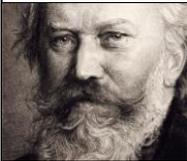




Summer Newsletter – August 2019

Welcome to the Sheffield Bach Society summer newsletter. As usual, the newsletter contains information for singing members and other supporters of the Society. We start with the Society's forthcoming 70th season and an insight into the works to be performed, written by our conductor Dr Simon Lindley . . .



Saturday 5 October 2019
BRAHMS FESTIVAL CONCERT
Sheffield Cathedral 7:30

Sheffield Bach Choir
National Festival Orchestra
Sally Robinson *leader*
David Houlder - *organ*
Ella Taylor soprano and **Alex Ashworth** baritone
Simon Lindley *conductor*

BRAHMS A German Requiem sung in German
BRAHMS Academic Festival Overture
BRAHMS Motets - Warum is das Licht gegeben? and Geistliches Lied

Raised in poverty, Brahms had never enjoyed the luxury of a university or even a conservatory education. His only contact with student life came in the summer of 1853 when he spent two months with his friend the great violinist Joseph Joachim (later to be the dedicatee of his Violin Concerto) while Joachim studied at the University of Göttingen. It was an experience he remembered fondly. Only twenty, he mingled with his wealthier peers drinking in the taverns without having to undertake any heavier duties in library or classroom. The songs he learned then filled the *Academic Festival Overture*. Music in C minor full of earnestly chugging strings, spooky woodwind arpeggios, and portentously dramatic chords suggests a weighty work is underway. But this impression is steadily undermined as the key slides into C major and the brass peal forth the student hymn *We had built a stately house* in marching-band style over a drum roll. Soon the strings soar upward with the more lyrical *High Festival Song*. Brahms fully reveals his musical mischief by using as his final exposition theme the freshman hazing song *Fuchsenritt* (Fox-Ride), tootled comically by two bassoons. Amazingly, he is able to find plenty of dramatic potential in this comic tune, and he works it up into an exciting little development section. But Brahms ultimately picks a much grander student song — one known the world over — for his exuberant *Maestoso* conclusion: *Gaudeamus igitur* (So let us rejoice). And he allows himself to glory in clashing cymbals and exciting orchestral bombast as he accepts his unsought honours.

Without doubt the finest of Brahms's motets, *Warum ist das Licht gegeben dem Mühseligen?*, was composed in 1877/8 in memory of the composer's friend Hermann Goetz, who died in 1876. Along with the contemporary motet *O Heiland, reiss die Himmel auf*, *Warum* was published in 1879 in an issue that presented the two motets together for the first time. Scholars tell us that much of the magnificent music of *Warum* may have originally been designed for a *Missa canonica* of 1856, of which not all survives; the second of *Warum*'s four movements began life as the Mass's *Benedictus*. The imposing opening *Adagio* (in D minor) of this motet, is punctuated four times by the urgent cry of *Warum? (wherefore?)*. The following sections are in flowing canon form with a 'warm F major glow' reflecting the text. It ends with a *Nunc dimittis* in chorale form.

Published in 1864 as the composer's Op 30, the *Geistliches Lied* was probably written at least eight years previously and may comprise his earliest choral work. Possibly composed with his Detmold Choral Society in mind, this *Sacred Song* is scored for four part chorus and organ accompaniment. The text, calling for the Christian's complete and utter trust in his God, is by Paul Flemming. The work is an ingenious double canon for the voices and unfolds from an initial organ introduction, material used as prelude to each of the three short stanzas. Ultimately, there comes the balm of an extended *Amen*.

Distinguished by virtue of its being its composer's most substantial single creative concept as much as by the use of Lutheran rather than Roman inspiration, the so-called *German Requiem* is something of a misnomer. The nationality is not important, the language of the original verbiage *is* – indicating as it does a work very much in the reformed tradition established so firmly by Heinrich Schütz rather than one following on from the catholicism of, say, Michael Haydn and Wolfgang Amadeus Mozart.

Neither is Brahms' setting liturgical music, nor do its component movements comprise something approaching oratorio. The ambience of the piece is much nearer to that of a choral symphony with a most important thematic unity linking the first movement to the finale. Some movements have achieved almost universal adoption outside their original context as anthems or music for worship. Such borrowing has involved two or three sections of the work and none more so than the glorious chorus, almost a kind of sacred *liebesliederwalz*, that comprises the fourth movement – *How lovely are Thy dwellings fair*.

