



Summer Newsletter – August 2018

Welcome to the Sheffield Bach Society summer newsletter. The newsletter contains information for singing members and our friends, life-friends and patrons all of whom receive a copy either by email or by post. We start with the Society's forthcoming 69th season and an insight into the works to be performed, written by our conductor Dr Simon Lindley . . .



Saturday 6 October 2018
THE FRENCH CONNECTION
Sheffield Cathedral 7:30

National Festival Orchestra - Sally Robinson leader
Alan Horsey - organ accompanist
Vocal soloists: Joanna Gamble, Thomas Asher and organ soloist Thomas Corns
Choristers from Sheffield Cathedral – Director of Music: Thomas Corns
Simon Lindley conductor

DURUFLÉ *Requiem*
POULENC *Salve Regina*
POULENC *Litanies à la Vierge noire*
FAURÉ *Cantique de Jean Racine*
POULENC *Concerto for Organ, Strings and Timpani*

The Rouen-born composer, Maurice Duruflé had one great thing in common with his distinguished teacher, Paul Dukas [he of *Sorcerer's Apprentice* fame – remember the 1940 Disney film, *Fantasia*, as I do myself from what the Bible refers to as “the days of thy youth”?] Both men were amazingly self-critical and fastidious as to the quality of their individual works – and this was very particularly the case with the virtuoso organist, Duruflé, whose opus numbers over some fifty or so years of creative writing barely reached double figures. Of special interest to lovers of the choral tradition, are his two great mass settings – the *Requiem* of 1947 for SATB choir and organ or orchestra and the *Missa cum júbilo* for unison voices dating from 1966; from just over half a decade earlier come the *Four Motets: Ubi caritas, Tota pulchra es Maria, Tu es Petrus* and *Tantum ergo*. All this music is founded on melodies from the huge and rich corpus of traditional plainchant, or “Gregorian” chant [sometimes referred to as Plainsong].

The *Requiem* was almost certainly a memorial to the composer's father and may have originally begun life in a form for organ solo. It seems to have been commissioned by the Vichy regime as early as 1940 or 41, and first heard in public six years later, although not published until 1950. The Bach Choir presents the accompaniment in the third of its manifestations, for strings, harp, trumpets and timpani – a version produced in 1961 and

much recorded and performed since. This is heady music, bristling with emotion and passion and harmony of the richest kind imaginable and yet it is the pure simplicity of the chant lines that haunts one so much and creates so overwhelming an impression on its first hearing – an impact that seems to grow, rather than lessen, as the years go by.

It was Duruflé who was chosen to give the première of Poulenc's Organ Concerto in 1939 and he it was who had advised the composer on the "registration" as the choice of stops, timbres and sonorities is officially described. The scoring, for string orchestra and timpani was eminently practical, not least in terms of performance opportunities on continental organs, as well as such instruments elsewhere, with slight variations in pitch: the omission of wind instruments avoids any real danger of clashes of intonation and tuning. The brilliant opening reminds one of the most exuberant of Baroque *fantasy* movements, whilst the sensual sultry final pages with its featured solo passages for individual string players seeming to come straight from the traditions of the night-club, even though its inherent sense of sorrow recalls Poulenc's grief at the sudden death of a very close friend in a motoring accident a year or two earlier – the *Litanies of the Black Virgin of Rocamadour* draw on the same strain of the composer's heartbreak.

The other two works are the *Cantique* of Fauré [known invariably as the *Cantique of Jean Racine* even though his work was only a French translation of St Ambrose's original Latin]. We present the piece in John Rutter's evocative orchestration for harp and lower strings. The final choral component is Poulenc's exquisite prayer to Our Lady, *Salve Regina*. In the space of a very few minutes, the composer creates a sound world and emotive climate of pure and unadulterated beauty. Along with *Exultate Deo*, the *Salve* was written in 1941 during the darkest days of the Second World War and inscribed to two of Poulenc's very closest friends. Like his other music for unaccompanied singing such as the *Mass in G* and the *a cappella* motets, the profundity of the impact of *Salve, Regina* is wholly disproportionate to its length and depth of utterance.



Saturday 17 November 2018

LEST WE FORGET

Sheffield Cathedral 7:30

National Festival Orchestra - Sally Robinson leader

Alan Horsey - organ

Simon Lindley - conductor

A commemoration of the Centenary of the 1918 Armistice including

SIR KARL JENKINS *The Armed Man, A Mass for Peace*

featuring a **solo Chorister from the Choir of Sheffield Cathedral** and adult vocal soloists:

Nicola Hooke, Hannah Mason, Jeremy Dawson, Thomas Asher

ELGAR *With proud thanksgiving*

ELGAR *The National Anthem*

BLATCHLY *For the Fallen*

The Armed Man, a Mass for Peace was a millennial year commission from the Royal Armouries in Leeds, and its text was researched and devised by Guy Wilson, then Master of the Armouries, who had been in office at the time of the removal of the museum from London to Leeds. The work was originally intended for another Yorkshire-based composer, Pontefract-born Philip Wilby, who had perforce to decline owing to the demands of other commissions at that period. The task fell to prominent Welsh composer Karl Jenkins who tackled his challenge with relish, making sound sense in drawing on the styles and

ambiences of music from earlier periods in a very special and original manner. This is by far its composer's most frequently performed piece.

