



NOTTINGHAM BACH CHOIR

70th
ANNIVERSARY

DURUFLÉ

REQUIEM

BERNSTEIN

CHICHESTER PSALMS

Saturday 21st June 2025, 3pm
St Mary's in the Lace Market,
Nottingham



Welcome from the NBC President, Paul Hale



Welcome to this afternoon's concert!

Duruflé's inspiring setting of the *Requiem* was a firm favourite of Prof. John Morehen, my immediate predecessor as conductor of Nottingham Bach Choir. In August 1963 (whilst he was Organ Scholar at New College Oxford), John set off for France in the company of two musical friends from his schoolboy years at Clifton College. They visited and experienced music at the great cathedrals and churches in Beauvais, Rouen, Evreux, Chartres, Angers, Tours, Solesmes, Auxerre, Sens and finally Paris. On 15th August – the Feast of the Assumption of Our Lady – the three young men wangled their way into the organ loft at Notre Dame, where titulaire Pierre Cochereau reigned supreme. They were completely bowled over by what they were witnessing and hearing, remaining in the cathedral for every service that day.

This proved a turning point for John Morehen, who came home enthused, educated and inspired by what he had heard and witnessed. This enthusiasm led John to give the first performance in the USA of Duruflé's *Missa Cum Jubilo*, at Washington National Episcopal Cathedral in 1968, whilst lecturing at the American University (where he taught Marie, soon to become Mrs Morehen). This followed a period of doctoral research at King's College Cambridge (1964–7), where he heard the St John's College choir give a stunning early performance of the *Requiem*. King's later recorded the *Requiem*, and the only piece of music John requested for his funeral was the King's recording of the 'In paradisum' movement. It was a very moving moment.

Sit back and enjoy!



NOTTINGHAM BACH CHOIR

President: Paul Hale

Nikolaos Kassianidis treble

Helen Brackenbury mezzo-soprano

Stephen Cooper baritone

Edward Turner organ

Eira Lynn Jones harp

Emma Williams percussion

Peter Siepmann director

MAURICE DURUFLÉ (1902–1986)

REQUIEM

Introit

Kyrie

Domine Jesu Christe

Sanctus

Pie Jesu

Agnus Dei

Lux aeterna

Libera me

In Paradisum

LEONARD BERNSTEIN (1918–1990)

CHICHESTER PSALMS

i) Psalm 100 – O be joyful in the Lord

ii) Psalm 23 – The Lord is my shepherd

iii) Psalm 131 – Lord, I am not high-minded

We invite you to join us for complimentary refreshments
following the concert

Happy 70th anniversary Nottingham Bach Choir!

This afternoon's concert marks the end of Nottingham Bach Choir's 70th concert season and another year of singing some fantastic music together. For some of our members, this season also marks more than 40 or even 50 years of membership in the choir – an impressive feat! Three of our altos, Heather, Rosemary and Pam, share some of their memories.

Heather: “You really should join Bach Choir, Miss!” said Chris Arnold, a pupil in my French class and son of Denis Arnold, the Nottingham Bach Choir's conductor at the time. So I duly came to St Mary's in January 1970 and the rest, as they say, is history.

Over the years, Denis Arnold, with his love of Monteverdi, was followed by Robert Pascall (Brahms), John Morehen (Vaughan Williams) and Paul Hale, with whom we sang the three Elgar oratorios and much else.

The Verdi *Requiem* with an augmented choir (and not a single empty seat in St Mary's) and the Britten *War Requiem* at the Albert Hall in 2014 will always remain in the memory. And now with Peter Siepmann we're singing Bach and Mozart as well as music by more

contemporary composers such as George Shearing and Eric Whitacre, so I'm very grateful to Chris Arnold for his suggestion!

Rosemary and Pam: We joined the choir 44 years ago, in September 1981, and have been singing together ever since! Pam remembers singing Bruckner's *Locus Iste* for her audition.

Our first appearance with the choir was at the Nottingham Playhouse in October 1981, as part of a local arts festival. The first concert we sang at Southwell Minster was also a very exciting occasion.