The verbal texts are drawn from a variety of scriptural sources rather than from the traditional *Mass for the Dead*. Besides those stanzas from the Psalms of David, the majority of the inspiration comes from the New Testament. The words promise more than they fulfil.

There are, probably, two main influences behind the *German Requiem* as we now have it; the first is the tragedy of Robert Schumann (the work's second movement began its creative life as part of an abortive tragic symphony inspired by Schumann's plight and by the death of Brahms' mother).

First heard at Bremen on Good Friday 1868, the piece at that premiere lacked what we now have as the fifth of the seven movements. This section was added by the time of the premiere of the final version in Leipzig of the year following. The first English performance was a private affair in 1871 with piano accompaniment. But the piece very soon became a great favourite with English audiences and there are still in print at least five choral scores of the piece arranged to English biblical texts with varying degrees of success.

Brahms conceived the work for a substantial orchestra in addition to baritone soloist and chorus (the soprano soloist is needed solely for the glorious effulgent additional

movement inserted for the 1869 final version). There is an optional organ part, strings, the normal woodwind (with piccolo in movements 2 and 6), double bassoon *ad lib*, four horns, two trumpets, three trombones, tuba, timpani and harp.

Among countless glorious musical features may be mentioned the darkened colouration of the first movement for which the violins are silent, the vivid woodwind chording through the work, the tensile use of muted strings and lower *pizzicato* effects at the opening of the penultimate movement and the disturbingly insistent drum roll underpinning the whole of the first of the work's two stupendous fugues and providing such a strong basis for the text from the Wisdom of Solomon: *But the souls of the righteous are in the hand of God, and there shall no torment touch them*



Saturday 16 November 2019
A BACH FESTIVAL
Sheffield Cathedral 7:30

Sheffield Bach Choir
National Festival Orchestra
Sally Robinson *leader*
Alan Horsey - *continuo*
Simon Lindley - *conductor*
Stephen Liley – *narrator and tenor arias*, **Philippa Hyde, Lucy Appleyard and Quentin Brown** *soloists*

BACH Cantata 140 'Sleepers Wake'

BACH Christmas Oratorio - Cantatas 1, 2 & 3 sung in English

The 140th of J S Bach's some 200 sacred Cantatas is proper to the Sunday next before Advent, known in popular parlance as "Stir-up" Sunday from the opening words of the historic Prayer Book collect for that day. The eponymous *Sleepers* of the title are those of the English translation of the world-famous Advent hymn devised by composer/librettist Phillip Nicolai, whose other very famous hymn is *How brightly shines the Morning-Star* for the feast of the Epiphany. There are three celebrated movements founded on Nicolai's magical melody – the elaborate and exciting initial chorus *Sleepers, wake*, the sixth movement – *Zion hears the watchmen's voices* and the final richly harmonized chorale hymn-verse *Glory now to God we render*. There are two vivid duets along the way and a lovely aria too. This work makes for a wonderful curtain raiser to our Bach Festival Concert this November.

The term "Oratorio" is somewhat misleading in term of Bach's glorious and wonderfully uplifting *Christmas Oratorio*. The reality is that this great work comprises actually a "cycle" of Cantatas intending for major festival Sundays and Holy Days of the festival season between Christmas Day itself and the Feast of the Epiphany some twelve days afterwards. Bach's skill as an anthologist is splendidly seen in the transformation of material composed originally for secular usage into the most thrilling and apt individual Cantatas for use within the Lutheran liturgical services at one of the most thrilling seasons of the year.

In practical, and even financial, terms it is not at all easy to present all six cantatas within a single evening. Leaving aside their length in terms of six broadly 30 minute components, the orchestration of one of the portions of this masterpiece differs from all the others; this is the comparatively rarely heard fourth cantata which requires services of two (fearless) horn players for its opening and closing movements – resources that are deployed nowhere else within the course of this cycle,

The Orchestration of Cantata II is also slightly different from the remainder of the work, but since that component deals with the Feast of the nativity itself, this does not present a difficulty. The first Cantata unfolds from a bristling, exciting chorus with much use of drums and trumpets – *Christians, be joyful and praise your salvation* and includes such popular arias as *Prepare thyself, Zion* and *Mighty Lord and King all-glorious* with its brilliant trumpet obbligato. The second Cantata unfolds from a lovely *Pastoral Symphony* in typical baroque style with its two treble oboes with a further two lower oboes beneath and two flutes atop. The same resource is deployed for the tender lullaby, *Slumber, beloved and take thy repose*. The third Cantata begins with a chorus similarly brilliant to that which introduced the first cantata some hour or so earlier; this movement, *Hear, King of Angels, though falter our voices* is repeated after the noble final chorale *Rejoice and sing* and bringing the third cantata and our Festival Concert to a most brilliant close.