The accompaniment used in our November presentation is the version for two each of piccolos and trumpets, organ and a string quintet. The verbal text comes from a great diversity of sources: the traditional Latin Mass, the poetry of Rudyard Kipling, the Psalmody of David, the popular medieval French song, *L'Homme Armé* that provides the impetus for the work's English title, Dryden, Mallory, Alfred, Lord Tennyson and the final book of the bible, the apocalyptic *Revelation to St John the Divine*; also featured are verbal extracts of Guy Wilson's own devising and far Eastern poets.

Jenkins draws similarly, and equally richly, on musical antecedents including the French folk melody of the title, Palestrina's "parody" mass inspired by the secular song as well as Eastern originals in melody. This Palestrina material is quoted *in extenso* within the *Kyrie*, the second choral movement of the work. Perhaps the most appealing number emotionally speaking, the *Benedictus* – an extended melody voluptuous in effect and featuring a prominent part for the solo cellist – has become a real favourite outwith the work as a whole as much as in orchestral and/or brass band versions with or without the originally envisaged choir. The beguiling beauty and simplicity of *Agnus Dei* is a further highlight of this supremely popular work. It was this extract that was sung on New Year's Day of 2000 at the Royal Armouries by the boys and men of Leeds Parish Church Choir as a foretaste of the totality of the work to come at a simple mid-day occasion that attracted very considerable public interest.

The Spirit of England, Elgar's great war-time choral trilogy, sets three texts of Laurence Binyon – *The Fourth of August*, *To Women* and *For the Fallen*. The latter, of course contains the immortal brief stanzas used at so many acts or remembrance all over the English-speaking world:

They shall grow not old, as we that are left grow old: age shall not weary them, nor the years condemn;

At the going down of the sun, and in the morning: we will remember them.

This extraordinarily evocative text is also utilised by organist-composer Mark Blatchly in his setting for upper voices entitled *For the Fallen*. Blatchly ingeniously incorporates the evocative music of *The Last Post* played at the close of each and every evening by the military bugler as marking the end of the day (as *Reveille* marks the beginning) but also in widespread use in commemorations of the departed – at funerals, services of remembrance, and external commemorations at War Memorials and Cenotaphs the length and breadth of Britain.



Monday 3 December 2018
Handel MESSIAH
Sheffield Cathedral (NB 7.00pm start)

National Festival Orchestra - Sally Robinson *leader*
Alan Horsey *continuo*
Ella Taylor, David Allsopp, David Brown, Quentin Brown: *soloists*
Simon Lindley *conductor*

So pretty nigh universal has its use become, it is scarcely credible to think that the first vocal score of Watkins Shaw's edition of *Messiah* only appeared as recently as sixty years ago. It has, generally [though by no means completely] replaced the previous most popular edition, that of Ebenezer Prout printed in 1902 by the same music publisher, Novello & Company Limited, that brought to birth Watkins Shaw's complete edition,

issued over a number of years and including full score, a companion compendium, miniature score and orchestral parts as well as a vocal score, the most recent re-incarnation of which appeared as recently as 1992. Not that Shaw's was the first 'hat in the ring' in terms of striving faithfully to reproduce Handel's intentions without things such as the 'additional accompaniments' so beloved by Mozart as well as his later successors.

Shaw's precursors included John Tobin, Conductor of the London Handel Society who issued an edition for Barenreiter's complete gamut of Handel's works as well as earlier figures such as Westminster Abbey organist Sir Frederick Bridge and the vastly underrated Oxford-based musicologist T W Bourne [1862-1948]. Bourne it was who, in many ways, paved the way for a greater degree of historical 'authenticity' and accuracy, decades prior to Dr Shaw's intervention. Shaw insisted on the proper use of a *continuo* player to fill out the potential of the composer's harmonies, written with the assistance of a kind of musical 'shorthand' in the form of a system known as 'figured bass' in which the intervals that were printed with a number above the cello and bass line advised the player clearly of the composer's harmonic requirements on important chords as much as less prominent points.

Significant recordings include a trail-blazing EMI LP under Sir Charles Mackerras with the youthful Dame Janet Baker among the soloists being joined by fledgling Nottingham-born counter-tenor Paul Esswood as well as numerous pioneering performances here in the Cathedral by Sheffield Bach Choir under the informed and inspirational direction of the late and great Dr Roger Bullivant MBE, Conductor of the Bach Choir from 1960 until retirement around forty years later.

