



## Summer Newsletter – August 2017

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 68<sup>th</sup> season and an insight into the works to be performed, written by our conductor Dr Simon Lindley . . .



**Saturday 7 October 2017**  
**Haydn CREATION**  
**Sheffield Cathedral**

**National Festival Orchestra with Sally Robinson - leader**  
**Alan Horsey harpsichord and organ**  
**Soloists Kristina James – Paul Dutton – Quentin Brown**  
**Simon Lindley conductor**


*The Creation*, without doubt the crown of its composer's choral output, was written in 1797 and received its first hearing during the following year. The first public performance was in March of 1799.

The origins of the verbiage are shrouded in the mists of antiquity and 18<sup>th</sup> century confusion. Tradition has it, however, that the words had been prepared for Handel by one Lidley. Sir Donald Tovey suggests that "Lidley might be Linley with a cold in the head" – thus ascribing the compilation to Thomas of the latter name, father of two famous musicians: Tom, a childhood prodigy and boyhood friend of Mozart, and Elizabeth, the celebrated singer. Haydn sought the help of Baron von Swieten (he who had commissioned Mozart's "additional accompaniments" to Handel choral works – notably *Messiah* and *Acis and Galatea*) in translating the efforts of "Lidley" into German. Having completed this task, the good Baron then proceeded to translate it back into his own concept of the English language. The result is colourful and often amusing. New more scholarly versions have not yet caught on, so attached have folk become to the English of the "original".

However, during our upcoming October performance, a number of very small adjustments to the text (mostly to do with the order in which verbal phrases are presented) are incorporated in an effort to add clarity of expression to beauty of language. Thus, in one number a simple transposition of words makes for greater comprehension:

- the printed lines *his welcome bids to morn the merry lark* being simply re-arranged as *the merry lark his welcome bids to morn*.

These procedures were basically those of the late Herbert Byard, produced at Dr Herbert Sumsion's request for the Gloucester Three Choirs' Festival about half a century ago, to which nucleus I have added a few of my own devising.

	<p>The work opens with one of the greatest wonders of classical music. This is an extraordinary concept of primeval disorder entitled <i>The Representation of Chaos</i>. Richly harmonised, and peppered with some of its composer's most imaginative writing, this Prelude is set into the most brilliantly successful relief by virtue of the noble simplicity of the recitative and chorus that follow it.</p> <p>This scene-setting is used by the composer at two further points. The exquisite, terse and incandescent music that prefaces the accompanied recitative <i>In splendour bright</i> is another such scenario creation. This is in turn followed by what is by far the most famous of the work's many fine choruses – <i>The Heavens are telling the glory of God</i>. Then again, at the beginning of Part III, a tender utterance is presented as the curtain-raiser for the section beginning <i>In rosy mantle appears</i>. The degree of illustrative imagery that Haydn achieves is a remarkable feature of the vividly-etched score. Among many delightful and famous touches of word-painting are the interludes during the descriptions of the creation of the animals. Listen particularly for the rich parts at the creation of whales and “finny tribes” of the sea, the trembling for the insects and the lugubrious slow trace of the worm. The bass aria <i>Now heaven in fullest glory shone</i> brings in the wonderful effect of the heavy beasts. These are especially telling moments.</p> <p>The chorus work throughout is superlative, and especially so in those movements involving soloists with chorus – either antiphonally or in linking passages within the narrative. This combined vocal conjunction, so marked a characteristic of the composer's six great Masses, gives to this oratorio a hallmark at once highly dramatic yet translucent in musical texture.</p> <p>In the first two parts, the three soloists represent the Archangels – Gabriel, Uriel and Raphael respectively for soprano, tenor and bass. They are much involved in the narrative of the Creation itself, as has been indicated already. One of the most famous sections is that for Bass (Recitative and Aria) outlining the creation of the animals. An amazing <i>tour-de-force</i> of musical writing, this features nearly every family in the animal kingdom in a comparatively short space of time. This is, in its turn, followed by the tenor air <i>In native worth</i> – a serene movement in affectionate style recounting the arrival of man and woman. The stupendous chorus which follows – <i>Achieved is the glorious work</i> – is in two sections, separated by a trio in homage to the Almighty. The first of the two choral parts opens with an orchestral introduction preceding a short and basically straightforward chorus. The reprise after the trio is much extended, with the Choir entering spectacularly after the briefest of instrumental arpeggio figures.</p> <p>A similarly large-scale concept is deployed in the third part of the work, in which the Duet <i>By thee with bliss</i> is an extended paean of praise involving choruses as well as soprano and bass (the soloists now represent Adam and Eve). The oratorio ends with a final chorus – <i>Praise the Lord, ye voices all</i> – a tremendous affirmation involving solo quartet (as opposed to the trio used elsewhere in the big set piece numbers <i>The Lord is great</i> and <i>The Heavens are telling</i>).</p>
	<p><b>Saturday 18 November 2017</b>  <b>SOUNDING BRASS AND VOICES</b>  <b>Sheffield Cathedral</b></p>
	<p>We are excited to be joined, for this concert, by the world-famous <b>Fine Arts Brass</b> directed by <b>Simon Lenton</b>  <b>Alan Horsey</b> Organist  Soloists <b>Paul Tidd</b> and <b>Andrew Farn</b>  The programme will include:</p>