Monday 2 December 2019
Handel MESSIAH
Sheffield Cathedral (NB 7.00pm start)

Sheffield Bach Choir
National Festival Orchestra
Sally Robinson *leader*
Alan Horsey *continuo*
Peyee Chen, Margaret McDonald, Tim Kennedy and James Geidt *soloists*
Simon Lindley *conductor*

The Sheffield Cathedral presentations of *Messiah* since the Bach Society's foundation 69 years ago have in recent years invariably taken place on the first Monday each December. This remarkable, iconic work in which only a very few minutes is concerned with the Nativity itself has become something of an Advent/Christmas institution not least within the confines of the county of broad acres. The accounts of the piece under the direction of the late and great Dr Roger Bullivant were the stuff of legend and his successors have continued to endeavour to capture its magic from year to year. Dr Bullivant brought sprung rhythms, stylish concern for a return to the true spirit of the Baroque period and much more beside. Along with Dr Donald Hunt at Leeds, Halifax, Worcester and elsewhere, Dr Simon Lindley has done much to continue this tradition and this year's *Messiah* will definitely be no exception. Fine soloists based in Huddersfield, Manchester and London will come together in the magnificent setting of Sheffield Cathedral with Sally Robinson and her acclaimed National Festival Orchestra to bring the work once again to life with Alan Horsey at the chamber organ and harpsichord continuo. The edition used is that of Bradford-born Dr Watkins Shaw [1911-1996] and this year the orchestral material formerly owned by Dr Hunt has been made available through the kindness of Tom Hunt, the elder of his two sons who sustains strong Sheffield connections.

It is our practice to give the complete work, probably something Handel never actually did, but we do follow the great composer's lead in holding a retiring collection for a charitable purpose; in the composer's day, the chosen charity was the Foundling Hospital - in our own day the recipient of the generosity of our audiences has been the important work of the Archer Project based here in our city at the Cathedral and this continues to be the case this year. This year we will use again the interesting versions of *How beautiful are the feet* with the succeeding chorus *Break forth into joy* and the tenor solo setting of *Their sound is gone out into all lands* that Handel himself devised for the first performance of *Messiah* in Dublin way back in 1741.



Saturday 7 March 2020

Bach MASS IN B MINOR

Sheffield Cathedral 7:30 *The John Dethick Memorial Concert*

Sheffield Bach Choir

National Festival Orchestra

Sally Robinson *leader*

Alan Horsey *continuo*

Simon Lindley *conductor*

Jane Burnell, Claire White-Mckay, Lucy Appleyard, David Brown & Quentin Brown *soloists*

The history of what we know as Bach's B Minor Mass is absorbingly complex. It seems almost certain that its composer never heard it through in the manner of modern performance; indeed, the work's first complete performance is likely to have been that arranged by the Berlin Singakademie in 1834 - the result of Mendelssohn's enthusiastic advocacy. Bach's autographed full score divides the monumental opus into four distinct sections: i) *Missa* (in the Lutheran sense of that term, referring to *Kyrie* and *Gloria in Excelsis*); ii) *Symbolum Nicenum* (the Nicene Creed); iii) *Sanctus*; iv) *Benedictus, Osanna, Agnus Dei et Dona nobis pacem*. At least ten of the twenty-five movements contained within the Mass as a whole are known to have had their origin in earlier compositions. Despite all this inherent diversity, the Mass in B Minor somehow forms a unifying whole; at once artistically, emotionally and spiritually uplifting. It may be said that no single musical work is greater.

The *Missa* was composed in 1733, possibly for a special service on the 21st April when Augustus III visited Leipzig to receive the town's homage. At all events, Bach presented the work as then extant (*Kyrie* and *Gloria* sections only) to the Duke when petitioning for the office of Court Kapellmeister. *Sanctus* dates from nine years earlier, being written for performance at Christmas 1724. Of the remaining music, *Osanna* was also used as the opening chorus of the secular cantata *Preise dein Glücke* (S.215) and the alto *Agnus Dei* is a different version of an aria from Cantata 11 (the 'Ascension' Oratorio). In these two cases it is probable that both versions stem from lost originals. Even within the *Missa* itself *Gratias* is set to the opening chorus of Cantata 29 and *Qui tollis* derives from Cantata 46.