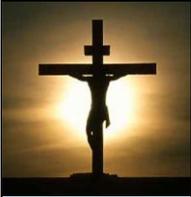
Though by far the best known of its composer's many religious works, *Messiah* is actually the least typical of Handel's many oratorios. This is due in the main to the special genius of his 'librettist' Charles Jennens, who was responsible for the imaginative compilation of the verbal text – a compilation which has, in itself, probably done almost as much to establish the work in the hearts and minds of successive generations as Handel's music.

Messiah, truly, stands in a class of its own – in some ways as much almost a liturgical observance as a concert piece; not in the manner of the Passion oratorios from the Lutheran tradition, but more as a series of scenarios and reflective tableaux.

Handel was engaged extensively in the composition and presentation of oratorio in London for the last two decades of his life. His business sense and entrepreneurial energy seem to have captured the mood of the age. Had he remained stubbornly committed to opera composition, his twilight years would have been much less comfortable and his public far less appreciative. The keeping of precise financial records, receipt books and "word books" as the programmes of the day were known, during the course of the composer's performances arranged for the benefit of the Foundling Hospital are of huge benefit to scholars in enabling us to ascertain which selections of the solo material were heard on which occasions.

It is extremely unlikely that the composer ever heard or performed the work wholly complete, though the Bach Choir and many other ensembles are known for presenting the work "cover to cover" to quote a West Riding descriptive of an uncut version of the composer's magnificent score.

The Bach Choir is proud of, and profoundly grateful for, the considerable support provided each December to a now traditional retiring collection at the close of the evening in aid of the Cathedral's acclaimed *Archer* Project for those undergoing difficult times in their lives.



Saturday 9 March 2019

Bach ST JOHN PASSION

Sheffield Cathedral 7:30

The John Dethick Memorial Concert

National Festival Orchestra with Sally Robinson leader

Alan Horsey *harpsichord and organ*

Simon Lindley *conductor*

Stephen Liley *tenor* [Evangelist], **Thomas Hunt** *bass* [Christ]

Aria Soloists: Philippa Hyde, Lucy Appleyard, Stephen Liley, Terence Ayebare

Choristers of St John's Ranmoor, Sheffield,

The passion will be sung English with audience participation in the greatly-loved Chorale Hymns

Judged by any yardstick, Bach's Passion Settings have to be ranked as amongst the greatest musical works ever written. Two survive to us today in complete form – the 'St John' of 1723 and that according to St Matthew of 1729. Parts of a setting of the narrative of St Mark's Gospel also survive. All of this music is in the important tradition of the Passion Oratorio. Of especial interest to the student of these expansive essays are their precursors from a mainly Hamburg-based school. Regular supporters of Sheffield Bach Choir will recall the acclaimed revival of Handel's *Brockes* Passion in St Mark's Church, Broomhill in 2014. It is well known that this Passion of 1716, to the libretto of Barthold Heinrich Brockes - a work copied out in full by Bach and his first wife - contains elements that are notably present in his own later settings.

The *St John Passion* – an intensely dramatic work last given by the Bach Choir in 2016 – is scored for single chorus and orchestra. The depth of pathos and emotional feeling within the work is extraordinary – take for example the despairing tenor voice representational of the Apostle Peter towards the conclusion of part one: *Ah, my soul! What end awaiteth thee?* or the equally powerful soprano number *O heart, melt in weeping and pour out thy dolour* towards the close of part two.

Yet, it is crucial to remember that the Passion is not - in essence - a concert-piece. All the oratorios in the stupendous Lutheran heritage were composed for liturgical performance - that is, presentation within the context of public worship. This is a long tradition in England too, going back many generations almost to the period immediately following Mendelssohn's notable revival of the work for its celebrated centenary performance of 1829 in Berlin. Here, at Sheffield Cathedral our custom has been to give the whole work in full, without cuts and invariably including audience/congregational participation in the singing of the greatly loved chorale hymns.

2019 marks the 150th birthday of the legendary British musician Sir Ivor Atkins, for over half a century Organist and Master of the Choristers at Worcester Cathedral and Conductor of the Three Choirs Festival. It was Sir Ivor who issued the standard edition of Bach's *Little Organ Book* additional to his editorial work on the *St John Passion* on his own in 1929 and, in conjunction with Sir Edward Elgar, the *St Matthew Passion* first issued in 1911 and revised by Sir Ivor in 1938. Sir Ivor also edited much other continental church music including Allegri's *Miserere* and Cornelius's *Surrender of the Soul to the everlasting love* and motets by Cherubini for male voices. Perhaps Atkins's most enduring legacy is his unaccompanied choral arrangement for soloist and choir of another work by Peter Cornelius, the song entitled *The Three Kings* – originally for solo voice and piano alone, but transformed by Atkins's choral setting. Additional to his musical, musicological and editorial skills, Atkins was a composer of church music in a headily romantic style and of a

larger-scale piece devised for the component choruses of the Three Choirs entitled *A Hymn of Faith* for which Elgar, no less, assisted with the orchestration. Atkins's son, E Wulstan Atkins, was Elgar's godson and edited the intimate correspondence sustained over many years by the two men from their first meeting in 1890 up to Elgar's death forty four years later.