**Monteverdi** *Beatus vir qui timet Dominum*  
**Monteverdi** *Laudate Dominum, omnes gentes*  
**Purcell** *Music for the Funeral of Queen Mary, 1695*  
**Rutter** *Cantus* [1997]  
**Rutter** *Te Deum in C* [1988]  
**Philip Moore** *From earth to heaven* [1999]


Having had the chance a year or two back to welcome *Fine Arts Brass* to Sheffield once more after a gap of many years' duration for our Carol Concert, the Bach Choir is delighted to be able to extend a return invitation to the ever-enterprising Simon Lenton and his players for the second of our three concerts at Sheffield Cathedral during Autumn 2017.

Music by Claudio Monteverdi includes two of his most celebrated Psalm Settings, not from the immortal *Vespers of the Blessed Virgin Mary* but from a second Vesper set sometimes known as the *Christmas Vespers* or, less formally, as Monteverdi's "*other Vespers*"! The two texts are from the Psalms known in the Book of Common Prayer numeration as 112 and 117 [111 and 116 in the Roman numbering. The use of psalmody in Catholic liturgy is very different from that according to the rites of the Church of England, whose faithful were encouraged from 1662, and indeed rather earlier, to get through the saying or singing of the whole Psalter in the course of a normal month with particular psalms set for each of the mornings [Matins] and afternoon [Evensong] liturgies of each day.


"Sunday Vespers" often incorporates a substantial segment drawn from the famous *Hallel* Psalms preceding the longest Psalm of all, 119 BCP, and this compilation includes a *Dixit Dominus*, *Confitebor* and *Laudate Pueri* as well as, invariably, a choral *Magnificat*. Vespers of feasts of the Blessed Virgin Mary also include these and those of the "Confessors" – a technical term for Saints who have confessed their faith in, or pledged their allegiance, to Christ as Saviour – likewise. The term is also deployed, confusingly, to indicate post-Reformation individuals too.

Henry Purcell composed the sixth of the seven Book of Common Prayer funeral sentences as well as a *March and Canzona* for brass ensemble and muffled drum for Queen Mary's funeral in March of 1695. Purcell had earlier written other movements from the Burial Service. It seems that for Queen Mary's obsequies, the "new" Purcell material aforementioned was combined with the (earlier) set of sentences by Thomas Morley that the last-named had composed for the funeral of Queen Elizabeth I. A much later setting of the Burial Sentences (solely for unaccompanied voices) and invariably sung in procession at the very outset of the traditional Funeral liturgy was devised by a later successor of Purcell's as Westminster Abbey Organist, Dr William Croft [1678-1727], whose Sentences had possibly been written either for the Funeral of Queen Anne or the Duke of Marlborough – or used at both; they appeared in print as late as 1725 in Croft's *Musica Sacra*. It is this Croft setting that so enhanced the funerals of Diana, Princess of Wales in 1997, her late Majesty Queen Elizabeth the Queen Mother in 2001 and of the Baroness Thatcher in 2012. Croft's work had also been sung at Handel's funeral in 1759 and every English State Funeral ever since. Croft included Purcell's *Thou knowest, Lord* "for reasons obvious to every artist" as he wrote, firm in his faith that Purcell's setting could not have been bettered by any subsequent hand.

