



Summer Newsletter – August 2016

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 forthcoming 67th season and an insight into the works to be performed, written by our conductor Dr Simon Lindley . . .



Saturday 1 October 2016
Bach MASS IN B MINOR
Sheffield Cathedral

The anthologising of major works towards the end of his long life occupied Bach in very considerable activity. It is most likely that the glorious *Mass in B minor* – for many the greatest work of all – was not fully completed until the mid 1740s. The *Missa* – that is to say the movements comprising the complete settings of *Kyrie eleison* and *Gloria in excelsis Deo* – was devised, composed and assembled in 1733. Following the death of Augustus II, King of Poland and Elector of Saxony, and the subsequent period of five months of mourning during which no music-making was permitted, Bach set to with a will and produced his *Missa* which was duly presented in homage to his successor, Augustus III, together with a plea to be granted a musical position at the court of the new Catholic monarch. The petition took a year or two to come to fruition and Bach achieved in 1736 his wish to be appointed Composer to the Royal Court.

It is certain that its creator never heard the piece in full. Indeed, the only performance of the *Credo* on record is one by C P E Bach, the composer's eldest son, in 1786. Not until 1859 is there documentary evidence of a hearing of the whole work and, in Britain in 1886, Sir Arthur Sullivan conducted what is believed to have been the very first performance, at the Leeds Musical Festival that year; it is Sir Arthur's edition of the music that many singers still use today.

Maybe Bach felt an inner compulsion to leave behind a particularly monumental testimony to the supreme quality of his compositional artistry and skill. The choral movements are interspersed with solo, and occasionally, duet interludes of consummate beauty and astonishing invention.

Many of the component movements were re-used from earlier originals, though so successfully is this re-arrangement achieved that there is no feel whatsoever of other than perfect fits. The dance-like progress of many of the movements – *Domine Deus* in *Gloria* for flute *obbligato* atop muted strings is one of the happiest such concepts – provides a lightness of texture in beautiful contrast to the more majestic and substantial musical sonorities. One of the most unusual scorings of all is to be found

in the penultimate movement of *Gloria in excelsis* where the accompaniment to the bass singer's *Quoniam tu solus sanctus* is provided by continuo cello, double-bass and keyboard with two obbligato bassoons and a mighty French Horn solo atop the sonorities.

During the earlier part of my career, it fell to me to play for rehearsals of the piece as well as, in concert, the continuo provision of this great work at least once, and often twice or three times, in every season with the Tilford Bach Festival Choir and Orchestra. This has proved an experience and an enhancement of daily existence that has never left me.



Saturday 12 November 2016
Handel ISRAEL IN EGYPT
Sheffield Cathedral

Israel in Egypt is unique in its composer's output in the predominance it affords to the choir. Of especial interest are the very famous *double* choruses. These are of two types: firstly, those written in straightforward eight-part harmony (somewhat in the manner of what might be termed the composer's "grand, rhetorically ceremonial" style of, say, the opening of *Zadok the Priest* but using eight rather than six voices). Secondly, and of greater import, are the wonderfully majestic effects Handel obtains by the antiphonal usage of two four-part choirs in the true 'double' choruses. The libretto printed in this programme distinguishes between eight-part layout and these truly antiphonal 'double' choruses. The dominant role enjoyed by the chorus in this magnificent work has prompted many observers to describe *Israel* as more of a choral symphony than an oratorio. Certainly, with a few very notable exceptions, the second part (actually completed by Handel first) has more in common with an extended cantata-like hymn of praise than an oratorio.

That these textures are so dramatically successful in relaying the progress from affliction to victory is all the more remarkable when we consider that so much of the musical material has been discovered to be but transcription by Handel of the music of others (Stradella, Kerl, Erba and Urlo) or re-casting of earlier keyboard music of his own (as in the two great "plague" fugues in Part One).

It is almost certain that Handel felt only able to express the tremendous scale of the narrative of Exodus by the usage of such grand music on so large a scale. The music's vastness represents in symbolic terms the whole of Israel; nor does the symbolism end there – the degree of pictorial imagery prevalent throughout the work is especially notable in the first section. The length of the children's bondage is characterised by old-fashioned semi-modal harmony in the opening chorus, the plagues are represented in vivid and electrifying terms ranging from the jumpy angularity of the frogs in the famous alto aria to the succeeding mad scurrying of lice and flies whose pictorial directness makes Haydn's marvellous representation of the creation of the animals in *The Creation* look almost pale by comparison. Similarly, the *spiccato* opening to *He gave them hailstones for rain* is one of the most effective descriptive passages in the whole Baroque period. The more elusive characters of darkness (*He sent a thick darkness*) and water (*But the waters overwhelmed their enemies*) are treated with equal skill.