Other memorable concerts over the years have included Fanshaw's *African Sanctus* at Nottingham's Albert Hall, and the Verdi *Requiem*, conducted by Paul Hale (now of course the choir's President). In 2000, we even went on tour with the choir to Truro, where we sang Elgar's *Dream of Gerontius*.

We remember giving carol concerts at various local churches over the years – from Attenborough and Beeston to Wilford and West Bridgford – and often sang at the weddings and sadly also the funerals of some fellow choir members.





L-R: Rosemary and Pam – two of Nottingham Bach Choir’s longest-serving members

We’ve seen many changes to life in the choir over the years – from different conductors to different ways of organising and running the choir. Nowadays, for example, we have bring-and-buy sales at rehearsals to fundraise for the choir but back in the day we held jumbles sales in different venues around Nottingham.

Dress codes have changed over the years as fashions and preferences change. The sopranos and altos used to wear scarves (and have endless discussions on how to tie

them) and sometimes accessories such as flowers and floral sprays. We also used to have white blouses (tucked in or not?) before settling on the classic all-black ensembles we wear today.

The social side of choir life might have looked a bit different in the past, with more chances to meet up with fellow singers outside of rehearsals, but we still love coming to rehearsals every week, seeing friends and singing some beautiful music.



This afternoon's programme

Maurice Duruflé (1902–1986) was a noted perfectionist, and spent considerable time re-working his compositions until he was fully satisfied; accordingly, there are only fourteen published opus numbers to his name, but each one a true gem of the repertoire.

Duruflé's early musical training was at the cathedral in Rouen, where there was a famous school of Gregorian chant. This ancient musical form had become something of a French speciality in the nineteenth century, and among the scholars working on the chants were a group of Benedictines at the French monastery of Solesmes, who developed a theory of chant rhythm as a free succession of notes of mostly equal value in groups of two and three. The Solesmes school of chant restoration and performance achieved widespread acceptance throughout the Church.

After a thorough steeping in this tradition, Duruflé came to Paris and studied at the Conservatoire where he met the musical styles of Fauré, Debussy and Ravel. When he came to write his *Requiem* in 1947, like the earliest composers of polyphonic Requiem settings, Duruflé took the Gregorian plainchant Mass for the Dead as

his raw material. His declared intention was “to reconcile, as far as possible, Gregorian rhythm ... with the exigencies of modern metre”. At the same time, he clothed these ancient, modal melodies in the sophisticated, sumptuous harmonies of his own contemporary vocabulary.

Sometimes he will begin with a strict presentation of the plainsong (as in the first sung entry of the Introit), but then continue freely, whilst pursuing the plainsong in another part. Sometimes he will start strictly, but then break entirely free, as in the huge climax of the Kyrie, or at the beginning of the Domine Jesu, where the introduction is strict, but the upper voices then develop the initial idea.

Frequently he will alter the pitch relationships between the various phrases of a plainsong melody or, as in the Agnus Dei, organise them polyphonically, with the same phrase heard simultaneously in different parts at different pitches.

Interestingly, in the In Paradisum, the plainsong theme is heard unchanged, first in the choir, then in the organ, as if – Roger Nichols suggests – “to remind us that paradise has no place for ‘development’, life within it being unimprovable”.





Maurice Duruflé

It is often claimed that one of the main influences on the work was the famous Requiem setting by Fauré, though this seemed something of a sore point for Duruflé (otherwise a famously kind and peaceful man):

I do not think I was influenced by Fauré, contrary to the opinion of certain music critics who, anyway, have never given any explanation for their point of view. I have simply tried to surround myself with the style suitable to the Gregorian chants as well as the rhythmic interpretation of the Benedictines of Solesmes.

That said, it cannot be denied that there are notable similarities between the two settings, particularly in terms of the texts he chose to include or omit, and in the way in which he uses solo voices.

One hopes that the high standards to which Duruflé held himself were sufficiently vindicated by Marcel Dupré's simple verdict on the *Requiem*: "This music is perfect." Although the dedication is to Duruflé's father who had died in 1945, the composer's biographer James E Frazier suggests that the work "was heard by his countrymen in 1947 as an obsequy for France."