Saturday 22 June 2019

LET'S GO STATESIDE

St Mark's Church Broomhill 7:30

– our contribution to Broomhill Festival

DONALD HUNT *American Serenade*

JOHN RUTTER *Feel the Spirit*

with Joanna Gamble, mezzo soprano soloist

and the Principals of the National Festival Orchestra, led by Sally Robinson

Simon Lindley conductor

In common, it seems, with many Cathedral organists and English conductors, Dr Donald Hunt, Master of the Choristers at Worcester Cathedral from 1975 to 1996, is a huge enthusiast for American musicals – this devotion tends to go rather like the well-known enthusiasm for model railways sustained by many such choralists!

Dr Hunt devised his beautifully scored and deftly etched *American Serenade* especially for the Elgar Chorale of Worcester and provided instrumental material for the accompaniment five years ago especially for Sheffield Bach Choir at his own suggestion and it is this version that we shall be making use of as the first work of the final concert of the upcoming season. Sheffield Bach Choir was, and remains profoundly grateful to him for so generous an undertaking. Often heard in Worcester concerts or at the Worcester Three Choirs' Festival over the years, *American Serenade* explores the rich diversity of repertoire from the tradition of the American "musical" and is a celebration of the art of George Gershwin, Jerome Kern and Cole Porter – with individual numbers for smash hit shows such as *High Society*, *Porgy and Bess*, *Show Boat*, *Sally*, *Very warm for May* and *Girl Crazy*.

John Rutter's *Feel the Spirit* was first performed in June 2001 at New York's Carnegie Hall by Oldham-born mezzo-soprano Melanie Marshall, sister of concert organist and conductor Wayne Marshall, with the New England Symphonic Ensemble and participating choirs in a MidAmerica Production concert under the direction of the composer. John Rutter has been composing since his schooldays at Highgate in North London. His contribution to the rich corpus of the English carol repertoire has been inestimable and the countless settings (of his own texts as well as traditional carol material) attest to his imaginative and visionary mastery of the genre. Works disposed over a larger canvas include operas for children, orchestral and choral works. Besides the *Requiem* and the recent *Feel the Spirit* there is an infectious *Magnificat* and song and carol cycles. Dr Rutter's indefatigable outreach work for choristers and choralists is well-known, and very greatly valued, throughout the English-speaking world. He is a regular visitor to the United States and here at home is based at Hemingford Abbots near Cambridge. For a period in the mid 1970s, Rutter served as Director of Music at Clare College, where he had been an undergraduate. Tonight's conductor first met John Rutter almost half a century ago and the two have remained friends ever since; the carols *Jesus Child* and *Donkey Carol* were composed in 1973 and 1974 respectively for the acclaimed Choir of St Albans School during Dr Lindley's tenure as Director of Music there.

Feel the Spirit consists of an infectious suite of spirituals treating seven of the most famous of all these evocative songs. The orchestral provision includes clarinet, bassoon, horn, trumpet, cymbals, tambourine, claves, drum kit and strings additional to the resource of the *Requiem* though there is no organ part. The oboist also provides the cor anglais and the clarinetist, the bass clarinet. There is a major solo part for the mezzo-soprano throughout, though the first and final movements are for choir alone. Tantalisingly, the composer hints at the lovely tune *Swing low, sweet chariot* in the orchestral part towards the close of the exquisite setting of *Deep River*. Unsurprisingly, *Feel the Spirit* has made many friends since its publication in the latter part of 2001.

To round off this, our 69th season, the choir is excited to be singing some new arrangements of American classic songs including 'Let's call the whole thing off', 'Nice work if you can get it' and 'They all laughed at Christopher Columbus' being specially orchestrated for this concert by our own distinguished President, George Nicholson, Professor of Composition at Sheffield University.

Monday 10 December 2018

'Come Sing Messiah'

Dore Parish Church 7:30

Soloists: Helen Reah, Olivia Shotton, Tim Peters and Daniel Sumner

George Nicholson - conductor

Simon Lindley - organ

We return again in December, to Dore Parish Church for this event which has become a popular event for many. This is as ever an opportunity to marvel at the dexterity at the keyboard of our conductor Simon Lindley who provides the entire orchestral accompaniment to the work with two hands and two feet! All the more remarkable when we employed an entire orchestra of professional players to perform the same notes in the Cathedral a week earlier! Seasonal refreshments of mulled wine, fruit juice and mince pies (included in the ticket price of £12), will be served during the interval to lubricate the vocal chords! For those people who do not own their own score of *Messiah*, the society has plenty to hire out for the evening at a modest charge.