Much of the effect of victory that pervades so notably the fine second part of the work arises from the stupendous chorus that opens and closes this section of the

piece: *Sing ye to the Lord* – made yet the more telling on its reprise by the opening, unaccompanied incantation of the Prophetess Miriam. The preparation for this great paean of praise may be seen at the important central fugal chorus in Part One – *He smote all the first-born of Egypt* – a tight and concise movement whose appearance unfolds (almost visually) the promise of redemption for Israel by their God, while the telling and prayerful final chorus of the work's first part (unique within the piece in its 'feel', ambience and pathos) gives nothing away in terms of the utter exultation of musical expression that is to follow in the succeeding 22 numbers of the oratorio. Nor is this visual imagery confined to the strong choral sections; although the material is much less in terms of quantity, there is no doubt as to the quality of the writing for soloists and duettists – the work is scored for two each of sopranos and basses, with alto and tenor. After the most elaborate of openings, the famed duet for basses, *The Lord is a man of war*, introduces important narrative material integral to the story in its second section: the assertive confidence in the power of the Lord contrasting with great pathos to the expressive lament, *The depths have covered them* that immediately follows. The mood of triumph quickly returns, however, with yet another fine antiphonal chorus – *Thy right hand, O Lord* – this mood being banished only once further before the end of the work, and that most tellingly of all at what is arguably the finest chorus in the piece – *The people shall hear, and be afraid*. The long sustained pedal points in this number provide much of the cumulative tension in a chorus that can be asserted to be the very synthesis of all the stylistic elements contained within its predecessors: by turns antiphonal, chordal, imitative, homophonic, even recitative-like. Indeed, the use of choral recitative to recount the narrative (especially in the first sections of the oratorio) is a most important – and unique – element; listen for the depth of expression (and in how few chords) at the chorus separating the overwhelming of the enemies and the assertion of belief in the Lord and his servant Moses at the end of Part One: *And Israel saw that great work, that the Lord did upon the Egyptians*.

The work was not a popular success. Handel attempted to make it more palatable to his opera-loving audiences by the inclusion of a Funeral Anthem and some short Italian Arias into the first part (these airs were published as an Appendix to the early Novello edition). *Israel in Egypt* has no overture of its own, so would have been preceded by a concerto for organ or harpsichord played by the composer himself with his famous *extempore* movements to extend the length. The late Sir Malcolm Sargent devised some fine instrumental fanfares and additional accompaniments, the scale of which was thoroughly in keeping with the 'feel' of Handel's own majestic score. Sargent's fanfares served the same purpose as Handel's recitative in providing a tonal link from the F major of the Concerto key to the C minor tonality deployed to such moving effect in the work's opening movement and its magical unfolding from the initial and deeply affecting alto solo – *And the children of Israel sighed by reason of the bondage*.

As the *Daily Post* of 13 April 1738 put the matter:

I never met with any musical performance in which the words and sentiments were so thoroughly studied, and so clearly understood

- The Choir will be joined by Leeds-based St Peter's Singers for this concert and will also include a Handel CONCERTO GROSSO and setting of SPIRITUALS by Norman Barnes, the first conductor of Sheffield Bach Choir.



Monday 5 December 2016
Handel MESSIAH
Sheffield Cathedral

For a number of years, Sheffield Bach Choir has invariably presented a 'complete' performance of Handel's immortal masterwork, *Messiah*. In April of 2017, a special community outreach performance in aid of charitable causes will be presented in the magnificently restored Sheffield Cathedral in version with accompaniment for Brass Band completed during the darkest days of the Second World War by Dr Denis Wright – whose transcriptions were made during Fire Watching Duties. There are a number of numbers omitted from Dr Wright's version of the work since he provided arrangements only of the items normally found in Mozart's selection.

Before that, of course, we have our traditional Bach Choir performance of the work in the early days of December. It is, of course, strange that *Messiah* is so widely regarded as an appropriate Advent- or Christmas-time work, since only a comparatively small percentage of the vividly etched musical score is involved specifically with the prophecy of the birth of Christ and the Nativity itself. By far the greater amount of the piece is devoted to Christ's Passion, Resurrection and Ascension and the coming of what are generally referred to as "the last things" as exemplified particularly in the Revelation to Saint John the Divine.

Though by far the best known of its composer's many religious works, *Messiah* is by far 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 - 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.

Sir Malcolm Sargent's famous remark on the role of the conductor springs to mind. He maintained that narrative Passions were the musical equivalent of a motion picture, with *Messiah* as more a series of magic lantern slides. (His thesis being that anyone, given sufficient technical background, could load a cinema reel and switch on, but that it took real judgement and timing to control the progress of magic lantern slides.)

Bringing us back to Handel's own performances, it is of interest to recall the assessment of a French poetess:

The Oratorio, or pious concert, pleases us highly. *English* words are sung by *Italian* performers, and accompanied by a variety of instruments. HANDEL is the soul of it: When he makes his appearance, two wax lights are carried before him, which are laid upon his organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up at exactly the right moment. At the interludes he plays concertos of his own composition, either alone or accompanied by the orchestra. These are equally admirable for the harmony and the execution. The Italian opera, in three acts, gives us much less pleasure.

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 seems 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 seems extremely unlikely that the composer ever 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 especially glad to be able to welcome a distinguished team of young London-based soloists who first visited Sheffield for our Workshop Day on Christopher Wood’s *Requiem* at St Mark’s Church, Broomhill, in January of this year, 2016.