The Very Reverend Walter Hussey was Dean of Chichester Cathedral between 1955 and 1977, and was one of the most important commissioners of new art in twentieth-century Britain. His commissions included an altarpiece painted by Graham Sutherland, stained glass windows designed by Marc Chagall, a Madonna and Child by Henry Moore, a litany and anthem by W. H. Auden, and the cantata *Rejoice in the Lamb* by Benjamin Britten. One of Hussey's subsequent approaches was to American composer and conductor, **Leonard Bernstein** (1918–1990):

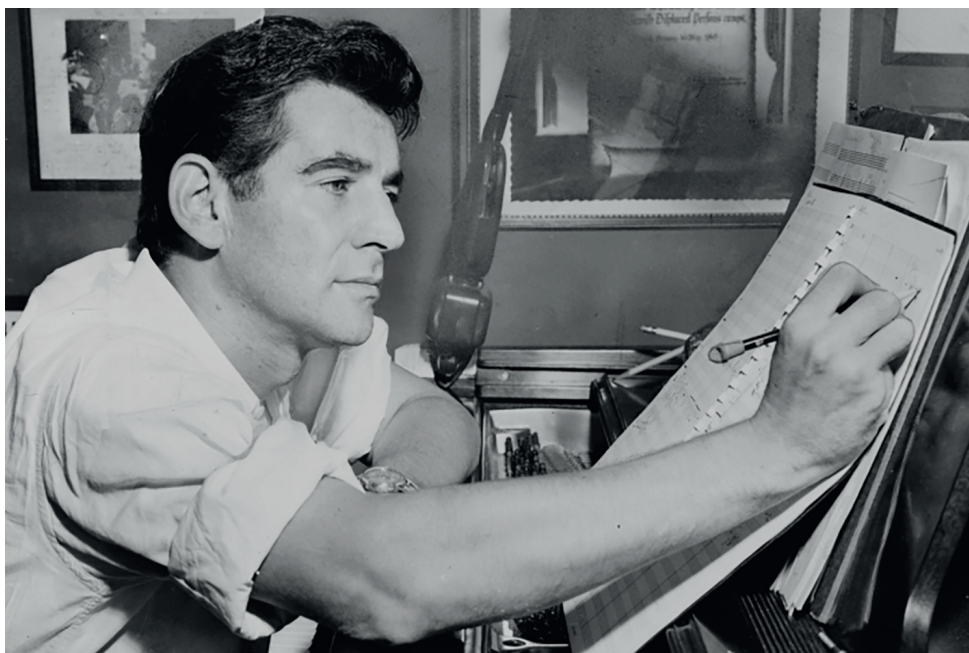
The Chichester Organist and Choirmaster, John Birch, and I, are very anxious to have written some piece of music which the combined choirs could sing at the Festival to be held in Chichester in August 1965, and we wondered if you would be willing to write something for us. I do realize how enormously busy you are, but if you could manage to do this we should be tremendously honoured and grateful. The sort of thing that we had in mind was perhaps, say, a setting of the Psalm 2, or some part of it, either unaccompanied or accompanied by orchestra or organ, or both. I only mention this to give you some idea as to what was in our minds.



The Very Revd Walter Hussey

He went on to say that “many of us would be very delighted if there was a hint of *West Side Story* about the music” – and Bernstein did not disappoint! Following an arresting clarion call (“Awake, psalter and harp: I will rouse the dawn!”), the extraordinary work that resulted from Hussey’s visionary commission opens with a joyously festive setting of Psalm 100 (otherwise known as the *Jubilate Deo*). The orchestration of organ, harp and percussion – the most frequently discussed parley





Leonard Bernstein

of instruments in the Psalms – is a stroke of genius.

The second movement is the well-beloved Psalm 23 (“The Lord is my shepherd”), interrupted dramatically and aggressively by portions of Psalm 2 (“Why do the nations rage, and the people imagine a vain thing?”), preoccupations as relevant today as in 1965 when the work was written, or indeed in 1741 when Handel set the same text as part of *Messiah*.

