

The Newsletter

Elijah



Elijah was an instant success right from its premier in Birmingham on 26 August 1846.

No less than four choruses and four arias were encored at the premier, and the applause bordered on the hysterical. The 37 year old Mendelssohn recounted the experience in a letter to his brother:

“No work of mine went so admirably the first time of execution, or was received with such enthusiasm by both the musicians and the audience.”

The Times’ music correspondent was even more effusive:

“The last note of Elijah was drowned

in a long-continued unanimous volley of plaudits, vociferous and deafening. Mendelssohn, evidently overpowered, bowed his acknowledgements, and quickly descended from his position on the conductor’s rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph; never a more thorough and speedy recognition of a great work of art.”

Elijah was without doubt the crowning glory of Mendelssohn’s already spectacularly successful career, but tragically it was to prove his last major triumph.

He returned to England in April 1847 and gave six performances of what is now the definitive version of *Elijah*. Queen Victoria & Prince Albert attended one of these performances and were delighted with the oratorio. In May 1847 Mendelssohn returned home to Germany, utterly exhausted.

His beloved sister Fanny died in the week following his return and Mendelssohn collapsed, suffered a series of strokes and eventually died on 4 November 1847.

Concert Routine 19 March 2011

NB: COMPULSORY REHEARSAL ON FRIDAY 18 MARCH AT WILLETT HALL SATURDAY 19 MARCH 2011

1355 Singers to have arrived in Bath Abbey (leave yourself plenty of time for parking etc!)

1400 Singers placed on staging. Warm up.

1430 Choir Rehearsal Starts.

1730 Choir Rehearsal Ends.

1900 All singers to be fully dressed & ready to go in 9 Kingston Buildings - warm up and line up.

1920 Choir onto staging in the Abbey.

1930 Concert begins.

THINGS TO CHECK

All singers need a Choir Folder. Please speak with Helen Roberts if you need one.

Silk ‘roses’ will be issued to the Ladies in 9 Kingston Buildings and must be returned afterwards.

All men to ensure they have a Choir pink handkerchief in the outer left breast pocket of jacket.

9 Kingston Buildings will be locked. You can leave valuables there during the concert.

Only take Choir folders on stage with you. No handbags or water bottles. You may leave water bottles etc. in the area by the High Altar to use in the short pause. See below.

There is no interval in this concert, just a 15 min pause. However, unusually, we will leave the staging for a quick leg-stretch in the area of the High Altar.

Return any hired music scores in the boxes provided in 9 Kingston Buildings after the concert.

Inside this issue:

All about us	2
Pacific Song	3
Five Negro Spirituals	3
Sponsorship please?	3
Editorial	4
CBBC Forward Diary	4

All about us

an occasional series in which we introduce you to your new choir members



Jon Kean Bass

Joined: This Term!

Lives: Bath

Occupation: Teacher at KES

Jon started singing as a treble but by the time of performance was a tenor. He's now a Bass, and has taken up singing in the choir at KES where he teaches English and Manners. He needed some relief from that hence joining the CBBC.



Alicia Kim Soprano

Re-Joined: This Term!

Lives: Central Bath

Occupation: University Lecturer

Alicia was a member of the CBBC, and for a year Treasurer, whilst researching her PhD. She now lectures in Aeronautical Engineering at Bath Uni and has decided she has the time on her hands to come back to us! You're very welcome!



Annelisa Eccles Soprano

Joined: This Term!

Lives: Bradford-on-Avon

Occupation: Barrister

Annelisa moved to this area some 6 months ago with her young family. Singing has always meant a lot to her and she heard of the CBBC through her Mother who always comes to Carols, and therefore felt that we were the Choir to join. How right you are Annelisa!



Tara Wood Soprano

Joined: This Term!

Lives: Box

Occupation: Retail Manager

Tara hails from Sherbourne and moved to this area about two years ago with her job in Waitrose. She has been involved with both Dorset and Bath Opera and studied Opera at Birkbeck, London Uni. She says she is really excited to sing with the CBBC and she found us through our website.



Fiona Thompson Soprano

Joined: This Term!

Lives: Central Bath

Occupation:

Fiona was a pupil of Nigel's at Bath Spa University and last sung with the CBBC in ...



Kate Rowe Soprano

Joined: This Term!