Saturday 4 March 2017

Mendelssohn ELIJAH

Sheffield Cathedral

The John Dethick Memorial Concert

No senior member of the Society will need reminding that *Elijah* is the work chosen by the Bach Choir to honour the memory of Dr Roger Bullivant, who held office with the Bach Society from the first as accompanist and latterly from 1962 until 2000 as its distinguished conductor and music director. It is widely believed that *Elijah* was Dr Bullivant’s favourite work, with the honourable exception of the B minor Mass, one suspects!

A revival of Mendelssohn’s masterpiece is to be most warmly welcomed. *Elijah* was heard first at the 1846 Birmingham Festival when it was presented, under the composer’s own direction and with Dr H J Gauntlett coming from London especially to play the considerable organ part on the superb Hill instrument installed in Birmingham Town Hall only some thirteen years earlier.

Mendelssohn’s first major oratorio, *St Paul* had been presented in Birmingham under the composer’s direction in 1837, just a year after its German premiere at the Lower Rhine Festival and he had re-visited the Midland capital city three years later with *Hymn of Praise*. *Elijah* feels and sounds different to each – not least on account of the highly dramatic first half with its heartfelt pleas for the answering of prayer and the ultimate triumph of the Lord Jehovah over the God Baal. The ambience of the drought, of the revival of a child thought to be dead and the immensely powerful bass aria *Is not His word like a fire* all contribute much too. There’s drama a-plenty in the second part, of course there is, but rather less of it and certainly less vivid in its ongoing continuity. Ultimately *Elijah* is taken up by a chariot into heaven in a whirlwind. Among many other highlights of this part of the work are the lovely alto air *O rest in the Lord*, the angels’ trio *Lift thine eyes* and Isaiah’s vision of the Cherubim, with four part upper voice chorus atop the full choir – *Holy, Holy, Holy*. The chorus *Behold! God the Lord passed by* with its emphatic statement of the Lord being not in fire, earthquake or other natural occurrence but in the “still voice” is profoundly

	<p>moving.</p> <p>Just prior to the final chorus is placed a most glorious vocal quartet sung by the soloist – <i>O come, every one that thirsteth</i> unfolding from the limpid tones of a lovely clarinet obbligato.</p>
	<p>Saturday 10 June 2017 MUSIC FOR A SUMMER EVENING St Mark's Church Broomhill – part of Broomhill Festival</p>
	<p>Sally Robinson and fellow principals from her acclaimed National Festival Orchestra will be joining the Bach Choir for our final concert of the season on Saturday 10 June in St Mark's Church, Broomhill. Some of the many masterworks in miniature from the rich heritage of the Baroque and later epochs will be given a welcome hearing in a special evening devised for St Mark's as part of the 2017 Broomhill Festival. This will be in complete contrast to the 2016 festival offering in the form of Sir Edward German's fine evocation of the epoch of the first Queen Elizabeth: <i>Merrie England</i> with which our previous season due to so resounding a close! Scheduled for the eagerly-awaited concert are <i>Buxtehude</i> Magnificat, <i>Haydn</i> Little Organ Mass, <i>Robert Cockroft</i> Three Yorkshire Folksongs, <i>Karl Jenkins</i> Adiemus, <i>Bach</i> Jesu, joy of man's desiring, <i>Pachelbel</i> Canon, <i>Rutter</i> Gaelic Blessing, music for harp and organ, <i>Handel</i> Organ Concerto: <i>The Cuckoo and the Nightingale</i> and <i>Albinoni</i> Adagio and much more besides. This material is designed to appeal to a very wide range of tastes.</p>
	<p>A VERY SPECIAL COMMUNITY OUT- REACH EVENT Saturday 8th April 2017 'Come Sing Messiah – 275th anniversary Sheffield Cathedral</p>
	<p>As 2017 marks the 275th anniversary of the first performance of Messiah in Dublin, we are marking this occasion in some style! Replacing our usual December Come and Sing event, a gala Come and Sing Messiah is being staged in Sheffield Cathedral at 7pm on Saturday 8th April 2017. This will be a memorable occasion as we are welcoming the renowned brass specialist Philip McCann and his Sellers All Stars Brass Band, primarily made up of his former University of Huddersfield students. For this performance, we shall be using the original score and brass parts transcribed by Dr Denis Wright, and donated to the National Youth Brass Band after his death. This celebration is designed to be very much a community event and in addition to experienced singers, the society is reaching out to many choral groups in the region to join Sheffield Bach Choir in this unusual venture, giving many people who know and love the work, an opportunity to sing it, in many cases for the very first time. For those who don't want to join in the singing, there will be a chance to listen and be a part of what is undoubtedly going to be a wonderful experience. We are indebted to the professional soloists Alison Hudson, Joanne Dexter, Ben Thappa and Quentin Brown, who along with organist David Houlder, have agreed to support this community event with much reduced fees. More information will follow in the Autumn. There will be an afternoon rehearsal for Sheffield Bach Choir members which will be optional to other groups and individuals taking part. This is to ensure a core of strong singers who are familiar with the brass band transcription which will have some surprises, not least in pitch! We hope that all our members and friends will make a special effort to publicise this event. Flyers will be available in very good time so we can fill Sheffield cathedral.</p>



Some other thoughts from our conductor . . .