The main theme, given memorably to a treble soloist, actually originated in an unfinished musical, *The Skin of Our Teeth*, and the central section’s outburst was – true to the hopes of Hussey and Birch – unused material from *West Side Story*. The work ends with a chorale which Bernstein called “a prayer for peace”: “Behold how good, and how pleasant it is, for brethren to dwell together in unity” – a message which could hardly be more apposite for our own troubled times.



Texts and Translations

REQUIEM

Introit

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi
reddetur votum in Jerusalem.

Exaudi orationem meam: ad te omnis
caro veniet.

*Give them eternal rest, Lord: and may
light perpetual shine upon them.*

*A hymn becomes you, God, in Zion, and
a vow shall be paid to you in Jerusalem.*

*Hear my prayer: to you all flesh shall
come.*

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Domine Jesu Christe

Domine Jesu Christe, rex gloriae, libera
animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.

Libera eas de ore leonis, ne absorbeat
eas Tartarus, ne cadant in obscurum:
sed signifer Sanctus Michael
repraesentet eas in lucem sanctam
quam olim Abrahae promisisti, et
semini eius.

Hostias et preces tibi, Domine, laudis
offerimus: tu suscipe pro animabus
illis, quarum hodie memoriam
facimus; fac eas, Domine, de morte
transire ad vitam quam olim Abrahae
promisisti, et semini eius.

*Lord Jesus Christ, king of glory, deliver
the souls of all the faithful departed from
hell and from the deep lake.*

*Deliver them from the mouth of the lion,
lest Tartarus swallow them up, lest they
fall into darkness: but let the standard-
bearer Saint Michael bring them back
into the holy light which you once
promised to Abraham and his seed.*

*We offer prayers and sacrifices of
praise to you, Lord: you receive them on
behalf of those souls whose memory we
recall today; cause them, Lord, to pass
from death to the life which you once
promised to Abraham and his seed.*

Sanctus

Sanctus, sanctus, sanctus Dominus
Deus Sabaoth: pleni sunt caeli et terra
gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

*Holy, holy, holy Lord God of hosts:
heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he who comes in the name of
the Lord. Hosanna in the highest.*



Pie Jesu

Pie Jesu, Domine, dona eis requiem
sempiternam.

*Gentle Lord Jesus, grant them eternal
rest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, who takes away the sins of
the world, grant them eternal rest.*

Lux aeterna

Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*May eternal light shine on them, Lord,
with your saints for ever, for you are
kind. Give them eternal rest, Lord, and
may light perpetual shine upon them.*

Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda: quando caeli
movendi sunt et terra; dum veneris
iudicare saeculum per ignem.

Tremens factus sum ego, et timeo, dum
discussio venerit, atque ventura ira,
quando caeli movendi sunt et terra;

Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde,
dum veneris iudicare saeculum per
ignem.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Deliver me, Lord, from eternal death, on
that terrible day: when the heavens and
earth will be shaken; when you will come
to judge the age with fire.*

*I am made to tremble, and I am afraid,
since trial and anger are coming, when
the heavens and earth will be shaken;*

*That day, a day of anger, disaster
and sorrow, a mighty day, and one
exceedingly bitter, when you will come to
judge the age with fire.*

*Give them eternal rest, Lord, and may
light perpetual shine upon them.*

In Paradisum

In paradisum deducant te Angeli, in
tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.

Chorus Angelorum te suscipiat, et cum
Lazaro quondam paupere, aeternam
habeas requiem.

