

Welcome to our 'new-look' Bach Notes, the Journal of the London Bach Society.

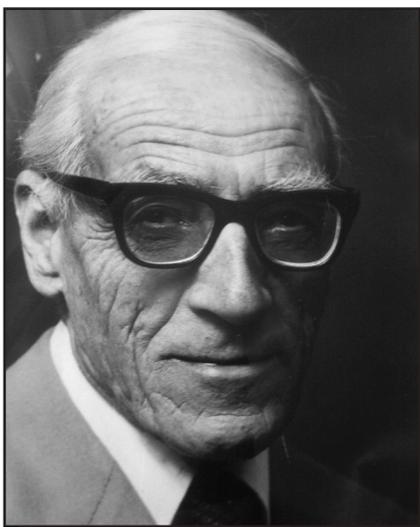
Launched in 1996, the Journal is inspired by the *'Neues Zeitschrift für Musik'* edited by the 19th century composer Robert Schumann¹, who was also a founder of the Bach Gesellschaft, the Society set up in 1850 to publish the complete works of Bach. Schumann's Journal championed the music of his contemporaries as well as the events of the day. The range of articles and features we publish reflect the era in which we live and work, while drawing upon examples from years past. In the process we aim to draw together all the strands that, combined and sometimes surprisingly, help us to reveal the whole of the Bach story and bring it alive for our readers. **Editor**

LBS BACHFEST'09 - PREVIEW

"Ways to Bach" - www.bachlive.co.uk

2009 is a remarkable year for anniversaries and as the months pass more and more are being revealed as our Bachfest series shows. Recalling landmark events enables us to put everything into wider context and often opens up new avenues to explore, subjects to follow up and leads to pursue. When researching and planning Bachfest'09 particular anniversaries that fall this year impressed, especially the fact that many of them are, in some way, related to Bach or Bach-study.

Paul's 100th



1909-1988

Bach scholar and conductor Paul Steinitz² whose centenary falls this year founded London Bach Society, of which his orchestra Steinitz Bach Players is an integral part. His 100th enables generations, of singers, players and supporters, to remember a key pioneer in the 20th Century

British Bach revival, who changed the way we approach the performance of the composer's music in this country.

How we reflect the centenary is as important as the memory itself, for anyone who knew and worked with Paul will have been left in no doubt that he was a man who looked ahead, promoted new ideas and had an instinct about the prevailing mood that influenced how best to promote the music he loved with every fibre of his being... and he was very, very determined! Our forthcoming series will reflect the character of his achievements, reveal them to be a 'living' memorial performed by today's musicians and with an eye to tomorrow.

Royal Academy of Music/Kohn Foundation Bach Cantata Series

This important series is providing valuable performing experience and study for future generations of Bach singers and players. The concert on **Sunday 25 October** is being dedicated to Paul, a graduate, Professor and Consultant Professor at the RAM whose association spanned six decades. When Paul first began his famous cantata cycle³ the early concerts c.1958-9 contained three substantial cantatas, the works then regarded as 'museum pieces'. Later he had to reduce the number to two per concert in the wake of audience resistance to these very 'German' works. He then surreptitiously added a third as the public began to warm to the Cantatas over the years - no such problem today.

In Pro Corda's 40th Anniversary Year

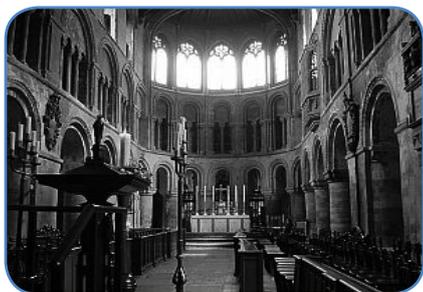
Pamela Spofforth was a formidable character whose co-founding of Pro Corda⁴ with Elizabeth Hewlins in 1969 has created opportunity for generations of young string players and helped to launch them into distinguished careers. Most of the main symphony and chamber orchestras can boast players who have benefited from the Pro Corda experience. Pamela died in December 2008, one of the finest violin teachers around and whose musical legacy ranks with the best of them. Her memorial concert is being tied into the festival; a performance of Bach's Mass in B minor (**1 Nov**), probably her favourite work, led and directed by former pupils **Alison Bury** and **Adrian Butterfield** respectively, and joined by four well-known Bach soloists. It evokes warm memories of joint concerts that Paul directed as a Pro Corda Patron and has an important underlying purpose. The proceeds will go towards a Scholarship Fund set up in Pamela's memory, as it has long been a Pro Corda maxim that no child should be denied access on grounds of cost.

www.procorda.com

¹200th anniversary in 2010
²See also Choir & Organ, Sept 2009 "Bach Benchers"

³1958-1987
⁴International Chamber Music Academy

St. Bartholomew-the-Great (AD 1123)



There is a real sense of history pervading the programme we are presenting on **10 November** not least because we are appearing in London's oldest church, where Paul was one-time Director of Music and whose memorial is in the beautiful Cloister. The rich Norman architecture and unique spiritual atmosphere makes the Priory Church an appropriate setting for both seminal music and historic film; indeed many LBS projects were begun here and it is where we return for special occasions. **Steinitz Bach Players** joined by five distinguished soloists and **Anthony Robson (Guest Director)** invite us to draw near to **'The Soul of Bach'** with two magnificent but contrasting cantatas, a substantial motet and a much-loved violin concerto. SBP leader, the solo violinist **Rodolfo Richter** (pictured right) will play Bach's A minor Violin Concerto and its performance in these surroundings promises to be an experience not to be missed.