The variety of musical textures exploited is a further point of major interest, and these may be best discussed in terms of the individual constituent movements themselves. Bach's other Mass settings (providing music for *Kyrie* and *Gloria* only) do not contain the considerable number of subdivisions evident in the B Minor Mass. In the present work, the composer gives himself considerably more scope for pictorial illustration of the verbal texts - sometimes to a considerable degree.

Here in England, an early major – and complete – performance of the *Mass in B minor* was given under the direction of Sir Arthur Sullivan 1886 during the course of the Leeds [Triennial] Musical Festival held that year at Leeds Town Hall under his conductorship. Sullivan edited the work and Novello published his edition – this is still in print and most adult choirs make use of it, though many discerning members of the Bach Choir utilize the more scholarly Barenreiter edition and former Bach Society conductors Dr Roger Bullivant and Mr Peter Collis each worked with Barenreiter's orchestral material as does Dr Lindley.

Within the last decade of Bach's long life during the course of the mid to late 1740s, the great man laboured further on the score, leaving the work in the form of the noble torso that survives to posterity and which we use and love today. Our March 2020 performance comes in the position each season when we rotate both the major Bach Passion Settings [St John of 1723 and St Matthew of 1729] and the Mass in B minor in turn. Following 2020

	<p><i>Mass in B minor</i> 2021 will find the Choir giving the <i>St Matthew Passion</i> in the traditional March slot in Sheffield Cathedral.</p>
	<p>Saturday 20 June 2020 CEREMONIAL SACRED MUSIC St Mark's Church Broomhill 7:30 – our contribution to Broomhill Festival</p>
	<p>Sheffield Bach Choir Fine Arts Brass director Simon Lenton David Houlder organ Simon Lindley conductor</p> <p>For the Broomhill Festival of 2020 the Bach Choir is to be found once again in concert at St Mark's Church. For this event, we will be joined by the internationally acclaimed FINE ARTS BRASS under the directorship of trumpeter Simon Lenton with David Houlder at the fine St Mark's organ.</p> <p>The programme features ceremonial music for voices and brass with organ, drawing upon a wide diversity of traditions. The music to be sung includes Monteverdi's setting of <i>Magnificat</i> for six voices, Coronation Anthems by Handel, ceremonial music by Henry Purcell, a giant of English music in the seventeenth century whose life was cut short following catching a chill when finding himself locked out of his Organist's house at Westminster Abbey in 1695. By a sad quirk of fate, his music recently completed for the Burial of Queen Mary in 1694 was sung at its composer's own funeral. There will also be psalm settings by Colin Mawby and Ralph Vaughan Williams and David Houlder plays organ solos in each half of the evening's proceedings.</p> <p>The full programme will be published early in the New Year of 2020 and full details will be available on the Bach Choir website.</p>
	<p>Monday 9 December 2019 'Come Sing Messiah' St James' Church, Norton Church Road, Sheffield S8 8JQ 7:30</p>
	<p>Soloists include: Helen Reah, Robin Morton and Peter Taylor George Nicholson - conductor Simon Lindley - organ</p> <p>We are delighted to be holding this popular event in a new venue this year – St James' Church Norton. St James' has generously provided the choir with an alternative rehearsal venue when our usual venue has not been available and it is good to be able to say 'thank you' to the church authorities at St James' by holding this event in their lovely church.</p> <p>This event provides an opportunity to join members of the choir in a Come Sing performance of a slightly abridged Messiah. This is as ever a chance to marvel at the dexterity at the keyboard of our conductor Simon Lindley who provides the entire orchestral accompaniment from the organ – this year providing us all with an opportunity to hear the newly refurbished organ at St James' – a project to which Simon has provided some valuable consultancy support.</p> <p>We are again most grateful to our president, George Nicholson, Professor in Composition at the University of Sheffield who is again conducting us all. George also conducts the Sheffield University Orchestra and directs Sheffield Lydian Singers in addition to composing and arranging. In our 2018-19 season, the choir were delighted to perform 'By George!' - arrangements of Gershwin songs made especially for Simon Lindley and SBS.</p>

