingen with organist Richard Pinel.

As a member of the internationally renowned BBC Singers, Katherine keeps up a busy schedule of rehearsals in the iconic Maida Vale Studios and live broadcast performances in London and further afield. 2025 held many memorable performances with the group, including Berio Sinfonia with Kazuka Yamada and the CBSO, with conductor-composers Eric Whitacre and James MacMillan, and at the unforgettable Last Night of the Proms. Outside the BBC, she enjoys singing with close-mic specialists Synergy Vocals in the music of Steve Reich, most recently alongside Utah Symphony Orchestra and Frankfurt Radio Symphony Orchestra; and with early music specialists Siglo de Oro at the Wigmore Hall.

Richard Edgar-Wilson - tenor

Suffolk native Richard Edgar-Wilson has worked as a tenor concert soloist around the world for over forty years. On the opera stage he has sung Tamino in Portugal and New Zealand, Acis in Toronto and London, and *Death in Venice* for ENO and in Amsterdam, Brussels, Luxembourg and at La Scala, Milan. He has made over fifty solo recordings including *Messiah*,



Stradella *San Giovanni Battista* (winner of a Gramophone Award), Schubert *Die Schöne Müllerin*, Mozart *Requiem* and works by Arne, Monteverdi (with the Consort of Musicke), Purcell, Boyce, Howard Blake, and Bernard Herrmann amongst many others. His recording of Britten's *Winter Words* alongside songs by fellow Ipswichians Ben Parry, John Parry and Andrew Leach, was described by *The Quarterly Review* as "A recording to savour: a production of high quality, with a seriousness and high artistry to match."

Richard's was the very first voice to be heard at The Grange opera house and he appeared as Radames in the award-winning Scandinavian feature film *Sufflæsén*. With London Voices he has sung on numerous Hollywood movies including the final *Harry Potter* and *Hobbit* films, James Bond *Spectre*, *Mission Impossible*, *The Grand Budapest Hotel* and the *Fantastic Beasts* movies.

Much in demand as a singing teacher, vocal coach and adjudicator, he is closely associated with the National Youth Choirs and has given master classes in Austria, America and Singapore, as well as at Dartington, Benslow and the Britten-Pears School. He writes reviews and articles for a variety of musical publications and for four years was Treasurer of the multi-disciplinary British Voice Association. He gave the Fifth Annual Wolsey Lecture at the University of Suffolk, and in 2017 was delighted to be presented with an Honorary Doctorate from his hometown university.

Matthew Crowe – bass



Matt started singing as a chorister at St Mary-le-Tower in Ipswich, then spent four years as a choral scholar at Norwich Cathedral, with singing tuition from David Lowe, while studying history and landscape history at UEA. Since 2022, he has been a Vicar Choral in St Edmundsbury Cathedral Choir.

His extensive repertoire as a concert soloist includes Beethoven *Mass in C*, the *Requiems* of Faure and Durufle, Handel *Messiah*, Haydn *The Seasons* (with Ipswich Choral Society at Snape Maltings under Cem Mansur), *Missa Sancti Nicolai*, *Missa in tempore Belli* and *Creation*, Mozart *Così fan Tutte* (highlights), Stainer's *Crucifixion*, Vaughan-Williams *Serenade to Music* (Prometheus Singers under Edmond Fivet) and *Five Mystical Songs*, Verdi *La traviata* (highlights) and many others. Matt sang the baritone solos in Aldeburgh Music Club's performance of *Gloria* at Snape Maltings in 2023 and Haydn's Nelson Mass at Orford Church in 2025, and is delighted to return today.

Matt is also an experienced recitalist, and has performed Madeleine Dring *Seven Shakespeare Songs*, Schumann *Dichterliebe*, Vaughan-Williams *Songs of Travel*, and has a particular fondness for the song cycles of Gerald Finzi, including *I Said to Love, Before and After Summer*, and *Earth and Air and Rain*.

Matt lives in Suffolk with his wife, daughter and cat, and enjoys spending his spare time playing golf and gardening (neither to a very high level...).