An additional event - Monday 8 October 2018 at 7.30

ORGAN RECITAL given by Dr Simon Lindley

The Beacon Methodist Church, Nethergreen Road, Sheffield S11 7EH

By kind permission of the church authorities, we are delighted to announce that our conductor Simon Lindley will again be giving an organ recital this Autumn. The proceeds from Simon's generosity will go towards the Sheffield Bach Society, for which we are extremely grateful. For those who are not aware, in addition to conducting the Sheffield Bach Choir and other choirs, Simon is President-Elect of Sheffield & District Organists' and Choirmasters' Association, and has held roles previously at a national level too in these distinguished circles. Simon's programme is designed to further contribute towards the Society's Armistice Centenary Commemoration 1918-2018 which of course includes our '**Lest we Forget**' concert on 17th November 2018 and will also mark *his* 70th birthday!

The first part of the programme entitled **ENGLAND'S GLORY** will include works of reminiscence and recollection by Elgar, Butterworth, Vaughan Williams and Thalben-Ball. The second part of the programme will be built around the theme of **RENEWAL and REGENERATION** and include works by Nigel Ogden, Harold Darke, George Robertson

	<p>Sinclair and Herbert Howells. There will be many a familiar favourite alongside some less often performed pieces.</p> <p>This should be a wonderful evening rounded off by refreshments provided by members of the choir. We don't sell tickets for this evening, but a retiring collection has brought a welcome sum to our funds in the past. Do try to come along to what is always a memorable evening, with an opportunity to listen to the much loved and beautifully restored instrument that has a special place in Simon's family history!</p>
	<p>From our Chairman . . .</p>
	<p>Here we are in the height of Summer and it seems a long time ago that I was sitting looking out of the study window at the snow and paying frequent attention to the Met Office forecast. The decision to postpone the St Matthew was not an easy one. Being the biggest concert of the season, certainly in terms of singers and players - we were joined by the St Peter's Singers, the Choristers from St John's, Ranmoor, professional soloists and orchestra members travelling from all over the country.</p> <p>We did, I am sure, make the correct decision and thankfully we were able to reschedule the whole event almost without losing anyone previously booked. Many thanks go in particular to Simon for the enormous effort that he put into getting this to happen.</p> <p>An unexpected plus of the postponement was that we got a much bigger audience than we would have done in March and it was a truly memorable concert. Thank you to Anne for her continual tweeting and the Sheffield Telegraph publicity.</p> <p>We all would like to be able to continue producing such concerts at that type of high quality level and to be able to perform varied and exciting music.</p> <p>I am afraid the same old chestnuts come out about selling tickets and so on. This is essential for us and I know that you all try to do what you can. One little story that I will pass on. Some friends of mine came to our Messiah and despite not really being the "typical choral music type lovers" found it a great experience. They then said that they would like to come to the St Matthew and bring their friends. Great I thought, whilst being a little cautious and saying that it is a long piece but good interactions between soloist and choir etc... They thought that the St Matthew was fantastic too and likewise the Summer concert. They are now probably going to buy a season ticket. It goes to show that if we can get new audience members in they may well return and bring others. Please try this yourselves!! Bring a guest</p> <p>The other real main initiative that we need to push is for new members. We are a choir that is diminishing in number and probably statistically increasing in age! Some new members are required to keep us on our toes, give strength of lines and the chance not only to continue but to grow.</p> <p>New members also bring membership fees and our treasurer, Kitty, pointed out to me that a new member is equivalent financially to around 10 tickets sales a year. The new members will also hopefully sell tickets to new audience members too.</p> <p>We welcome students to join us and they can do this at a very reduced rate. We are talking to the university this Summer too to try and move things along.</p>

	<p>I hope that you all have a great Summer break and come back refreshed and on the lookout for potential new members and audiences so that we can keep moving forwards to new exciting projects.</p> <p><i>Chris Walker</i> Chairman chairman@sheffieldbachchoir.org.uk</p>
	<p>From our Treasurer . . .</p>
	<p>I would like to start by saying thank you for the very generous sponsorship and donations from some choir members and others, which have greatly helped to support the choir this year and enabled us to put on some great concerts.</p> <p>As members may be aware, with current audience numbers only a few of our concerts actually make a profit in themselves (generally our two Messiah performances) so we rely on other sources of income to help cushion our expenses. As the chairman has said, a significant proportion of this comes from membership subscriptions, so it is in our financial (as well as musical) interests to recruit some more members. In addition, it is very helpful that so many members are signed up to add gift aid to their subscriptions and donations.</p> <p>I would also like to thank all those involved in fundraising for the choir including the monthly stalls (Richard Morton), tea money (Margaret Hunt) and the Little Raffle (Neil Dummigan). We should also not forget Joan Gaunt's magnificent Open Garden and all those who baked cakes for choir funds. New members may not realise that we also run a monthly draw which you can join by setting up a standing order for £4 a month and the chance to win cash prizes (up to £40). Anyone who wants to sign up to the draw, please catch me in September or drop me an email to the address below and I can send you the details.</p> <p>Have a good summer and I look forward to seeing you with your cheque books in September!</p> <p><i>Kitty Ross</i> Treasurer treasurer@sheffieldbachchoir.org.uk</p>
	<p>From our membership secretary. . .</p>
	<p>How time flies when you're having fun - I can't believe it's that time of year again!</p> <p>As before, I am grateful for your cooperation in informing me of your planned absences, and for using my mobile number (07960 523 911) to let me know of unplanned/unavoidable absences. It's a great help to all of us Committee members to know what's 'going on' with you all in terms of attendance. I know that Simon appreciates knowing well in advance of any missing rehearsal and concert attendances to enable him to plan. So let's keep up the good work with the Forward Planner this season – just put a cross under the date if you know you'll not be able to sing.</p>