The works by John Rutter date from 1997 [*Cantus*] and 1988 – the *Te Deum* in C – had been commissioned for the Centenary Service at Canterbury Cathedral of the Guild of Church Musicians, of which Sheffield Bach Choir's conductor, Dr Simon Lindley, was made an Honorary Fellow in the Millennial Year, 2000. *Cantus* was a memorial piece inscribed to the memory of Rutter's American publisher, the late and much respected Don Hinshaw, of Chapel Hill, North Carolina and comprises the single utterance *Alleluia* with glorious

	<p>sonorities for voice and brass. To this basic resource, the composer added material for percussion in respect of his 1988 <i>Te Deum</i> [not to be confused with the later <i>Winchester Te Deum</i> also from Rutter's pen]. The 1988 piece bristles with excitement for instruments as well as voices and yields a glorious sweeping, processional-like melody that could have been written in an earlier generation by Roger Quilter, beginning at the words <i>Vouchsafe, O Lord to keep us this day without sin.</i></p> <p>Philip Moore's <i>From earth to heaven</i> was written for the service of dedication of the then new Angel Screen engraved by Sally Scott on glass installed in Leeds Parish Church during 1998 and the early part of 1999. The Parish Church Choir of Boys and Men, and the newly-formed Parish Church Girls' Choir were conducted by Simon Lindley with Jonathan Lilley at the organ. The baritone soloist for our Sheffield performance, Paul Tidd, created that role in 1999. The text is taken from a poem, <i>Angelic Chorus</i> by Dean Edwin le Grice of Ripon Cathedral; a powerfully declamatory stanza from this text is engraved on Dean le Grice's memorial window on the North side of Ripon Cathedral's nave:</p> <p style="text-align: center;"><i>Surround us with your symphony of praise, God's messengers of light.</i></p>
	<p><b>Monday 3 December 2017</b>  <b>Handel MESSIAH</b>  <b>Sheffield Cathedral (NB 7.00pm start)</b></p>
	<p><b>National Festival Orchestra with Sally Robinson - leader</b>  <b>Alan Horsey</b> <i>continuo</i>  <b>Soloists Kristina James, Lucy Appleyard, Tim Kennedy, Ed Ballard</b>  <b>Simon Lindley</b> <i>conductor</i></p> <p>For many years past, Sheffield Bach Choir has invariably presented a 'complete' performance of Handel's immortal masterwork, <i>Messiah</i> and this year is no exception. 2017 is very special in terms of the oratorio the most greatly loved by the public. In April, it was the huge privilege of the Bach Choir to lead the singing in a glorious <i>Messiah</i> performance, like the one to take place in December held within the beautifully renewed environment of Sheffield Cathedral. In common with the practice of Handel's own day, and, of course, of the work's memorable premiere in a Dublin concert room in April of 1742, the Bach Choir's <i>Come Sing Messiah</i> raised a substantial amount for charity in a retiring collection in support of Sheffield Cathedral's acclaimed and much-valued <i>Archer Project</i> for the homeless.</p> <p>It is perhaps, strange that <i>Messiah</i> 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.</p> <p>Though by far the best known of its composer's many religious works, <i>Messiah</i> 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.</p> <p><i>Messiah</i>, 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.</p>



	<p>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.</p> <p>It seems 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. For our rendition in December 2017, Sheffield Bach Society will be giving Handel’s original 1742 versions of <i>How beautiful are the feet</i> and <i>Their sound is gone out into all lands</i> –the former segment for alto and soprano duet with chorus and the latter an <i>Arioso</i> for solo tenor and continuo only, exactly as these numbers were heard in Dublin.</p>
	<p><b>Saturday 3 March 2018</b>  <b>Bach ST MATTHEW PASSION</b>  <b>Sheffield Cathedral (6.30pm start)</b>  <i>The John Dethick Memorial Concert</i></p>
	<p><b>National Festival Orchestra with Sally Robinson leader</b>  <b>Alan Horsey harpsichord and organ</b>  <b>Stephen Liley tenor</b> (Evangelist), <b>Thomas Hunt bass</b> [Christ]  Aria Soloists: <b>Ella Taylor, Anna Harvey, Sam Carl</b>  <b>Simon Lindley conductor</b></p> <p>The Bach Choir will be joined by members of <b>St Peter’s Singers from Leeds</b> and the <b>Choristers of St John’s Ranmoor, Sheffield</b>, for this concert which will be sung in English with audience participation in the greatly-loved Chorale Hymns</p> <p>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 <i>Brookes Passion</i> at St Mark’s Church, Broomhill in 2014.</p> <p>The <i>St John Passion</i> – an intensely dramatic work last given by the Bach Choir in 2016 and due for a further hearing in March 2019 in the season after this – is scored for single chorus and orchestra and certainly loses something in terms of directness of expression when performed in an English translation. Never as popular with English-speaking audiences as the <i>St Matthew</i> setting, the former’s fast-moving narrative has a power all its own that transcends the linguistic barrier; a summarised synopsis can still involve the listener in the work as a whole even when sung in a language other than his or her own.</p> <p>The <i>St Matthew Passion</i> is altogether more reflective, and the individual’s response is more crucial to the fulfilment of the listener; it is, as has been shown, on a grander musical scale (about twice as grand, in fact) and about an hour longer in duration. There are more chorale hymns deployed, and thus active participation through such congregational singing is the more easily achieved. The standard English translation of the Arias, Hymns</p>