Lives: Weston

Occupation: Teacher

Kate is Head of Performing Arts at St Laurence School Bradford-on-Avon. She used to sing with the CBSO Chorus but gave it up. However having heard us in the Abbey at the opening of last year's Festival she knew she needed to join us and start singing again.



Jane Panton Alto

Joined: This Term!

Lives: Corsham

Occupation: Teacher

Jane has lived in this area for over 30 years and has sung with both the Corcham Choral Society and the Chandos singers. However, she came to our Workshop in January and knew instantly that it was time to move on up to the CBBC. Welcome Jane!



Rebecca Bhatia Alto

Joined: This Term

Lives: Pucklechurch

Occupation: Doctor

Rebecca, like most medical people has moved about a lot but she and her husband moved to Pucklechurch about 3 years ago. A specialist in palliative care, Rebecca is expecting her second child in July so no doubt she'll have to miss one or two rehearsals! I'm sure Nigel will be OK!

David Fanshawe *Pacific Song*

David Fanshawe, who died suddenly of a stroke on 5 July 2010, was a national treasure. Physically tall but gently eccentric, he evolved an all-embracing view of music based on the juxtaposition and fusion of musics from all around the globe. *African Sanctus* remains his signature composition, one of the most performed British post-war works in any genre. *African Sanctus* pioneered the use of backing tracks integrated with live performers, effectively 'sampling', years before it became common practice in commercial pop music. Of course the CBBC performed *African Sanctus*, in the composer's presence, in July 1996. The success of *African Sanctus* led Fanshawe to further travel and films – notably in Bahrain, where he rode the oil pumps

known as "noddies" rodeo-style and sampled oil pipes for his *Arabian Fantasy* album (1976).

In 1978, he started a decade-long traversal of the islands of the Pacific, in which he collected several thousand hours of indigenous music, and documented the music and oral traditions of Polynesia, Micronesia and Melanesia in journals and photographs. Today these form the core of the Fanshawe Collection, an archive of 2,000 hours of world music and 60,000 images.

In 2007 a movement based on this material, *Pacific Song*, was given its premiere in Miami by the Multicultural Honor Choir at the American Choral Directors' National Convention. This was the first completed section of *Pacific Odyssey*, a new choral work



which Fanshawe conceived on an even more epic scale than *African Sanctus*. Sadly it was not completed by the time of his untimely death.

The CBBC will sing *Pacific Song* in memory of our friend David Fanshawe at our Summer Concert on Saturday 16 July 2011 in the Wiltshire Music Centre.

Carolyn Bruce-Jones is running in the Bath Half Marathon on 6 March in aid of the Genesis Trust which works with the homeless and poor in Bath.

She is training to Elijah on the iPod, and is particularly taken by "He that shall endure to the End"! You can sponsor Carolyn by visiting the 'Just Giving' website at www.justgiving.com/Carolyn-Bruce-Jones or by speaking to Carolyn in a coffee break.

Michael Tippett *A Child of Our Time*

After more than ten years of thoughtful planning Michael Tippett's musical, political, spiritual and philosophical beliefs are laid bare in his first oratorio, *A Child of Our Time*. The CBBC was amongst the first major choirs to perform the oratorio on 26 June 1968 in Wells Cathedral. Written between 1939 and 1941 and representing the emergence of a new stage of assurance and musical maturity for Tippett, the oratorio has become the composer's most widely known and performed work. Indeed, the popular success of this first large-scale work opened the door for his exploration of new musical genres such as the opera and the symphony. *A Child of Our Time* is most widely known for its adoption of the African-American spiritual, and the unique

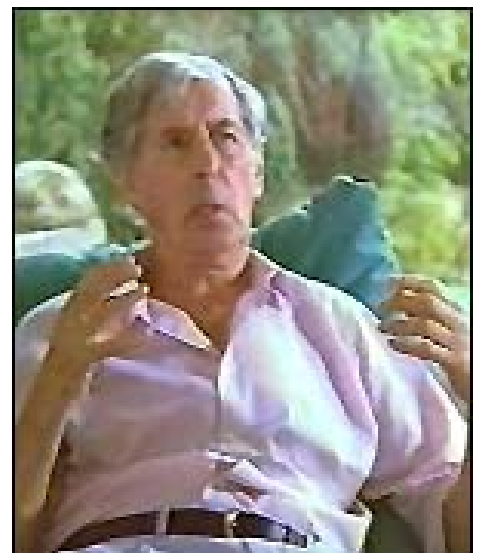
philosophical content of its libretto inspired by the ideas of Carl Jung.