You'll be glad to know that the results of all five of our re-auditions were positive, so well done to those singers! We have seen a few changes this season (three members unable to keep up their attendance, but who may be able to return in the autumn; one member moving away from Sheffield; three members unable to continue with us owing to ill-health) and some interest shown as a result of Voice Exchange.

The choir numbers 55 singers - 19 Sops (two lost, one gained); 14 Altos (one lost, one gained, plus one to start in September); 10 Tenors (one lost, two gained); 12 Basses (two lost, one gained) . . . and who knows what the new year will bring! An avalanche?? Let's hope so!

And to end on a lovely note: news from Frank and Yuko (now in Bath) to say that they are now proud parents of Clare Misako. Congratulations, and thanks for keeping us in touch!

Liz Arnesen

Membership Secretary

members@sheffieldbachchoir.org.uk



From our social secretary. . .

Thanks are due, as always, to the whole choir for your generous contributions on each and every social occasion; it really helps to know that I can count on everyone to provide a wholehearted response to every request for help! For example, the spread you helped to provide for Simon's organ recital last September looked and tasted wonderful and was well received by ticket-holders - as were the mince pies and wine by everyone at the Dore Messiah. In addition, the cakes donated for Joan's Open Garden were delicious and helped make lots of money for choir funds. Thank you one and all.

As always, I must extend special thanks to

- Margaret, Richard, Joan and Lisa for making the tea/coffee each week, those generous choir members who bring biscuits for us to munch at break, and those who make scones, buns or biscuits for the monthly stall - we really appreciate it!
- Joan for organising the refreshments at her Open Garden event - and particularly for donating the profits to choir funds; thank you so much Joan.
- Pam, Margaret, Rachel, Lisa, Joan, Liz, Thildy, Vicky and especially Francesca, for helping with concert refreshments when we are able to offer them, and for always saying Yes when asked for help - thank you so much.
- Pam and Vicky for providing really nice tea-time meals for Simon, our soloists and accompanists.
- Chris, Liz, Michael and Simon, for continued support and help.

A number of choir members have expressed concern about our use of polystyrene cups, which are not a good choice with regards to the environment as they take hundreds of years to break down. I have done some investigating and discovered that even the supposedly biodegradable alternatives contain some plastic, and many go into landfill in any case because of a shortage of re-cycling plants. However, they break down in scores rather than hundreds of years, so we will swap to an environmentally friendly alternative as soon as our current stock of polystyrene cups is exhausted - better for them to be used before they go into landfill! The new cups will cost more, so the refreshment donation may have to increase to 25p, but I'm sure choir members agree this is worth it. A good alternative might be for people to bring their own mug, and the tea team is happy to

accommodate this - as long as you take them home to wash each week. If you'd like to do this next season just have a word with Margaret Hunt, who successfully organised a similar scheme in Doncaster last year.

I haven't forgotten the suggestions you provided last year about future social events, and it's great that we have managed to use the most popular suggestion, of occasional meals out, to revamp our President's event. This will be on Wednesday 21st November 2018 at The Silver Plate on Granville Road, and our President George Nicholson extends the invitation to all choir members and their partners. Almost 50 of us have signed up so far, and I paid the deposit in the first week of July, so we're all set. I will collect a further £5 from everyone in September, and will distribute the menu in October, when people can make their selection and pay the balance depending on whether they want two courses (£13) or three (£16). There is still time to add your name to the list, though there is a limit of 60 people, and we will need the final numbers by the end of September. Please feel free to email me at anne.adams1954@gmail.com if you would like me to add your name to the list - or if you'd like to volunteer to provide the after-dinner music!

Finally, thank you for always dropping your 20p or a donation into the collection pot at break each week. I am happy to report that due to this, plus the food and drink you contribute and very generous donations from the Broomhill concert audience, the cost of refreshments last season was entirely covered by donations and no choir funds were required all year.