and most of the Choruses is also of superlative quality. What is rather less satisfactory is the recitative in English; Sir Edward Elgar and Sir Ivor Atkins adapted Bach's musical rhythms to fit the Authorised or 'King James' version of the biblical story. While this expression may be said to lend great depth of expression to the Christus part sung by the Principal Bass, it is regrettable that some of the directness in the original vocal rhythms of the German text is, inevitably, lost in translation. I myself have incorporated minor modifications in some of the choruses, drawing partly on the pioneering work undertaken by the London conductor Denys Darlow who directed performances in his new English version at the fashionable West End Church of St George, Hanover Square on Good Friday for many years past. Amongst these adjustments may be mentioned an increasing directness in verbal expression, such as the substitution of the aggressive *To death with Him! He's guilty!* for the more passive and less involved *He worthy is of death* provided by Elgar and Atkins. However, we hope we have not made alterations simply for their own sake; this is not a performance in Darlow's new English concept - but rather a presentation in traditional language which, nonetheless, incorporates some of the more important theses presented by Darlow, and - indeed - other leading choral conductors and singers of the calibre of tenor Neil Jenkins who edited both Passions for the New Novello Choral Edition, over many years. We have tried to keep, wherever possible, to Bach's musical rhythms in order to achieve as near a result as we may in consort with the composer's artistic intentions.

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 masterpiece comprises the culmination of the musical development of the setting of the Passion story - a process that may with ease be traced through the simply inflected, yet immensely moving, Plainchant Passions by way of the additions of polyphonic 'turba' (crowd) choruses by Renaissance Masters such as Byrd and Victoria through to the Motet Passions of composers like J C Demantius and the narrative settings of Heinrich Schütz. All these works have involved their composer's personal response to 'the greatest story ever told' - a tale of divinity portrayed as the suffering servant from Isaiah's prophecy, whereby the tree of the gallows became the tree of glory - the '*one reliance*' of humanity as St Venantius' glorious hymn has it. Truly may we all share the mourning of the daughters of Jerusalem expressed so powerfully in the intense music from which Bach's peerless setting unfolds.



**Saturday 9 June 2018**  
**ENGLAND AT WAR AND AT PEACE**  
**St Mark's Church Broomhill – our contribution to Broomhill Festival**

**Quentin Brown** *baritone*  
**David Houlder** *organ and piano*  
**Simon Lindley** *conductor*



**Parry** *Blest pair of Sirens*


**Parry** *Songs of Farewell*

**Vaughan Williams** *Te Deum laudamus* in G [1928]


**Pearsall** *Requiem* [1854]


Solo songs including *Roses of Picardy* and *Love's Old Sweet Song* together with a selection of the song-cycle *A Shropshire Lad* by Yorkshire, Eton and Oxford-educated, composer **George Sainton Kaye Butterworth MC [1885-1916]**, tragically killed by a sniper during the Battle of the Somme, whose father, Sir Alexander Kaye Butterworth, served in York as the General Manager of the North-Eastern Railway.