	<p>Seasonal refreshments of mulled wine, fruit juice and mince pies (included in the ticket price of £12), will be served during the interval giving this event a lovely festive feel. 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 of £1.00.</p>
	<p>PS If you just can't wait until December to hear the organ at St James' Simon is giving a recital there on Saturday September 28th at 7.30 pm. Tickets for his usual varied and interesting programme are available on the door for at £5 which include refreshments afterwards.</p>
	<p>From our Chairman . . .</p>
	<p>I hope that you are all enjoying a good summer break after another successful season. We have some really big works coming up for 2019/20. We are also lucky to be joined once again by Fine Arts Brass for the June concert.</p> <p>The Voice Exchange scheme has been very useful to us for augmenting the choir and we are once again joined by some now familiar friends from the Philharmonic Chorus for our Brahms concert. We will most likely see some of them again later in the season too! This relationship that we seem to be forming with the Philharmonic Chorus is very rewarding and allows us to tackle some of the bigger scale works. As a bonus it gives more confidence that illness and unforeseen events will not detract too seriously from our numbers in the concert. We have continued to enjoy the support of members of Doncaster Choral Society for some of our concerts too and some SBS members were able to support DCS performances too. We have also welcomed some of our own new members during this last season which is great news.</p> <p>So many choirs in Sheffield and so many concerts.... We need to keep raising our profile and now have a good updated website and a public face on Facebook. Anything that any of you can do to push events and concerts through hard copy, social media and friends and contacts is extremely valuable and appreciated. Not only will this help with the sale of tickets but also in attracting new members. The committee are always open to new ideas for attracting audiences, members and sponsors. We can only do what we can think of and any clever ideas would be gratefully received!</p> <p>We are, as always, grateful to sponsors of concerts and choir fundraising by members. Thank you to all of you who have contributed in this way.</p> <p>Finally, I would like to thank Simon for his leadership, Ruth for her accompaniment, the Committee and all of you who contribute in many ways – however small, to keep us being the success that we are. Let's get even better!!</p> <p><i>Chris Walker</i> Chairman chairman@sheffieldbachchoir.org.uk</p>
	<p>From our Treasurer . . .</p>
	<p>This has been another great season musically, but as members will realise, it costs quite a bit to put on the concerts and very few of our concerts make a surplus. Although the choir has good reserves, we spent more during the current 2018/19 season than we brought in.</p>

The main ways that we can try to address this next season are by selling tickets and recruiting more members.

I would like to thank everyone who has helped to raise money for the choir this season, by paying subscriptions promptly, signing up to add gift aid and supporting our fundraising efforts such as the monthly stalls, little raffle and monthly draw. In particular I would like to thank Simon for his wonderful fundraising concert in September and Joan Gaunt for raising money from the refreshments during her Open Garden event in April.

I would encourage anyone who is not already signed up to join the monthly draw, which you can do by setting up a standing order for £4 a month. You have a chance to win up to £40 a month as well as supporting the work of the choir.

Over the summer, we will be moving our bank account from the Royal Bank of Scotland to the Co-operative Bank, so I will be in touch with everyone who has an existing standing order once we have new bank details.

Have a good summer and I look forward to seeing you with your cheque books in September!

Kitty Ross

Treasurer

treasurer@sheffieldbachchoir.org.uk



From our social secretary. . .

As always, I need to thank the whole choir for your generous response to every call I have made on you, whether for help with refreshments or contributions to the food we provide for our audiences. It's great to know that I can always count on everyone to provide a wholehearted response to every request for help!

A recent example is the cakes donated for Joan's Open Garden; these were delicious and helped make lots of money for choir funds. Earlier in the season the spread you helped to provide for Simon's organ recital looked and tasted wonderful and was well received by ticket-holders. The mince pies and wine were enjoyed by everyone at the Dore Messiah – and by the folk at the Archer Project, who were pleased to accept the surplus mince pies. 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 of course 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 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 superb tea-time meals for Simon, our soloists and accompanists.
- Chris, Liz, Michael and Simon, for continued support and help.

If you remember, I asked you all to indicate whether you'd like to have a Christmas meal as well as the President's dinner at the Silver Plate, the fabulous training restaurant at the

Sheffield College. A majority of those voting preferred not to do this, so I won't be organising a Christmas meal this December. However, those who attended the President's extravaganza last year enjoyed a superb meal so we will hold the event at the Silver Plate again, on **Thursday 6 February**. The cost will be £18 for a three-course set menu with vegetarian, vegan and allergy alternatives. I will take names with a £5 deposit at our second rehearsal in September, and will collect the rest of the money in instalments as I did last year, to make it easier for people to manage.