Anne Adams

Social Secretary

anne.adams1954@gmail.com



From the secretary . . .

CHOIR NEWS

The Society has lost two wonderful friends during the last season. We were sad to hear during the year of the death of Mrs Dethick, widow of John Dethick a former Society President. Condolences were sent on behalf of the Society to the family. Mrs Dethick and her daughter Janet have most generously contributed to an annual *John Dethick Memorial Concert* and we are most grateful to Janet who has indicated her wish to continue with this tradition.

We were also sad to hear of the death of Mr Andy Andrews, a close friend of our conductor Simon Lindley, who lived in Leeds. Mr Andrews was never able to attend any of our concerts due to failing health, but very generously sponsored our annual performance of *Messiah* for many years.

We have continued to enjoy the support of members of St Peters Singers for some of our concerts and from members of other Sheffield choirs with whom we are linked through the Voice Exchange Scheme. Indeed, we can claim three members who have joined the choir on a permanent basis after enjoying singing with us through Voice Exchange! Perhaps more will want to do this too, especially when they see the wonderful works we have planned for the coming and following seasons.

Kitty mentioned about Joan's fund-raising efforts through her Open Garden event. Joan is becoming quite a celebrity featuring in the 14th July edition of 'Amateur Gardening' magazine, although those of you have visited Joan's garden may however challenge her being described as an 'amateur'!

MUSIC FOR THE COMING SEASON

Just a reminder, especially for newer members, that you will need to have your own score of Handel's *Messiah* and JS Bach's *St John Passion* for our performances this season. Simon reminds us to note that:

- *the Novello editions for the two Passions are those by Edward Elgar and Ivor Atkins (St Matthew) and Sir Ivor alone (St John). Though soloists occasionally make use of other versions of certain aria texts, the Chorus verbal texts are NOT those of Neil Jenkins's versions in the so-called "New Novello Edition". This is most important. In case of any query, please discuss any impending purchases of vocal scores directly with the Librarian and or Conductor.*

All other music will be provided, in an envelope when there are several works for a concert which need to be kept together! As ever, I am indebted to Sarah Hogan who sources much of our music through her library contacts and to Simon who often lends us copies of his own, or somehow still manages to source copies from Leeds Minster even though he is now 'allegedly' retired! To keep down our costs, if anyone's envelope is looking 'worse for wear', please could I ask you to replace it when handing back your music after a concert?

YOUTUBE LINKS

Here are some YouTube links if any of the season's music is unfamiliar to you:

- ❖ [Duruflé *Requiem*](https://www.youtube.com/watch?v=05Ry3b_ARqE)
- ❖ https://www.youtube.com/watch?v=05Ry3b_ARqE
- ❖ [Poulenc *Litanies à la Vierge noire*](https://www.youtube.com/watch?v=kJR5-8ZhNrQ)
- ❖ <https://www.youtube.com/watch?v=kJR5-8ZhNrQ>
- ❖ [Poulenc *Salve Regina*](https://www.youtube.com/watch?v=suwY_E7K1Nk)
- ❖ https://www.youtube.com/watch?v=suwY_E7K1Nk
- ❖ [Faure *Cantique de Jean Racine*](https://www.youtube.com/watch?v=NzUMfVpugg4)
- ❖ <https://www.youtube.com/watch?v=NzUMfVpugg4>
- ❖ [Jenkins *The Armed Man, A Mass for Peace*](https://www.youtube.com/watch?v=1uE-8LIQhNE)
- ❖ <https://www.youtube.com/watch?v=1uE-8LIQhNE>
- ❖ [Elgar *The Spirit of England*](https://www.youtube.com/watch?v=Q1wJfKUif90)
- ❖ <https://www.youtube.com/watch?v=Q1wJfKUif90>
- ❖ [Blatchly *For the Fallen*](https://www.youtube.com/watch?v=NPtV4Oc_jHY)
- ❖ https://www.youtube.com/watch?v=NPtV4Oc_jHY
- ❖ [Handel *Messiah*](https://www.youtube.com/watch?v=SCLrle4T9MI)
- ❖ <https://www.youtube.com/watch?v=SCLrle4T9MI>
- ❖ [Bach *St John Passion*](https://www.youtube.com/watch?v=1UYce_ECEuk)
- ❖ https://www.youtube.com/watch?v=1UYce_ECEuk
- ❖ [Rutter *Feel the Spirit*](https://www.youtube.com/watch?v=AnS94TYAono)
- ❖ <https://www.youtube.com/watch?v=AnS94TYAono>
- ❖ [Hunt *An American Serenade*](#)
- ❖ No recording available - perhaps a challenge for us?!

There are often lots of recordings of works on YouTube and I can offer NO guarantee that these are the best recordings - please be aware also that these do sometimes get taken offline. The links above *did* work when I put this newsletter together!