	<p>The musical finale of the 2017/18 season again finds Sheffield Bach Choir as a significant component within the Broomhill Festival format. The programme comprises music from many English traditions beginning with the mid-Victorian <i>Requiem</i> composed by Robert Lucas de Pearsall [1794-1856] and continuing through the music of Sir Hubert Parry [1848-1918] to that of our own day of Philip Moore [born 1943] and John Rutter [born 1945].</p> <p>Pearsall is widely remembered as a composer of madrigals and as the editor of the prototype modern edition of the magnificent German macaronic Carol text <i>In dulci iubilo</i> – originally a setting for eight voices, also published by Pearsall in a four-part arrangement. It may be asserted wholly justifiably that Pearsall's <i>Lay a garland</i> may well bid fair to being the finest English part-song to emerge since the days of the Tudor masters of English music's "golden age" at the time of composers such as William Byrd, Thomas Tallis, Thomas Morley and others. In 2006, the 150<sup>th</sup> anniversary year of Pearsall's death, the Church Music Society issued Pearsall's <i>Requiem</i> in print and the work features a number of solo and semi-chorus segments that will, in our Summer 2018 account, be taken by members of the Bach Choir.</p> <p>Leeds Organist David Houlder will be presiding at the splendidly restored Forster and Andrews/Cousans instrument at St Mark's that has been completely and fully restored by Wood of Huddersfield. The generous acoustic of St Mark's is particularly kind to performing musicians, especially singers and keyboard players!</p> <p>Quentin Brown, a long-standing and very welcome regular guest in concerts promoted by Sheffield Bach Society will be singing solos from the late Victorian and Edwardian epochs pre-dating, during and after the First World War, the so-called "war to end all wars". This material is designed to appeal to a very wide range of tastes and the repertoire includes two well-known classics, Haydn Wood's beautiful <i>Roses of Picardy</i> set to an emotional poem by librettist Frederic Weatherly in 1916 and the evocative <i>Love's Old Sweet Song</i> published in 1884 from the pen of Irish-born composer James Lynam Molloy to a text by G Clifton Bingham – the latter song is often mistakenly referred to by the opening line of the refrain at the close of each stanza, <i>Just a Song at Twilight</i>.</p>
	<p><b>Monday 11<sup>th</sup> December 2017</b>  <b>'Come Sing Messiah'</b>  <b>Dore Parish Church (7.00pm start)</b></p>
	<p>We return in December this year, to the newly refurbished Dore Parish Church for this event which will be accompanied on the organ by Simon Lindley and conducted by our Society President, Professor George Nicholson. Solos will be performed by members of the choir this year and we will be soon asking for members to let us know if you are interested. As ever 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! Please note the earlier start this year.</p>
	<p><b>An additional event - Monday 18<sup>th</sup> September 2017 at 7.30pm</b>  <b>ORGAN RECITAL given by Dr Simon Lindley</b>  <b>The Beacon Methodist Church, Nethergreen Road, Sheffield S11 7EH</b></p>
	<p>Instead of our usual rehearsal on this evening, Simon has generously offered to give another organ recital on the wonderful organ at Nethergreen. The event will be a fund-raising evening for the Society, for which we are very grateful to Simon. This is going to be a most entertaining evening of music as the many people who attended a similar event in July 2016 will remember. Different works this time, but just as much fun. The evening will close with a bring and share buffet. No tickets for this event – there will be a retiring</p>