*May the angels receive them in Paradise,
at thy coming may the martyrs receive
thee and bring thee into the holy city
Jerusalem.*

*There may the chorus of angels receive
thee, and with Lazarus, once a beggar,
may thou have eternal rest.*







CHICHESTER PSALMS

Part I

Urah, hanevel, v'chinor!
A-irah shahar!
Psalm 108: 2

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Psalm 100

*Awake, psaltery and harp:
I will rouse the dawn!*

*Make a joyful noise unto the Lord all
ye lands. Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God. It is He
that hath made us, and not we ourselves.
We are His people and the sheep of
His pasture. Enter into His gates with
thanksgiving, and into His courts with
praise. Be thankful unto Him, and
bless His name. For the Lord is good,
His mercy is everlasting, and His truth
endureth to all generations.*

Part II

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech b'gei tsalmavet,
Lo ira ra, ki Atah imadi.
Shiv't'cha umishan'techa hemah
y'nahamuni.
Ta'aroach l'fanai shulchan neged
tsor'rai
Dishanta vashemen roshi cosi r'vayah.
Ach tov vahesed yird'funi kol y'mei
hayai
V'shav'ti b'veit Adonai l'orech
yamim.
Psalm 23

*The Lord is my shepherd, I shall not
want. He maketh me to lie down in green
pastures, He leadeth me beside the still
waters, He restoreth my soul, He leadeth
me in the paths of righteousness, for His
name's sake. Yea, though I walk through
the valley of the shadow of death, I
will fear no evil, for Thou art with me.
Thy rod and Thy staff they comfort
me. Thou preparest a table before me
in the presence of mine enemies, Thou
annointest my head with oil, my cup
runneth over. Surely goodness and mercy
shall follow me all the days of my life,
and I will dwell in the house of the Lord
forever.*



Lamah rag'shu goyim ul'umim yeh'gu rik?

Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim yis'hak,
Adonai yil'ag lamo!

Psalm 2: 1-4

*Why do the nations rage, and the people
imagine a vain thing? The kings of the
earth set themselves, and the rulers
take counsel together against the Lord
and against His anointed. Saying, let
us break their bonds asunder, and cast
away their cords from us. He that sitteth
in the heavens shall laugh, and the Lord
shall have them in derision!*

Part III

Adonai, Adonai, lo gavah libi,
V'lo ramu einai, v'lo hilachti
Big'dolot uv'niflaot mimeni.
Im lo shiviti v'domam'ti,
Naf'shi k'gamul alei imo.
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai me'atah v'ad
olam.

Psalm 131

*Lord, Lord, my heart is not haughty,
nor mine eyes lofty, neither do I exercise
myself in great matters or in things too
wonderful for me. Surely I have calmed
and quieted myself, as a child that is
weaned of his mother, my soul is even
as a weaned child. Let Israel hope in the
Lord from henceforth and forever.*

Hineh mah tov, umah naim,
Shevet ahim gam yahad.

Psalm 133: 1

*Behold how good, and how pleasant it is,
For brethren to dwell together in unity.*



Nikolaos Kassianidis *treble*

Nikolaos is Head Chorister of the Boys' Choir at St Mary's in the Lace Market. He is a Year Six pupil at Nottingham High School and is also an accomplished cellist and basketball player.

Helen Brackenbury *mezzo-soprano*



Helen is originally from Nottingham, where she began her training with the Cantamus Girls Choir and its founder, Pamela Cook. She went on to study at the Royal Academy of Music, gaining BMus and MA degrees, as well as completing the Academy's Opera Course. As a soloist, Helen has sung roles for Opera Holland Park and Longborough Festival opera, as well as singing in such venues as

Wigmore Hall, Hackney Empire and the Royal Albert Hall.

Since returning to Nottingham in 2020, Helen has built a thriving teaching career. She has taught the choristers of Derby Cathedral Choir and directed the cathedral's Junior Choir, as well delivering classes for the Music In Schools programme. She is a singing teacher at Ranby House School, Trent College, Redhill Academy and Nottingham Girls' High School. Helen also directs the Nottingham Playhouse Choir.

Stephen Cooper *baritone*



Stephen began his singing career as a choirboy and finished runner-up in the national Choirboy of the Year Awards in 1978. He is an auxiliary lay clerk with the cathedral choir at Southwell



Minster, and sings with several other groups locally. He joined Nottingham Bach Choir on 11th September 2001, and greatly enjoys both practices and concerts, including the occasional solo opportunity such as this afternoon's. Stephen also enjoys performing solo recitals, usually accompanied these days by former NBC musical director Paul Hale. He is always on the look-out for new repertoire to learn, and is currently preparing a group of Shakespeare

songs by Nottinghamshire-born composer Eric Coates, to be performed at Southwell Minster in October, along with songs by Schumann, Debussy and Johann Strauss.