GDPR LEGISLATION

In the run up to the changes in May 2018, you will no doubt have been receiving information on a virtually daily basis about GDPR – including from me! All people who are on our existing mailing lists have now been contacted so I have an up to date list of anyone who wishes to continue to receive information about our concerts. We will be recruiting more people to our mailing lists at future concerts. As indicated previously, you can be assured that the Society, whilst it must maintain databases of singers and potential audience members, does *not* share this information with anyone. We have also been putting in place a new Data/Privacy policy which will be posted on our website. Just a reminder, that lovely though it is that singers want to get in touch with each other, I am *not* in a position to share contact details of anyone with another member without their permission. One ‘spin-off’ from needing to refresh our mailing lists is that I have now received email addresses from many people who we had hitherto needed to communicate with by post. This represents hundreds of pounds of savings for the society and means that we can now email people before every concert and not just once a year!

KEEPING IN TOUCH WITH CHOIR MEMBERS

We are committed to maximising the rehearsal time on Monday evenings so will try to keep the number of verbal announcements at rehearsals to a bare minimum! Emails will continue to be the main means of communicating with singers so ***please make sure that you let me know if you change your email address.***

CHARITY FUNDRAISING

The Society has long been committed to raising funds to support The Archer Project, based at Sheffield Cathedral. Our retiring collection following Messiah raised a staggering £1159.84 and a further £283 was raised at our Summer concert. When you read the letter below, you will see how much this support is recognised.

‘Dear Ms Kitty Ross and Society Members

Thank you so much for your generous donation of £283.00 from your Summer concert. It will go towards our work to help Sheffield's homeless and vulnerable take steps towards a fulfilling and enjoyable lifestyle. For many homeless people the struggle with addiction is a very real one. Mark came to us with a drug problem. He started to attend the literacy classes we run and slowly his self-belief grew. With this growth in confidence he began to tackle his addiction. Eventually he got his own tenancy and visited our centre less and less. He is now free of drugs, however, his recovery continues to be a challenge that he is winning. With your continued support we can help individuals such as Mark meet their struggles head on.

Together we can make a difference.

Best wishes

Marketing and Development Manager

Cathedral Archer Project

WORKING WITH CLASSICAL SHEFFIELD

SBS was one of the first organisation in the city to establish links with Classical Sheffield when it was established and, when time and programming permits, we continue to be committed as a society to supporting CS events. Our performance of St John Passion in March 2019 is perfectly timed to be taking place during the 2019 CS Festival and the additional publicity that we receive through the Festival brochure is most appreciated. CS is now recruiting a Festival Director and Marketing Officer for that event and SBS has, along with other participating societies, been asked to publicise the recruitment information for these important roles which do carry a salary. If you are interested, or know of someone else who may be, please look at the information provided by using the following links:

	<p>Festival Producer . . . https://classicalsheffield.org.uk/news/classical-sheffield-is-seeking-a-festival-producer-for-the-2019-classical-weekend</p> <p>Marketing Officer . . . https://classicalsheffield.org.uk/news/classical-sheffield-seeks-a-marketing-officer-for-the-2019-classical-weekend-festival</p> <p>There have been lots of ‘thank -yous’ in this newsletter, and rightly so – the society would just not function without the commitment of so many people. One last thank-you from me is to Paul Downing and Jeff Green, who both being incredibly busy, still devote a great deal of time to maintaining our website, which I am sure everyone will acknowledge becomes increasingly important year on year in this electronic world in which we live. Thank you both!</p> <p>With best wishes from me for a lovely summer and I look forward to seeing everyone again in the Autumn.</p> <p><i>Liz Buxton</i> Secretary secretary@sheffieldbachchoir.org.uk</p> <p><i>PS Please don't forget that everyone can also help us by forwarding our electronic flyers on to friends, when these are emailed out. . . AND . . . we are pleased to announce that our concert tickets are now available to buy from Sheffield Cathedral shop.</i></p>
	<p>Some dates for your 2019 - 20 diary</p>
	<p>The Committee is well on the way with the planning for the 2018 -19 season and have some dates already for your diary along with a flavour of the likely 70th season's programme:</p> <p>Saturday 5 October 2019 - Brahms REQUIEM</p> <p>Saturday 16 November 2019 - A BACH FESTIVAL</p> <p>Monday 2 December 2019 Handel - MESSIAH</p> <p>Saturday 7 March 2020 Bach - MASS IN B MINOR</p> <p>Saturday 20 June 2020 - hopefully - WORKS FOR BRASS AND VOICES</p> <p>More news as the programme for 2019-20 develops!</p>
	<p>And finally . . .</p>
	<p>The Committee looks forward to seeing singers at the first rehearsal of the new season which will be on Monday 3 September 2018 at 7.30pm.</p>
	<p>Please direct people to our web-site at: www.sheffieldbachchoir.org.uk</p> <p>Enjoy the rest of the summer and our forthcoming 2018-19 season!</p>