475th anniversary of Luther's Bible

The 10th November is also the date attributed to the birth of theologian and reformer Martin Luther. Bach served the Lutheran church all his life and the cantatas BWV 80 and BWV 125 are both based on Luther's hymns. Indeed, the Cantata *"Ein feste Burg ist unser Gott"* BWV 80⁵ is one of the best known and is composed for the Reformation Festival celebrated annually on 31 October, the date around which our Bachfest was originally founded in 1990.

However in 2009, there is another even more significant reason to recall the momentous achievements of this towering 16th century figure. **The scene:** the Wartburg Castle, near Eisenach⁶ in Thuringia. **The Year:** 1534. **The feat:** In ten weeks, Luther made a complete translation of the Bible from Hebrew and Greek into German.

The Influence of Samuel Wesley

Bach was 50 when his youngest son Johann Christian Bach was born in 1735. JCB was the son who, in 1762, journeyed to and then settled in London, becoming Music Master to Queen Charlotte⁷. Therefore it could be quite reasonably imagined that old Bach's music would have travelled with his son and was readily disseminated among those active in London's lively musical environment at the time. Not so. Maybe he thought it old-fashioned?

It was not until the early 19th century, mainly through the activities of a few musicians who had come to discover true 'greatness' in Bach's music, that an 'awakening'⁸ of interest began in Britain. Organist and Music Director Samuel Wesley led this movement with his powerful advocacy and almost deification of Bach, enlisting as a consequence, William Crotch and Charles Burney, respectively able and influential

friends. Therefore it is with particular pleasure that we honour Wesley's achievements and at the same time celebrate another landmark anniversary this year, the 200th anniversary of the first performance in Britain of any Bach choral work. This is of the motet, *"Jesu, meine Freude"* BWV 227, which took place on 3 June 1809 in the Hanover Square Rooms, London. Directed by Wesley, the work was originally sung in Latin because German was regarded as a 'harsh' language and therefore not really appropriate! However, we shall reflect modern Bach scholarship and present this most substantial of the set of motets Bach composed sung by our five distinguished Bach singers - **Gillian Keith, Julie Cooper, Andrew Radley, Nathan Vale and Peter Harvey** - and in the original language. The motet is dated, Leipzig, pre-1735 and the sources for the text are Romans Chapter 8 (vv. 1,2,9,10,11) and Johann Franck's hymn "Jesu, meine Freude" (1653).



STEINITZ BACH PLAYERS LAUNCHES

THE BACH CLUB for 18-30 year olds

The inspiration for **The Bach Club (13 Nov)** flows from the weekly meetings of the Leipzig Collegium Musicum, the students' musical society founded in 1702 by Georg Philipp Telemann that met on Friday evenings during winter⁹ at Zimmermann's fashionable Coffee House in Leipzig's Catharinenstrasse. The Club is a new initiative within the Festival especially for 18-30 year olds to enjoy some Bach in a friendly and informal atmosphere. We are launching the new Club at the **Foundling Museum** in respect of the 250th anniversary of Bach's great contemporary Handel and will feature a stunning Concerto Grosso from his Opus 6 set along with a well known Bach Concerto.

JSB directed the Leipzig Collegium from 1729-1742 (with a short break c.1737-1739) and this enabled the composer to work with gifted musicians and get some time away from that tiresome Consistory! Zimmermann's patronage and his willingness to make a large 150-seater room available, in which the Society assembled, also provided a platform to première the latest compositions and showcase exciting new talent. They were lively occasions, an IN place to be, somewhere to be noticed, make friends and for Zimmermann's customers to enjoy their coffee!

No formal programmes have survived, but these 'meetings' were public concerts and where Bach's Coffee Cantata¹⁰ and 'Phoebus and Pan'¹¹ were first performed, the harpsichord concertos were played by Bach, no doubt joined by his two sons and some pupils, various keyboard works including the Well-Tempered Clavier and works by other composers - including Handel.