	<p>collection with gift-aid envelopes available.</p> <p><b>Simons's programme for the evening is as follows:</b></p> <table border="0"> <tr> <td> <p><b>Mendelssohn</b>  War March of the Priests [Athalie]  Sonata III in A major, Op 65  Con moto maestoso – Andante  tranquillo</p> </td><td> <p><b>Bach</b>  Toccatà and Fugue in D minor  Concerto I in G, after Prince Johann  Ernst  Pastorale in F [four movements]</p> </td></tr> </table> <p><b>And on the 'lighter side' . . .</b></p> <table border="0"> <tr> <td> <p><b>Holzmann</b>  March: <i>Blaze away</i>  <b>William Mathias</b>  Toccatà giocosa [1967]  <b>Billy Mayerl</b>  Marigold</p> <p><b>Leroy Anderson</b>  Forgotten Dreams</p> </td><td> <p><b>Ronald Binge</b>  Miss Melanie  <b>Nigel Ogden</b>  Penguins' Playtime  <b>Percy Grainger, transcribed by</b>  <b>Wolfgang Stockmeier</b>  Handel in the Strand [<i>Clog Dance</i>]  <b>Sir Arthur Sullivan</b>  The Lost Chord</p> </td></tr> </table>	<p><b>Mendelssohn</b>  War March of the Priests [Athalie]  Sonata III in A major, Op 65  Con moto maestoso – Andante  tranquillo</p>	<p><b>Bach</b>  Toccatà and Fugue in D minor  Concerto I in G, after Prince Johann  Ernst  Pastorale in F [four movements]</p>	<p><b>Holzmann</b>  March: <i>Blaze away</i>  <b>William Mathias</b>  Toccatà giocosa [1967]  <b>Billy Mayerl</b>  Marigold</p> <p><b>Leroy Anderson</b>  Forgotten Dreams</p>	<p><b>Ronald Binge</b>  Miss Melanie  <b>Nigel Ogden</b>  Penguins' Playtime  <b>Percy Grainger, transcribed by</b>  <b>Wolfgang Stockmeier</b>  Handel in the Strand [<i>Clog Dance</i>]  <b>Sir Arthur Sullivan</b>  The Lost Chord</p>
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	<p><b>Some words from our Chairman . . .</b></p>				
	<p>We have reached the end of another busy season with some very enjoyable music and major works performed. Many thanks to Simon for leading this and to all of you who contributed in so many different ways.</p> <p>We are lucky to have a great team of members who beaver away in front and behind the scenes to keep the programme of concerts running smoothly.</p> <p>We had a couple of very memorable extra events during the season that I thought went very well. The first of these was the Come and Sing Messiah in April with brass band. The Rothwell Temperance Band, who stepped in at short notice gave a stunning performance as did our soloists singing familiar numbers in different keys against a wall of brass! The Hallelujah and final Amen with a full Cathedral of singers and band certainly sent a shiver or two down the spine. We were delighted to receive very many positive comments from attendees from wide and far and this was a fantastic way to raise our profile and show that what we do we do well.</p> <p>The second event was our slot shared with the Lydian singers in the Classical Sheffield Festival. I did wonder how big the audience would be in the Upper Chapel at 10.00 on a Saturday morning. The chapel was nearly full and we were well received by an enthusiastic audience.</p> <p>Our quality of venues, works performed, orchestra and soloists ensures that we are still producing top rate concerts and our exposure over last season was good. However - the BUT - we still need to attract more members and greater audiences and I know that many of our members are trying very hard to ensure this. The sheer number of concerts and choirs performing at the Classical Sheffield Festival shows us how musical a city Sheffield is but also what we are up against.</p> <p>Anything that you can do to find new members or audiences would be greatly appreciated so that we can go from strength to strength.</p>				



	<p>I hope that you all have a good summer and look forward to seeing you next season.</p> <p><i>Chris Walker</i> Chairman <a href="mailto:chairman@sheffieldbachchoir.org.uk">chairman@sheffieldbachchoir.org.uk</a></p>
	<p><b>A note from our Treasurer . . .</b></p>
	<p>I can't believe that I am now coming to the end of my first year as treasurer and would like to thank everyone for their help and understanding as I have got to grips with the minutiae. I would particularly like to thank Jenny Cowling for helping to make it a smooth handover.</p> <p>During the 2016/17 we managed to bring more income into the Society than last year, but our ambitious (and successful) season also cost more in professional expenses and hall hire, so I will echo what Jenny has repeated over the years. In order to continue putting on high quality concerts in the centre of Sheffield we need to raise more income from ticket sales, encouraging more members to join and thinking of imaginative ways to raise funds. I noted with interest that members of the Oratorio Chorus did a sponsored climb of Ben Nevis this summer, so any similar ideas would be very welcome!</p> <p>One easy win is Gift Aid, where we can claim £25 for every £100 donated (including choir subscriptions) so if you are a UK taxpayer and have not yet filled in a gift aid form for the Society please ask me for one in September.</p> <p>Exciting news is that we will also be having an accompanist at all rehearsals next season. This is of course, also an additional expense for us, so any extra help from members to support this would be very welcome. I am looking forward to seeing everyone in September (and collecting all your subscriptions). You may remember that this has now risen to £125 per year, but I am very happy for people to pay this in five easy instalments of £25 per month if that will make things easier.</p> <p><i>Kitty Ross</i> Treasurer <a href="mailto:treasurer@sheffieldbachchoir.org.uk">treasurer@sheffieldbachchoir.org.uk</a></p>
	<p><b>Social matters from our social secretary. . .</b></p>
	<p>May I start by thanking the whole choir for your fantastically generous contributions to our President's social evening, which was a thoroughly enjoyable evening I thought. The spread was absolutely marvellous - there was a perfect balance of sweet and savoury, and it looked and tasted wonderful. Thank you all so much. Special thanks to those choir members who helped to set up and clear away, especially Michael, who made a super non-alcoholic barman! You all make my job so very easy and I can't thank you all enough!</p> <p>The generous hospitality fund given to us for the Christopher Wood event last year, meant that we were well supplied with biscuits throughout 2016-17. Nonetheless, we received some extra-nice biscuits from a number of generous choir members who know who they are - many thanks!</p>