A word for this year's Summer Newsletter on the significant concern of membership. Whilst we have been extremely fortunate to have recruited quite a number of new members from a young demographic, the Bach Choir do has a need – a need that is now fast becoming urgent, it has to be said – to recruit a good number of new singing members within the course of the next eighteen months or so. To enable us with confidence to face the future, we're going to need at last six sopranos (ideally eight) and four more tenors as well as two more basses. It would be such a help if members would take and distribute some of the very attractive new recruitment leaflets that have very recently begun to appear. It's a great step forward to have them – now all we have to do is do ensure that they are distributed throughout the city and beyond. For a start, it would make real sense to have stocks of them available in the University Music Department, local libraries and medical practices and, especially perhaps, in those churches of all denominations that uphold a good musical tradition. Please don't leave this to someone else to do! Get on to Liz Buxton without delay, by email or phone, and ask for some leaflets that you can assist with distributing.

Finally, I would like to take this chance of thanking most warmly all those who made a priority of the Summer Organ Concert at Nether Green in June; your generosity and support was hugely appreciated and a considerable sum was raised for Bach Choir funds.

Simon Lindley



Some words from our Chairman . . .

Another busy season is over and we very much look forward to the next, of which I will write about later.

The Committee are already well on the way with the planning and details of the **2017/18** season! (*See later in the newsletter for dates*) Forward planning is essential if we wish to continue with prestigious orchestras, soloists and venues and to work around all of the many musical events that happen within the many choirs of Sheffield.

2015/16 saw us perform four major works. We started in October in the Cathedral with Handel's Samson followed a month later by the Mozart Requiem and two Bach cantatas. This concert was also greatly enhanced by a beautiful rendition of the Mozart Clarinet concerto played by the National Festival orchestra and soloist Helen Bywater. Our annual Messiah in December had people queuing to get in and was enjoyed by all who attended. In March we performed Bach's St John Passion, once more in the lovely surroundings of Sheffield Cathedral. Our final concert of the season was as usual part of the Broomhill festival and held in St Mark's Church. Edward German's Merrie England is perhaps not part of our more typical repertoire but was thoroughly enjoyed by all. We were particularly grateful to the Horseys for their leading parts in this.

There were a further four musical events in the 2015/16 season which should be mentioned. The first of these was the Classical Sheffield Festival in which we had a slot in the City Hall Ballroom. In December we had the Come and Sing Messiah in Dore. This year we were delighted to be under the baton of our President George Nicholson, accompanied by our resident orchestra - Simon on the organ. Additionally, some of the choir also joined the Doncaster Choral Society in their Lesley Garret Gala performance at CAST Doncaster, and we provided additional voices in the St Peter's Singers performance of The Messiah in Fulneck at the Moravian settlement.

In January we hosted the Christopher Wood workshop. This was a great success and we were able to extend this to other choral societies and choirs. It was a great day and I hope helps us to strengthen links between the Sheffield Bach Choir and other singers in the area.

We were fortunate to be invited to join the Sheffield Philharmonic Chorus in June to perform a concert of Vaughan Williams in the City Hall. A valuable relationship is being made between ourselves and the SPC and we welcome seven of their tenors and basses to join us in our forthcoming B minor mass.

With so many choirs within the Sheffield area we are in direct competition for singers and audiences. This comes back to the planning I mentioned earlier. I also believe that it is very important to be seen to be working with other choirs as we have done this past season. This increases our profile and I hope will perhaps attract new members to join us. Being a member of the Voice Exchange – where tenors and basses can be “borrowed” for individual concerts keeps our relationship open with the Oratorio and Philharmonic Choruses and we have a good relationship now with Doncaster Choral Society and St Peter's Singers, Leeds. We are delighted that St Peter's Singers will be joining us next Season for Israel in Egypt.

There is mention in this newsletter of the recruitment leaflet that we have produced. The Committee has planned a big drive for this starting in September. However, the best ambassadors that we have are you – our current members. Please do all you can to take leaflets and season brochures and get these to friends and venues throughout the City. These will be at choir from the start of the season. If you would like some in advance, then please contact myself or Liz Buxton.

Following the popularity of one of our “extra events” last season – The Wood workshop, we have another planned for 2016/17. This is the replacement of the Dore Come and Sing Messiah with a larger version in the Cathedral on April 8th 2017. This celebrates the 275th anniversary of the first performance of the work and we will be accompanied by the “Sellers All Stars” brass band. My ambition is to have a full Cathedral of singers joining in with the very special orchestrated version of this famous work. We are very grateful to John Lewis who have made a generous donation towards sponsorship of this with their “Music matters” grant. Thanks also go to one choir member who is giving generously and to Simon for his recent organ recital which raised nearly £1,500 for outreach – directed at this project. Many thanks if you contributed to this total and there is still opportunity to do so if you would like to. There is another offer of sponsorship which we are still exploring. This special occasion will be expensive to put on – despite the fantastically appreciated efforts of Simon in keeping soloists and band fees very low. With this being an extra event and not in the regular concert series we need to ensure that financially we break even but want to keep the ticketing as reasonably priced as possible. This is so we can reach many choirs, choral groups, schools and churches as well as the general public.

Further information will be available at the start of next season as well as publicity. Please do your best to publicise this and let's get a full house!