When not singing, Stephen enjoys country walks, watching American football (favourite team the San Francisco 49ers), history documentaries and reading, especially Terry Pratchett's *Discworld* novels.



Nottingham Bach Choir at Southwell Minster, April 2025



Peter Siepmann *director*



Peter Siepmann is a conductor, organist, teacher and examiner based in the East Midlands. He is well known in the region for his encouraging, enthusiastic and informed approach to rehearsal and performance.

As a conductor, Peter has directed many of the major works of the choral repertoire with choirs and orchestras of all sizes, both amateur and professional, on the concert stage and in a liturgical setting. Peter became conductor of Nottingham Bach Choir in September 2019, following Paul Hale's twenty-nine-year tenure.

Peter is Organist & Director of Music at St Peter's Church Nottingham, an Examiner for

ABRSM and an experienced educator, having taught in the renowned department at Uppingham School and then for over a decade at Repton School as Head of Academic Music. He serves on the grant assessment panel of the Cathedral Music Trust and writes regularly for Naxos records.

Peter is a Fellow of the Royal College of Organists, and a number of his organ pupils have gone on to cathedral and university scholarships. He lives in Southwell with his wife Adele and son Alexander, who is a cathedral chorister.



Nottingham Bach Choir

Soprano

Jill Bacon
Debbie Butler
Penny Churchill
Jennifer Clarke
Ann Cockburn
Kay Cooling
Ginny Cooper
Liz Cordle
Rachel Davis
Katy Dent
Kayrakise Evans
Camilla Gilmore
Marian Goodall
Catherine Graham
Anne Hale
Catrin Hepworth
Lynne Holland
Ruth Miles
Jenny Place
Victoria Rowan
Jean Shaw
Isa Sinfield
Valerie Smith
Eve Sutton
Lindy Todd
Elizabeth Weaver

Alto

Kim Allen
Angela Ashwin
Tim Bacon

Joanne Copestake
Amanda Elliott
Carol Foster
Pam Herrick
Maureen Hollins
Christine Hutchings
Sophia Lewin
Serena Lindsay
Elaine Maddock
Helen Mather
Mary McCarthy
Nicola McLelland
Helen Oakley
Karen Pheasant
Heather Savage
Naomi Solleveld
Kath Tilling
Joanna Tilly
Rosemary Ward
Margaret Wiedemann
Lynda Wilson
Lauren Winning

Tenor

Chris Bell
Andrew Bennett
Owen Bennett
Jonathan Clemmet
Richard Hardie
Clive Holland
Daniel Magnone
Tom McCulloch

Peter McKay
Greg Place
Brian Reed
Winston Shepherd
John Starling
Chris Steel
Gordon Stoner
John Taylor
David Tilly
Phil Wye

Bass

Vincent Ashwin
Chris Barton
Richard Beaver
David Clarke
Robert Clarke
Stephen Cooper
Stephen Cox
Nick Debenham
John Hart
Leigh Hornsby
Dennis Jones
Tim Lewis
Ed Sinfield
John Tilling
Chris Watkins
Christopher Williams



About Nottingham Bach Choir



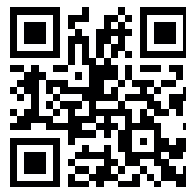
Nottingham Bach Choir was founded in 1954 by the late Sir David Lumsden. The choir has enjoyed a series of distinguished conductors including Sir David, Paul Hale (former Rector Chori at Southwell Minster), and the late Professors John Morehen, Ivor Keys, Denis Arnold and Robert Pascall.

About 80 members meet weekly in term-time to sing a wide repertoire including Gabrieli, Handel, Bach, Mozart, Brahms, Elgar, Fauré, Holst, Howells, Duruflé, Rutter and more.

The Choir is a charitable incorporated organisation run by a voluntary committee.

Keep in touch!