	<p>I'm also very grateful to</p> <ul style="list-style-type: none"> <li>- Pam and Vicky for providing really nice tea-time meals for Simon, our soloists and accompanists - thanks so much both of you.</li> <li>- Margaret, Richard and Lisa for making the tea/coffee each week - we really appreciate this both for helping us stay hydrated and enabling us to enjoy a bit of social time. Many thanks!</li> <li>- Joan Gaunt for organising the refreshments at her Open Garden event again - and particularly for donating the profits to choir funds; thank you Joan.</li> <li>- Pam, Margaret, Francesca, Thildy and Vicky for helping with concert refreshments and for always saying Yes when asked for help - thank you so much.</li> <li>- Pam, for useful advice and help, and for continuing to show such energetic commitment; what an amazing lady!</li> <li>- Chris, Liz and Simon, for all their support and help.</li> </ul> <p>Thanks for your suggestions about future social events. Most respondents (69% ) said they are quite happy with the number of social events we already have, but others would appreciate a bit more variety. The most popular suggestions for other events were a walk in the country and occasional meals out, so I will try to organise those in the coming season. There was also a suggestion that we sing somewhere outside Sheffield, with a nice tea somewhere as part of the day out, so I will pass that to the committee, as it's a good idea but a bit outside my remit.</p> <p>One final note - someone left a rather nice glass bowl after the President's event. I will take it to the first rehearsal, but if you need it before then, feel free to email me or ring me on 0114 2343537.</p> <p><i>Anne Adams</i>  Social Secretary  <a href="mailto:anne.adams1954@gmail.com">anne.adams1954@gmail.com</a>.</p>
	<h2>News and information from our secretary . . .</h2>
	<h3>CHOIR NEWS</h3> <p>Over the last year two very long-standing choir members with almost 100 years of service in the choir between them, decided it was time to move on! We were sorry to see <b>Margaret Nolan</b> and <b>Liz Cashden</b> go, but wish them all the very best for the future. On a very sad note, this year we lost another very loyal member of the choir – <b>Sheila Wilkinson</b>. A number of members were honoured to be asked to sing at Sheila's funeral service held at Dore Parish Church, where Sheila was such an integral part of their music making for many years. We have been pleased that Sheila's husband Robert has still maintained his links with the choir and it was lovely to welcome him to some of our concerts during the season. Other members of the Wilkinson family also joined us in April for the 'Brass Messiah'. During the year, we also heard of the death of <b>Roy Carr</b> who was a member some time ago, but also acted as our NFMS 'visitor' for many years.</p> <p>You will notice that again this year we will be dedicating a concert to the late <b>John Dethick</b>, a former President of Sheffield Bach Society. The Dethick family continue to make a very generous donation towards staging this concert in his memory. I was fortunate during the year to have a long chat with John's daughter Janet, who incidentally, some people may not realise, comes from her home in Italy to join us for this concert each year. As a result of our discussion, she has written a lovely piece about her father's career which we will include in the programme for our performance of St Matthew Passion on Saturday 3<sup>rd</sup></p>

March - this year's *John Dethick Memorial Concert*.

### 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 and *St Matthew Passion* for our performance in March. 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.*

Some singers have their own copy of Haydn's *Creation* which is saving on hire costs – thanks to those who had multiple copies and could lend these to other members. 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! Can I make plea that if anyone's envelope shows signs of 'disintegrating' – please could you replace this before handing back your music?