The Classical Sheffield Festival is being repeated this year and we will have a short slot singing in the Winter Gardens. This is a good opportunity to promote ourselves and more details about this will be available in September.

In addition to all of this we have a very full season of big choral works to enjoy and so there is plenty of singing to keep us all extremely busy and occupied. Let's sell lots of tickets!

As I write this I hear on the radio of daily resignations, changes new Prime Ministers and leaders of opposition parties. I am pleased to say that we have no such dramas in the Bach choir but I do have to announce that Jenny Cowling is stepping down as Treasurer as of the end of this current season. Kitty Ross (soon to be Dummigan!) is becoming acting Treasurer from the start of the 2016/17 season and will take over the role from the 2016 AGM. In similar fashion Tony Cowling is also stopping as Stage manager.

I hope that you all have a pleasant summer break and come back "revitalised" for a busy season in September.

Chris Walker

Chairman

chairman@sheffieldbachchoir.org.uk



Now, some notes and information from our secretary . . .

MUSIC FOR THE COMING SEASON

I am sure that singers will remember that they need their own copy of Handel's Messiah for our annual performance in December. A number of people indicated that they own copies of Israel in Egypt and Elijah, which is really helpful. All other music will be provided. 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 sets of music from his own personal collection, or facilitates our borrowing music from Leeds Minster.

You may be interested to know that the very large Yorkshire Music collection which was threatened with being lost a few years ago has a new home in Leeds. The music has been housed in Huddersfield for a few years but when this arrangement came to an end, the Leeds City Council Music Library provided a new 'home' for the collection. This is good news as this is possibly the largest collection of its kind in the country and enables choirs, orchestras and other groups to borrow sets of music at a very reasonable cost. Thanks need to go to Joan Gaunt, who has returned music to Huddersfield for us on several occasions and to Vicky Hight who has helped by taken music back to Leeds – both saving me an extra journey!

'REHEARSING' AT HOME

A number of people said that it was useful last year to have the You Tube links for the works we are performing in the coming season. Here they are again – especially for those of you for whom some of these works are unfamiliar:

- ❖ Bach *Mass in B Minor*:
<https://www.youtube.com/watch?v=7F7TVM8m95Y>
- ❖ Handel *Israel in Egypt*
<https://www.youtube.com/watch?v=H37Pr1A3ezc>
Please be aware that there is no recording of the Norman Barnes arrangements of Spirituals – perhaps this could be our first appearance on You Tube?
- ❖ Handel *Messiah*
<https://www.youtube.com/watch?v=iTMJVvld9ok>
- ❖ Mendelssohn *Elijah*
<https://www.youtube.com/watch?v=iBMTzryAnrk>

- ❖ Music for a Summer evening
This will be a concert including a number of shorter pieces, so here are links to some of them!
 - Buxtehude Magnificat
<https://www.youtube.com/watch?v=l6NGgv-9E8w>
 - Haydn Missa Brevis Sancti Joannis de deo
<https://www.youtube.com/watch?v=qFNu433sBvc>
 - Jenkins Adiemus
<https://www.youtube.com/watch?v=hQP7m9VNpO8>
 - Moeran Songs of Springtime
I can only find one of the set – ‘Sigh no more ladies’, but will keep searching!
<https://www.youtube.com/watch?v=JAetU13GRto>
 - Faure Cantique de Jean Racine
<https://www.youtube.com/watch?v=wKwHiGg21KA>
 - Rutter A Gaelic Blessing
<https://www.youtube.com/watch?v=NBQV4F8lAs4>
 - Pachelbel Canon
<https://www.youtube.com/watch?v=o2qsvDUbeRQ>
(ladies – please don’t get any ideas about what we could do with redundant gold scarves!!!)
 - Albinoni Adagio (if we can get hold of the copies!)
<https://www.youtube.com/watch?v=Hs18imR4V8w>

It is possible to find different interpretations of works by searching for the composer and work on You Tube. The notes usually remain the same though!!!! If you are new to You Tube, please be aware that recordings sometimes disappear, but at the time of printing, these links did work!

PUBLICITY, TICKET SALES AND FUND RAISING

Many people remark about the quality of our publicity materials and I am delighted to say that despite her move to Massachusetts, with the ‘invention’ of email, our designer Kate Ferrucci (kate@quartodesign.com) continues to produce designs for our tickets, flyers and other publicity materials.

Word of mouth continues to be an important part our publicity strategy, so please tell people about our concerts. If everyone is able to take some handbills and use email to circulate our electronic publicity materials, this will all help to increase our audiences. As Chris mentioned above, we now also have multiple copies of a new recruitment flyer and need to distribute these as widely as possible. Please take some at rehearsals to help to boost our numbers.

Thank you to Edwyn who took some new photos of the choir for this year’s publicity materials, and to all those people who contribute to selling tickets, publicising our concerts and raising funds to help the work of the society.