- 1 Find us on Facebook (search “Nottingham Bach Choir”) and X (@NottinghamBach).
- 2 Scan the QR code or visit our website www.nottinghambachchoir.uk to subscribe to our mailing list for details about our upcoming concerts.



Join Nottingham Bach Choir

If you are interested in joining the choir you would be very welcome, whatever your age and voice part. You are warmly invited to join us for a Come and Sing rehearsal (see below) to get a taste of life in Nottingham Bach Choir. During that rehearsal you will be introduced to someone to sit next to who can give you any help you may need.

If you enjoy the singing and wish to become a full member of the choir, you will be asked to have an audition with Peter Siepmann, our Director of Music. We don't expect all singers to be soloists – we are building a chorus of voices that work well together. The (necessary) audition is informal, usually taking place after a rehearsal when Peter will listen to you and other newcomers to check the range of your voice and that your voice

blends well with others. Adequate sight-reading (to be able to keep up with the choir) is more important than perfection. An 'audition piece' is not required – some part of the work being studied and which has already been worked on that evening is usually used for audition.

Rehearsals take place at St John's Church, Carrington on Tuesday evenings from 7.30 to 9.30pm with a 15-minute break for refreshments and a chat. Free parking is available around the church. Dates and rehearsal schedules are posted on the members' area of the choir's website. Rehearsals begin in September and end with the last concert in June. We don't rehearse during the Christmas, Easter and Summer holidays, and the season usually finishes in July with an informal social evening.

Come and Sing with us: open rehearsals

What Come and Sing with us

When Tuesday 9th September, Tuesday 16th September, Tuesday 23rd September 2025, arrival from 7.15pm

Where St John's Church, Carrington, Nottingham NG5 2DP

Who Singers interested in experiencing being part of our rehearsal

Let us know you're going to attend by emailing
membership@nottinghambachchoir.uk

What's next?

If you'd like to continue singing with us, you can apply to join.

Become a Friend

If you enjoy our concerts and would like to give further support, you are warmly invited to become a Friend of the Choir. You will receive advance notice of all our concerts, and tickets can also be posted to you. Local business people who would be willing to offer greater assistance are invited to become Corporate Friends.

For further details please contact
friends@nottinghambachchoir.uk

We are grateful for the continuing support of the Friends of Nottingham Bach Choir:

Elizabeth Dunford • Peter Finch • Paul Hale • Christine Hanby • Chris Hollins
• Gerry Hutchings • Pippa MacKeith • Peter McKay • Robert Oldroyd • Mark Snelgrove • John Steel • Barbara Syzmanski • David Ward • Andrew Wilson



Nottingham Bach Choir is affiliated to Making Music, which represents and supports amateur vocal and instrumental societies and music promoters throughout the UK.



Nottingham Bach Choir is pleased to endorse the service provided by Nottingham Performing Arts Library Service which supports many performing groups in the East Midlands.



Nottingham Performing Arts
Library Service

**MORE CONCERTS
IN NOTTINGHAMSHIRE**

Mansfield Choral Society

A Choral Kaleidoscope

A café-style concert – bring your own drinks and nibbles

Saturday 5th July, 6pm
Queen Elizabeth's Academy
Tickets from TicketSource

Southwell Choral Society

Summer Serenade

A Concert of Choral Music including Bob Chilcott's
"Songs My Heart Has Taught Me"

Saturday 12th July, 7.30pm
Southwell Minster
Tickets from £10

**Nottingham Harmonic Choir
with Orchestra da Camera**

Mendelssohn: Elijah

Saturday 15th November, 7.30pm
Albert Hall, Nottingham
Tickets from TicketSource

For more information, visit www.NottinghamHarmonic.org



NOTTINGHAM BACH CHOIR

MUSIC FOR REMEMBRANCE

Saturday 22nd November 2025, 7.30pm
Southwell Minster

CAROL CONCERT

Saturday 13th December 2025
11am, St Peter's Church, Nottingham

BACH AND HANDEL

Saturday 21st March 2026, 3pm
St Mary's in the Lace Market, Nottingham

LA SERENISSIMA

Saturday 20th June 2026, 3pm
St Mary's in the Lace Market,
Nottingham



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