The move to biodegradable paper cups has worked out really well; many thanks to everyone for raising your weekly refreshment donations to 30p to cover the extra cost. It's still a good idea to bring your own mug if you like - as long as you take it home to wash each week. If you'd like to do this next season please have a word with Margaret Hunt.

Finally, once again I am happy to report that, due to your weekly contributions and the donations of biscuits, plus cake etc on special occasions, and despite the fact that we now use more expensive cups, 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

We were very sorry to hear this year of the death of two former long-standing members of the choir. **Tony Elwis** died in March 2019. After many years as a member of the Society Tony was invited to become a Vice President on his retirement from singing in the choir which his daughter Kathryn said he felt was a great honour. Although very frail it was lovely to see him at our concert in December. At the invitation of Kathryn, a small number of choir members sang at the funeral service for Tony held in Sheffield Cathedral and Kathryn wrote to me afterwards to say that our rendition of the final chorale from St John Passion would have meant a great deal to her father who was very proud of his long association with the choir. We are delighted that Kathryn and her husband have since become Friends of the Society in order to keep memory of Tony's time with Sheffield Bach Society very much alive. Kathryn herself has been associated with the choir since childhood and fondly remembers being a programme seller and occasional page-turner for the organist too! Albeit somewhat of a longer journey from Scotland than when she lived in Sheffield, Kathryn still hopes to attend some of our concerts and is now firmly placed on our electronic mailing list!

Graham Battersby died in early 2019. Graham, Emeritus Professor in the Department of Law at Sheffield University, was also a member of the choir for many years. A former colleague in Law attended a memorial service in his honour in Lincoln's Inn where Graham was an honorary 'bencher' and wrote movingly of the lovely service with excellent choir, although on this occasion not SBS! In addition to a tribute from Graham's brother who as a judge demonstrates the family's continued involvement in the legal profession, there was much music including Bach fugues and anthems. The service was well attended including by a number of former colleagues and, in recognition of Graham's distinguished contribution to the work of Sheffield University, by the Chancellor of the University. The colleague felt Graham was 'signed off with style and honour'.

KEEPING IN TOUCH WITH CHOIR MEMBERS

The occasional announcements on Monday evening cannot be avoided, but the Committee do try very hard to keep the number of verbal announcements down and will continue to communicate with members via email. **Please make sure that you let me know if you change your email address.** Please also remember that under the GDPR legislation it is not possible to share individual's contact details with members without first gaining their consent.

PARKING FOR REHEARSALS

Thanks to Tony for his efforts to arrange for our continued use of free parking in Waitrose for rehearsals. If you change your car registration, or come in a different vehicle, please don't forget to let Tony Cowling know so he can add you to the list. Please continue to tick yourself off on the list on arrival, unless notified of a change of strategy.

CHARITY FUNDRAISING

As many of you will know, the Society has long been committed to raising funds to support The Archer Project, based at Sheffield Cathedral. Our retiring collection following Messiah raised still more than last year £1324.55 and a further £267.49 was raised at our Summer concert. Our Carol Singing expedition to Waitrose raised £131 for our own funds, remembering of course that we too are a registered charity!

MUSIC FOR THE COMING SEASON

Especially for newer members - just a reminder that singers need to have their own score of Handel's *Messiah* and JS Bach's *Mass in B Minor* for performances in 2019-20 season. All other music will be provided at a small cost. 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 his many contacts!

Marking up your copies is a vitally important responsibility of all members to ensure that we all support each other to perform as our conductor asks us. Our conductor's attention to detail and our following his instructions are what contributes towards us giving 'stand-out' performances! A lesson I guess that these guys haven't quite grasped . . . !!!



*Not bad fellas. Let's do one more take with more emphasis on tone, harmony, melody, rhythm, composition, lyrics, musicianship, tempo and originality

However – having said that, a plea from me about returning music! Sometimes it is necessary to collect in copies immediately after a performance if these are urgently needed by another choir, but usually singers will be asked to return loaned copies on the Monday following a concert. This should therefore enable everyone to take responsibility *please* to rub out the pencil marking you have rightly made in the copy! Thank you for your help with this as it takes very little time to do one copy but an awful long time to clean up a full set of 60 copies!