ALDEBURGH MUSIC CLUB CHOIR

Names in italics are not singing in this concert

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
 Lucy Middleton
 Hilly Mills
Tina Morhall
 Louise Morse
 Jane Parker
 Melanie Pike
 Annie Renwick
 Lucy Rowan-Robinson
 Sandra Saint
 Louise Sant
 Vanessa Seymour
 Jane Stevenson
 Ros Stuart
 Sylvia Taylor
 Joanna Thackray
Gill Thomas
Jane Thomson
 Sarah Wallington-Smith

Altos

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

Tenors

Charles Burt
Christopher Clarke
 Tim Dorney
 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
 Elizabeth Stanley
 Duncan Sykes

Basses

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

PROMETHEUS ORCHESTRA

Violins

Michael Dolan *leader*
 John Parsons
 Robert McFall
 Cal Fell
 Katie Sharpe
 Jenny Clare

Greg Eaton
 Helen Farrell
 Carol Hawkey
 Kate Waterworth

Violas

Marna Carlson
 Helen Stanley
 Lorna Allen

Cellos

Jody Hughes
 Hattie Bennett
 Melanie Woodcock

Double Bass

Angela Chillingworth
 Alfie Harries

Clarinets

Cliff Wybrow
 Laura Scales

Bassoons

Steve Lock
 Tom Corin

Trumpets

John Jermy
 Ian Abbott

Trombones

Owen Dawson *alto*
 Igor Babinetchi *tenor*
 Mike Tatt *bass*

Timpani

Gary Kettel

Organ

David Wright

For Exsultate, jubilate:

Oboes

Neil Carson
 Kim Haan

Horns

Georgia Dawson
 Caome Glavin

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

Prometheus Orchestra are delighted to be supporting Aldeburgh Music Club Choir in tonight's performance. The orchestra was founded in 2008 by the late Edmond Fivet CBE, Liz Fivet and the violinist, Pam Monks, as a Suffolk-based professional orchestra, and the relationship with the Music Club has been sustained since its founding. The orchestra has also supported other notable Suffolk based choral societies at various venues, and for ten years gave the orchestral concerts at the annual William Alwyn Festival, supported by The William Alwyn Foundation. The orchestra's founding Patron was Sir Charles Mackerras, and after his death, Sir Roger Norrington.

The orchestra's fundamental purpose has been the advancement of classical music and thus the giving of concerts and recitals. The orchestra has been able to draw on a pool of talented musicians of all ages based in Suffolk and other parts of East Anglia. Several of them have also given concerto performances with the orchestra.

The post-pandemic economic environment and the financial constraints involved in promoting orchestral concerts led the trustees to the difficult decision to pause the seasonal orchestral programme in 2024 to protect the existing finances and to look for new areas of funding.

As a charity, one of its objectives has been the promotion of educational activities within local schools. Prior to the pandemic such activities were focused on local secondary schools, but the focus has now embraced local infant schools and in the 2025-26 academic year members of the orchestra are taking part in workshops with five Suffolk infant schools. This project has been made possible by donations from various artistic trusts and foundations.

While formed as a classical Beethoven-sized orchestra, Prometheus has played music from all eras, undertaking over 150 concerts since its foundation. The current musical director is Matt Andrews. It is hoped that a new orchestral season may become possible in the not-too-distant future. If you would like to support the orchestra with sponsorship or a donation, please contact me on hs.prometheus@gmail.com.

Hunter Smith

Chairman, Prometheus Orchestra

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 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 a concert of folk music at Orford Church on 30th May, with Diana Moore singing a selection of Britten's folk song arrangements. 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 Robin Leggate

Vice Presidents Dame Ann Murray,
Diana Moore

Aldeburgh Music Club Committee 2025 – 2026

<i>Chair</i>	<i>Christopher Wheeler</i>	<i>Director of Music</i>	<i>Tom Appleton</i>
<i>Vice Chair</i>	<i>David Edwards</i>	<i>Librarian</i>	<i>Jack Firman</i>
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	<i>Caroline Gill</i>		
	<i>Tina Morhall</i>		

www.aldeburghmusic.club

Acknowledgements

Thanks to the staff at Britten Pears Arts and Snape Maltings Concert Hall; Ann Barkway and the management committee of the Jubilee Hall; Julian Larkin for accompanying our rehearsals during March; Jody Hughes for additional music preparation; Dominic Ellis-Peckham for working with us on the Alde Valley Academy project; to former Trustees Peter Howard-Dobson and Helen Mower for their indefatigable contributions while in office; 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

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

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

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, louisesant55@gmail.com. Please put AMC in the subject line.

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Aldeburgh Music Club

Saturday 30 May 2026 7.30pm

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Arranged by Britten, Chilcott
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ALDEBURGH MUSIC CLUB CHOIR

Music Director TOM APPLETON

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Aldeburgh Music Club

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