ON A SAD NOTE

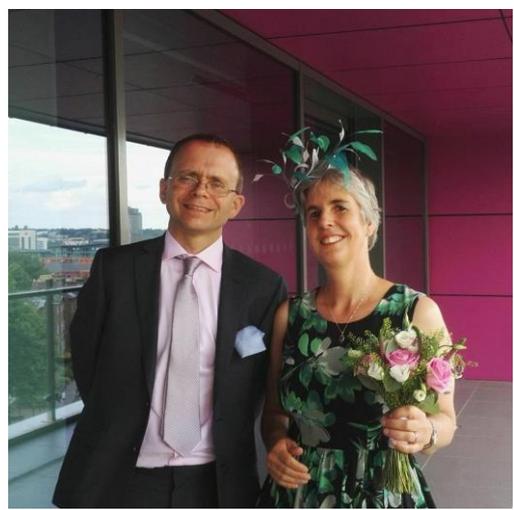
We have lost a number of friends of the choir in the last year . . .

- It was with great sadness that we learnt of the recent death of **Kate Woodruff**, who had sung contralto solo roles with the choir for many years. Her last concert with us was in March 2016 when she joined us for Bach's St John Passion.
- Earlier in the year we heard of the death of **Roy Carr**, who in addition to singing with the choir, was for many years our 'Making Music' (*formerly NFMS*) visitor. And lastly,
- In February, we lost **Ginny Bennett** after a short but devastating illness. Ginny was the life and soul of the alto section for over 40 years and members of the choir were honoured to be asked to sing at a memorial to Ginny's life and work.

Our thoughts are with friends and family of all those who have passed away this year.

ON A MUCH HAPPIER NOTE

Our congratulations to two of our singers, Kitty Ross and Neil Dummigan who were married on Saturday 23rd July 2016.



I am sure everyone will want to join with the choir in wishing Kitty and Neil every happiness together for many years to come.

I was asked for a picture, so with their permission, here they are looking so happy on their wedding day!

KEEPING IN TOUCH

To reduce the time taken out of rehearsals to share information and other notices, *please* remember that virtually all communication with singers will continue to be by email. It is really important therefore that you let me know if you change your email address. I also keep a database of other contacts, so again, if your phone number or postal address changes, please let me know.

With best wishes from me for a lovely summer and I look forward to seeing everyone again in the Autumn.

Liz Buxton

Secretary

secretary@sheffieldbachchoir.org.uk



A note from our Treasurer . . .

As you all now know, next season we will have a new Treasurer. Kitty Ross (strictly speaking, now Dummigan), has kindly agreed to take over from me after far too many years. This job is a bit difficult to hand-over in some respects - it would not be fair to expect someone to prepare the year-end accounts without having seen any of the

transactions that happened during the year, so I will do that part and officially resign at the AGM on 14th November. Kitty, however, will be the person to whom you give your Subscriptions on 5th September (just a little hint!) and who will write all the cheques etc. from that date. She will be appointed by the Committee as 'Acting Treasurer' from 1st August, and will be officially appointed as 'Treasurer' at the AGM. As I will have fulfilled only half of a two-year term, Kitty will be appointed by the Committee (she doesn't have to be elected by the Choir as a whole) for her first year, and then will be entitled to carry on for a further two years before being elected by the members at the AGM. By that time she will have you all under control, so I'm sure there will be no argument about that.

I became Treasurer when asked by Eileen Denman to take over in a bit of an emergency, a long time ago. I didn't expect to be in post for a long time, but like most jobs in the choir, once you've taken them on, you just - sort of - carry on, until there comes a good time to stop. I've enjoyed the job and I'm pleased to say that, through no skill of mine, our financial position is considerably healthier than it was when I took over.

You will not see me at Choir for the first few weeks of next term; this is not in order to give Kitty a clear run (although it might be useful), but because I'm having my other hip replaced. There are some unlucky people who end up having **three** hips replaced, but I hope not to be one of these! Two is quite sufficient. I'd like to come to listen to the Mass in B Minor, but may not be sufficiently mobile - we'll have to wait and see.

So, from your soon to be ex-Treasurer, I wish you all a very happy summer - assuming there is some of it left - and look forward to seeing you all again soon.

Jenny Cowling

Treasurer

treasurer@sheffield.org.uk

NB emails to this address will be re-directed to Kitty over the summer break



Social matters from our social secretary. . .

First may I take this opportunity to thank Pam Carlson for the fantastic contribution she has made as Social Secretary over so many years. Her efficiency and thorough attention to detail meant that the rest of us could relax in the knowledge that we, our soloists, orchestras and audiences, would be well fed and watered without our having to think about it. Thanks Pam, for such dedication and stalwart work, we really appreciate it. Thanks especially for answering all my questions so patiently, and for reminding me about vital details that I would otherwise have quite forgotten!

I couldn't hope to do everything Pam has been doing, but will endeavour to organise the social side of things, using a wider band of volunteers if possible. In this respect I'm very very grateful to

- Pam and Vicky for so cheerfully volunteering to continue to provide the tea for our soloists - thank you so much.
- Joan Gaunt for continuing to organise the refreshments at her Open Garden event - and particularly for so generously donating the profits to choir funds; thank you Joan.

- Margaret and Richard for making the tea/coffee and biscuits every week - a vital job in helping to keep us hydrated and enabling us to enjoy a bit of social time. Many thanks!
- the folk who anonymously donate biscuits each week - it does make such a difference, many thanks. However, please stop donating until we have eaten all the biscuits bought with the Christopher Wood budget - I'll tell everyone when the stock is exhausted - and it won't be anytime soon!
- Pam, Margaret, Francesca, Tildy and Vicky for always saying Yes when asked for help - thank you so much.