PREPARING FOR REHEARSALS

As our conductor reminds us all from time to time, to perform a significantly fuller and more demanding programme each season than many other choirs, does require members to be as familiar as possible with the works *in advance* of rehearsals. With the advent of YouTube and other sources, it is possible now to rehearse at home without the need to hire an accompanist!!! Below are YouTube links to much of the season's music if this is unfamiliar to you. I have included one link to the Brahms Requiem but David Sanderson

has also kindly provided instructions on how to access individual voice parts for the Brahms Requiem which I have copied from his email:

*"Type into the YouTube search box "Brahms Requiem 1. Soprano"
i.e. Brahms Requiem plus the movement and the voice part required.
The music is on screen (the Peters edition which we are using), so it's easy to spot which page you are on for jumping to the next entry, etc. Though it's easier to read the words by holding your copy in your hand!"*

❖ **BRAHMS A German Requiem sung in German**

❖ <https://www.youtube.com/watch?v=08qM54vEvLw>

❖ **BRAHMS Motet - Warum is das Licht gegeben?**

❖ https://www.youtube.com/watch?v=D47_5t00SqY

❖ **BRAHMS Motet - Geistliches Lied**

❖ <https://www.youtube.com/watch?v=qp6lAefCCjI&pbjreload=10>

❖ **BACH Cantata 140 'Sleepers Wake'**

❖ <https://www.youtube.com/watch?v=NkSK9tEUTxU>

❖ **BACH Christmas Oratorio - Cantatas 1, 2 & 3 sung in English**

❖ <https://www.youtube.com/watch?v=LKC8kwKcwyM> NB in German but we are singing it in English – the notes are the same though!

❖ **HANDEL Messiah**

❖ <https://www.youtube.com/watch?v=SCLrle4T9MI>

❖ **BACH Mass in B Minor**

❖ <https://www.youtube.com/watch?v=m7obnfrlPOs>

NB The links to any of the works for the June 2020 concert will be circulated when the programme is finalised. As you know 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 down. The links above *did* work when I put this newsletter together!

WORKING WITH CLASSICAL SHEFFIELD

Our performance of St John Passion in March 2019 was perfectly timed to take place during the 2019 Classical Sheffield Festival and the additional publicity that we received through the Festival brochure was much appreciated. As one of the first groups to join and support the Classical Sheffield initiative, we continue to maintain close links with the organisation and support CS events whenever we can.

Finally – a thank you from Michael Buxton our Box Office Manager to Tom Heller and Sam Callaghan who are regularly on hand to help him with ticket sales and 'front of house' tasks, in addition of course to choir members who assist with selling programmes and welcoming audience to our concerts. Also, thanks to Anne who is finding time in her incredibly busy diary, not least as Chair of Classical Sheffield, to compose the excellent press releases which Sheffield Telegraph are now publishing regularly. Anne's work on updating and improving our 'electronic presence' in the clouds is much appreciated too. Our website is increasingly important, being the first place that many people will now look concerning potential membership or seeking information about our concerts. Please take a few moments to look at Anne's helpful tips in the new *Performing at Home* tab in the Members area of the website.

	<p>With best wishes from me for a lovely summer and I look forward to seeing everyone again in the Autumn.</p> <p>Liz Buxton Secretary secretary@sheffieldbachchoir.org.uk</p>
	<p>Some dates for your 2020 - 21 diary</p>
	<p>The Committee is well on the way with the planning for the 2020 -21 season and have some 'almost certain' dates for your diary along with a flavour of the likely 70th season's programme. We still await some final confirmations, but we are almost certain the shape of the 2020-2021 season is as follows:</p> <p>Saturday 3 October 2020 - <i>The Best of Bach</i> Saturday 21 November 2020 - <i>Honnegar's King David and another work tbc</i> Monday 2 December 2020 - <i>Handel MESSIAH</i> Saturday 6 March 2021 - <i>Bach St Matthew Passion</i> Saturday 19 June 2021 - <i>programme to be determined in the Autumn</i></p> <p>More news as the programme for 2020-21 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 2 September 2019 at 7.30pm. In the meantime, I hope this makes you smile as it did me!</p> 
	<p>Please help us to publicise our concerts and direct people to our web-site at: www.sheffieldbachchoir.org.uk</p> <p>Enjoy the rest of the summer and our forthcoming 2019-20 season!</p>