### 'REHEARSING' AT HOME

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

- ❖ Haydn's *Creation*  
<https://www.youtube.com/watch?v=IXijFfheCbg>
- ❖ Monteverdi – *Beatus vir qui timet Dominum*  
<https://www.youtube.com/watch?v=sIHcPYh-mxA>
- ❖ Monteverdi *Laudate Dominum, omnes gentes*  
<https://www.youtube.com/watch?v=yFQynWkcK8U>
- ❖ Purcell *Music for the Funeral of Queen Mary*  
<https://www.youtube.com/watch?v=4NpHAQcGwwI>
- ❖ Rutter *Cantus*  
<https://www.youtube.com/watch?v=I5Z5Jm4Y7rM>
- ❖ Rutter *Te Deum in C*, and
- ❖ Philip Moore *From earth to heaven*  
*For these works, Paul Downing has created MP3 files for us from a performance of the work given by our friends - St Peters Singers. This is too big to attach to an email, so we will make this available in September.*
- ❖ Handel *Messiah*  
<https://www.youtube.com/watch?v=iTMJVvld9ok>
- ❖ Bach *St Matthew Passion*  
<https://www.youtube.com/watch?v=JZpMZOYjm00&list=PLiJnN4bTWJ10JYNtyAYggFVphNH7vDuxK>  
*NB That link takes you to the opening chorus and the rest of the work will then be visible on the right of your screen.*
- ❖ Parry *Blest pair of Sirens*  
<https://www.youtube.com/watch?v=XIMohFNPaag>
- ❖ Parry – *Songs of Farewell*  
<https://www.youtube.com/watch?v=Ujsznaz8Hbc>
- ❖ Vaughan Williams – *Te Deum laudamus in G*  
[https://www.youtube.com/watch?v=LGw\\_QM1rMJs](https://www.youtube.com/watch?v=LGw_QM1rMJs)
- ❖ Pearsall – *Requiem*  
<https://www.youtube.com/watch?v=NIzdjLQWIHE>

It is possible to find different interpretations of works by searching for the composer and work on YouTube and I never cease to be amazed at the different lengths of performance times! Hopefully despite different tempi and interpretations, the notes generally remain the same!!!! However, Simon asked me to remind you that sometimes, recordings on YouTube have a 'full house' of brass players, which we can rarely afford! Where voice lines are doubled by a lot of brass, this can sound rather different in reality – you have been warned!! If you are new to YouTube, please be aware that recordings sometimes disappear, but these links did work when I put this together!



*"Can Wolfgang come out and play?"*

***... but only when he's learnt his music for next season!!!***

#### **PUBLICITY, TICKET SALES AND FUND RAISING**

It is wonderful for 'Sheffielders' that there are so many great choral groups in the city, many of whom stage performances with professional orchestras as do we. As Chris said, this does make attracting an audience somewhat of a challenge! We make use of the 'anti-clash' calendar, but unfortunately not all groups do, so sometimes there are multiple events on the same day! This is even the case when our dates are set often as far ahead as 2 years in advance! We are very proud of the quality of our publicity material, but this is of little use if flyers sit inside choir bags, and don't get out into the city and beyond, so please do your best – thanks. The same applies to publicising the need for new members using the recruitment flyer which is always available at rehearsals.

We are committed to maximising the rehearsal time on Monday evenings and your Committee have been considering ways to ensure even more time can be spent singing, which is after all why most of us join a choir!! We will share some of our thoughts with members in September. In the meantime, emails will continue for singers so we don't have to take up too much of Monday evenings with notices, **so please make sure that you let me know if you change your email address.** 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](mailto:secretary@sheffieldbachchoir.org.uk)



## One final word from our conductor . . .

Have *you* yet taken any copies of our most attractively designed and handsomely printed recruitment leaflet aimed to interest new members to join the ranks of the Bach Choir? If you have not, do *please* consider doing so with something of a sense of urgency! The future of our great Choir is at least to some extent *in our own hands*.

*Simon Lindley*

*PS from the Secretary. If you don't come down to our rehearsal room to pick up the printed flyers, please don't forget that you can also help us by forwarding our electronic flyers on to friends, when these are emailed out.*



## Some dates for your 2018-19 diary

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 69<sup>th</sup> season's programme:

Saturday 6<sup>th</sup> October 2018

Saturday 17<sup>th</sup> November 2018

Monday 3<sup>rd</sup> December 2018

Saturday 9<sup>th</sup> March 2019

Saturday 8<sup>th</sup> June 2019 NB this date is still to confirmed.



## And finally . . .

I know our Brass Messiah 'raised the roof' so to speak, but if anyone notices that the current Sheffield Cathedral roof does actually appear to be being removed in the coming weeks, please be assured that *our concerts will be unaffected* by this major structural project! It is pleasing to hear that the Cathedral have secured a grant to facilitate this work and there is a plan to open up the roof for visitors to see what has been done, once the work has been finished.

The Committee looks forward to seeing singers at the first rehearsal of the new season which will be on **Monday 5<sup>th</sup> September 2017 at 7.30pm**. Please be aware that re-auditions will almost certainly be taking place *before* and possibly also *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!

Please direct people to our web-site at:

**[www.sheffieldbachchoir.org.uk](http://www.sheffieldbachchoir.org.uk)**

Enjoy the rest of the summer and our forthcoming 2017-18 season!