I must say that the organisation of refreshments that I have undertaken has only gone so smoothly because of the help of choir members generally, and of a dedicated band of volunteers whose commitment is such a tremendous support - thank you all, you're amazing. A great example, and my 'baptism of fire' was the Christopher Wood workshop. The refreshments played a huge part in creating just the right friendly tone for our many visitors, both their quality and quantity, and the cheerful and friendly manner in which they were served repeatedly throughout the day. So a very big 'Thank You' for all the marvellous cakes, which were quite magnificent and which went down (sorry!) extremely well, and special thanks to Pam, Margaret, Francesca and Tildy for helping me serve up more cups of tea and coffee than I have ever had to pour in one day! The nibbles and refreshments for Simon's recital were equally wonderful and well received, and I was grateful for help serving and setting up - thank you so much everyone.

I am currently investigating the possibility of organising a choir Christmas meal somewhere local, so if anyone has any ideas please contact me at anne.adams1954@gmail.com. There wasn't a Garden Party this year, and it does involve a rather disproportionate amount of hard work, so if anyone has any ideas about alternative events, or ways to share the organisational load, do let me know. We haven't yet made arrangements for refreshments on our big Come and Sing Messiah day, but are keen to make as agreeable an impression as was provided by the Christopher Wood workshop - the value of positive word-of-mouth praise is inestimable.

Finally, may I reiterate my thanks for everyone's help and support, which has been quite wonderful and has made the task of following Pam Carlson a great deal less daunting. Special thanks to Simon, Liz, Chris, and of course Pam, who have been especially supportive and helpful.

Anne Adams

Social Secretary

anne.adams1954@gmail.com.

. . and another note from Anne in her capacity as the Administrator, Sheffield Philharmonic Chorus

Just a short note of thanks for the fantastic manner in which everyone from the Bach Choir fell in with arrangements for the concert on 4 June. None of the possible problems that could have arisen did so, because everyone made sure they were in the right place at the right time, with good voice, the right gear and an impeccable attitude. The difference in the sound on the day was very obvious, positive and significant, exemplified by the fact that Darius remarked on it! The Bach Choir looked and sounded wonderful and I was so so pleased - thank you! Anne

	<p>Here's a summary of the additional events in 2016-17</p>
	<p>Friday 14th – Saturday 15th October 2016 Classical Sheffield Mini - Festival weekend Following the success of last years festival, the organising committee have arrnaged a weekend of music making SBS will be performing in the Winter Gardens from 10.30 to 10.50am on Saturday 15th October 2016. More information to follow, but please put this date in your diary.</p>
	<p>Saturday 17th September 2016 Doncaster Choral Society workshop SBS singers have been invited to take part in a day worksop led by Dr Simon Lindley this Autumn. The day will be held from 9.30am – 5.00pm at St Aiden's church, Wheatley Hills, Doncaster DN2 5PE. The workshop will focus on choruses from Mendelssohn's Elijah, which you will see we are performing in March 2017. The cost is £15 including score hire and £12 if you are providing your own music.</p> <p>NB A copy of the booking form/leaflet is attached to the Summer Newsletter 2016 email</p>
	<p>Wednesday 14th December 2016 The choir have been invited to take part in a carol service organised by the charity SHELTER to celebrate their 50th 'birthday'. This will be held in the evening at Sheffiled Cathedral. We have been asked to perform some carols lasting for around 10 minutes and then to help to support congregational carols. We hope as many members of the choir can take part in this event, another opportunity to demonstrate our commitment to community out-reach events.</p> <p>More information to follow</p>
	<p>Some dates for 2017-18</p>
	<p>The Committee is well on the way with the planning for the 2017 -18 season and have some dates already for your diary: Saturday 7th October 2017 Saturday 18th November 2017 Monday 4th December 2017 Saturday 3rd March 2018</p> <p>Other dates and programmes will be available in the Autumn.</p>
	<p>... by popular demand & with apologies!!!!</p>
	<p>Golden rules of ensemble singing</p> <ul style="list-style-type: none"> • Everyone should sing the same piece (well at least try to!) • Take your time turning the pages then others will give you the note • Don't worry if you don't have perfect pitch – you may find singing less stressful