The oratorio was inspired by events in 1938. Herschel Grynszpan, a Jewish refugee teenager in Paris, murdered the German diplomat Ernst vom Rath. This was a catalyst for the Nazis' attacks against Jews in Germany on *Kristallnacht*.

The text reflects Tippett's pacifism and belief that people contain both "shadow and light". The title comes from Ödön von Horváth's novel, *Ein Kind unserer Zeit* (A Child of Our Time), written in 1938 (and published in English in 1939.) Tippett began composition on 5 September 1939, two days after the British declaration of war against Germany.

He draws on multiple sources for

his musical inspiration. The oratorio is decidedly twentieth-century, but Tippett also uses traditional African-American spirituals in a structure similar to the Passion chorales of Bach. The structure in three parts is based on Handel's *Messiah*. The complete work runs a little over an hour, but we shall just be singing the *Five Negro Spirituals* this Summer at the Wiltshire Music Centre.



Editorial

Welcome indeed to all eleven new joiners this term, the last eight of which feature in this issue. I think that's something of a record, the largest new intake we've had for several years. And they're all such good quality singers too! [Now you've all got something to live up to!]

Seriously, Nigel has now declared the Sopranos and Altos FULL for the time being, and

we have a waiting list for both voices but we could still take plenty more men, particularly younger voices (that don't need bi-focals). So let all of us make it our Easter resolution that we will all try to bring a new potential male singer to try out for the Choir—we can take both Tenors and Basses. If we all try really hard to encourage our singing friends to come along ... who knows what we can achieve?

Elsewhere some items of interest on works we will shortly be performing, and the all important checklist for the 19 March 2011.

This is the last issue of this Term and you will recall that I am due to give up the Newsletter at the end of next term. I haven't yet been deluged with volunteers keen to take it on, but I am still hoping that there is an enterprising soul out there who'd like to give it a go? Please don't be shy and volunteer!



We're on the Web!
www.bathbachchoir.org.uk

Material for publication in The Newsletter should be passed to Bob Hussey as soon as possible. Bob can be contacted on 01225

The Choir Diary

Thu 3 Mar	Choir Committee Meeting	
Fri 18 Mar	Compulsory Rehearsal	Willet Hall, KES
Sat 19 Mar	Spring Concert Mendelssohn <i>Elijah</i>	Bath Abbey
Fri 8 Apr	<i>Schools Term 4 ends</i>	
Sun 25 Apr	<i>Easter Sunday</i>	
Mon 26 Apr	<i>Schools Term 5 Starts</i>	
Mon 2 May	First rehearsal Summer Term (NB also Bank Holiday)	Willet Hall, KES
Thu 12 May	Choir Committee Meeting	
Fri 27 May	Party in the City - start of the Bath Festival	Bath Abbey
Fri 27 May	<i>Schools Term 5 ends</i>	
Mon 6 Jun	<i>Schools Term 6 starts</i>	
Thu 23 Jun	Choir Committee Meeting	
Fri 15 Jul	Compulsory Rehearsal	Willet Hall, KES
Sat 16 Jul	Summer Concert Duke Ellington <i>Sacred Music</i> David Fanshawe <i>Pacific Song</i> Michael Tippett <i>5 Negro Spirituals</i>	Wiltshire Music Centre
Fri 22 Jul	<i>Schools Term 6 ends</i>	
Mon 1 Sep	<i>Schools Term 1 starts</i>	
Mon 5 Sep	First Rehearsal Winter Term	Willet Hall, KES
Fri 21 Oct	<i>Schools Term 1 ends</i>	
21 - 24 Oct	Choir Tour to Rome	
Mon 31 Oct	<i>Schools Term 2 Starts</i>	
Fri 4 Nov	Compulsory Rehearsal	Willet Hall, KES
Sat 5 Nov	Autumn Concert Goodall <i>Eternal Light</i> Górecki <i>Totus Tuus</i> Pärt <i>Beatitudes</i>	Bath Abbey
Provisional dates for Carols rehearsals are: 7, 14, 18, 21, 25, 28 November and 2, 5, 9 and 12 December.		
14-16 Dec	Carols by Candlelight	Pump Room
Fri 16 Dec	<i>Schools Term 2 ends</i>	