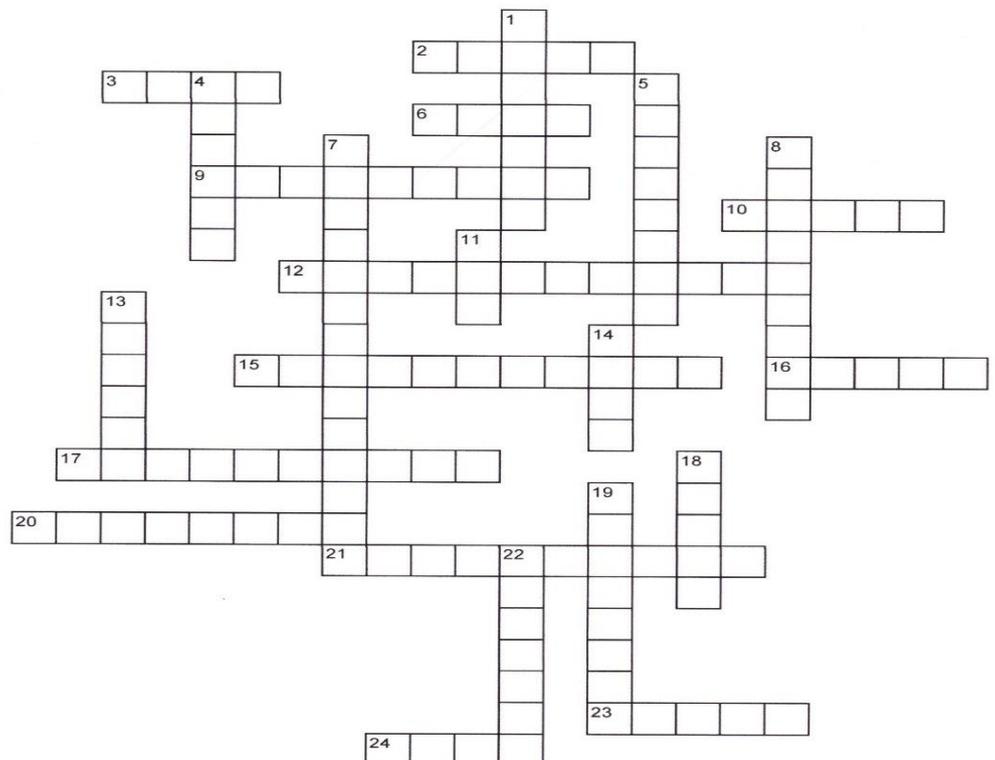
without it

- The right note at the wrong time is the wrong note
- The wrong note at the right time is still a wrong note
- A wrong note sung timidly is still a wrong note
- A wrong note sung with authority is an interpretation
- A true interpretation is realised when not one note of the original remains
- If you happen to sing a wrong note, turn sharply to look at one of your neighbours
- If everyone gets lost except you, cut your losses and follow those who got lost
- If you are completely lost, ask a question to divert attention or start an argument about repeat marks
- Strive to achieve the maximum notes per second – that way you at least gain the admiration of the audience
- If a passage is difficult, slow it down. If it is easy, speed it up. Everything usually works itself out in the end
- Markings for slurs, dynamics, ornaments, breathing should be ignored. They are only there to embellish the score and enable the publishers to charge more for typesetting
- When everyone else has finished singing, you should not sing any notes you may still have left!
 . . . or maybe not!!!

Courtesy (in part) www.chorus.neu.edu/choralhumor.htm

And if you need to, something to while away those long sunny days over the summer - reflect on how very different is English when spoken across the pond, but at least you'll be well prepared for an audition for an American choir!!!!

Musical Terms and Notations



	<p>Across</p> <p>2 Soft</p> <p>3 Curved line that connects two or more notes of different pitches</p> <p>6 One performer</p> <p>9 Woodwind instrument with a reed and neck strap</p> <p>10 Loud</p> <p>12 Changes certain notes throughout a piece of music</p> <p>15 Receives one beat in four four time</p> <p>16 Full ensemble</p> <p>17 A note that comes before the first full measure of a piece of music</p> <p>20 Straight woodwind instrument with a reed</p> <p>21 Half of a quarter note</p> <p>23 Raises the pitch of a note one half step</p> <p>24 Lowers the pitch of a note one half step</p> <p>Down</p> <p>1 Divides music into measures</p> <p>4 Everyone plays the same note</p> <p>5 Two quarter notes</p> <p>7 Notes that get three beats</p> <p>8 Two half note equal</p> <p>11 Symbol used to join two like notes together</p> <p>13 Part of the section plays the top notes and part of the section plays the bottom notes</p> <p>14 A small group of performers in unison</p> <p>19 Volume</p> <p>22 The smallest and highest pitched brass instrument</p>
	<p>And finally . . .</p>
	<p>The Committee looks forward to seeing you at the first rehearsal of the new season which will be on Monday 5th September 2016 at 7.30pm. Please be aware that re-auditions will be taking place before and after this rehearsal, so if people could stay in the lobby before the rehearsal, and speedily 'evacuate' the hall at the end, this would be most appreciated!</p> <p>We hope you have enjoyed reading this newsletter – please let Liz B know if you have any suggestions for inclusion in future newsletters or general emails to singers.</p>
	<p>Our web-site is www.sheffieldbachchoir.org.uk</p> <p>Please publicise all our events as much as you can and do enjoy the summer and our forthcoming 2016-17 season!</p> <p>CROSSWORD ANSWERS</p> <div style="border: 1px solid black; padding: 5px; text-align: right;"> <p>Across: 2 piano, 3 slur, 6 solo, 9 saxophone, 10 forte, 12 key signature, 15 quarternote, 16 tutti, 17 pickupnote, 20 clarinet, 21 eighthnote, 23 sharp. Down: 1 barline, 4 unison, 5 halfnote, 7 dotted halfnote, 8 wholenote, 11 tie, 13 divisi, 14 soli, 18 flute, 19 dynamics, 22 trumpet</p> </div>