⁵See Bach Notes, Sept 2008

⁶Bach's birthplace

⁷Until his death in 1782

⁸See "The English Bach Awakening" Ed. Kassler, publ. Ashgate

⁹They met in his garden during the summer

¹⁰BWV 211

¹¹BWV 201

THE BACH CLUB

Philip Higham - Leipzig Prize winner guests

The LBS version to be launched by **Steinitz Bach Players** will be promoted in similar vein, with special guest **Philip Higham** (pictured) to help us. He won the 2008 Leipzig Competition and is a YCAT Young Artist. Philip will be playing Bach's Sixth Suite for unaccompanied cello and joined by a student group or two to complete the programme for the evening.

The Bach Club has considerable scope for development and there are plans to provide a platform for some new music and perhaps even a commission or two in later meetings. The second meeting of The Bach Club is planned for spring 2010. www.bachlive.co.uk

Introducing Jola...

In the elegant surroundings of the National Portrait Gallery and as part of the **Friday Music Series (20 Nov)** Jolanta Kowalska (pictured), winner of the 2nd LBS Bach Singers' Prize in 2008, will perform a selection of some of her favourite arias from Bach's treasury of cantatas and one aria from the St. Matthew Passion. Martin Knizia, Director of Music at St. Anne and St. Agnes Lutheran Church, will accompany her.

Jolanta's Prize last November was generously donated by The Matthiesen Foundation and enabled her to continue her studies at the Guildhall School of Music, so the competition is bringing to life two of the London Bach Society's four main focus areas - Education and the Creation of Opportunity. 2008 was a wonderful year for Jolanta as she also won the Christa Bach Foundation award at the XVI Internationaler-Johann-Sebastian-Bach-Wettbewerb in Leipzig. She can be heard on YouTube. Admission to her recital is FREE, but take up your seats in good time - our last one was packed.

Readers can be sure that Paul's LBS and its Bachfest live on... and we look forward very much to welcoming you all to our annual offering this year. www.bachlive.co.uk **MS**

STEINITZ BACH PRIZE inaugurated at Royal Welsh College of Music & Drama

The inaugural **Steinitz Bach Prize** for solo strings took place on Monday 11 May in the Weston Gallery at the Royal Welsh College of Music and Drama (RWCMD). This new solo Bach prize for strings is open to students studying in either the String Department or Department of Historical Performance at RWCMD and is being supported for three years by the London Bach Society.

The joint winners are **Jennifer MacCallum** *viola* and **Sabine Stoffer** *violin* who each received their Prize at the RWCMD Graduation Day celebrations on Friday 3 July in St. David's Hall, Cardiff. Jennifer is currently studying in the String Department and Sabine is a student in the Department of Historical Performance. Many congratulations and best wishes to them both. Thanks also to all the other entrants

for taking part and offering such a feast of Bach's solo repertoire for this first Prize competition. The Panel was Peter Esswood, Head of Strings and Dr. John Cranmer, Head of the Undergraduate Course. The next competition will take place in 2010. www.rwcmd.ac.uk

THE BERLIN WALL FALLS (1989-2009)

Why does that matter to the Bach world?

Who would have ever imagined that in our lifetime we should witness the Fall of that monument to oppression and division - the infamous Berlin Wall. But here we are in 2009 celebrating the 20th anniversary of that very event when, in common with its communist neighbours and falling like a stack of cards, the GDR¹² finally caved in to the very way of life it had fought so hard to expunge. Finally on that November night in 1989 barriers were broken, families could then be brought together, friendships properly forged, thoughts freely expressed... and the way to Bach's Leipzig was cleared.

It has not been an easy transition either and many of the older eastern Germans have a longing for much of what the GDR provided. It was an easier, less stressful life in spite of the material hardship and hemmed in existence, but could this *really* be a case now of 'come back Egon Krenz all is forgiven?'

For the duration of this singularly unpleasant regime, GDR citizens could still see the bright lights of West Berlin and, from August 1961 onwards, do so by peering over the Wall. As hard as they tried, the authorities could not completely jam the West German TV/Radio link either. These tempted many to make their escape, with daring jumps, tunnel-diggings, runs-for-it, even charges by makeshift armoured car through Check-Point Charlie. So to avoid this, by the time it finally fell the Wall's structure had changed from being a hastily bricked-up chicken-wired affair to super-fortified-against-practically-anything job, mined along its entirety - known as the Death Strip - and similarly along the border with West Germany. A National Guard capable of spotting 'trouble' in seconds, their Russian counterparts also keeping a beady-eye for anything that moved, manned the strategic watchtowers along the route. Many would-be escapees did not make it through.

Twenty years later life is very different in the eastern half of the unified Germany. The shops are laden with consumer goods; the city streets awash with eating places; there is an easy air; fresh paint has removed the drabness; the people are better fed and dressed; there is now a generation of university students that has no experience of life under communist rule; eerie silence after 6pm has given way to colourful nightlife; cars tear down the main thoroughfares at a rate of knots, not a *trabbi* in sight! There is much of the building site all about as the renewal process continues,

¹²German Democratic Republic

THE BERLIN WALL FALLS (1989-2009) ...

demolishing blocks of flats unfit to live in, modernising, refurbishing and renovating, fulfilling town and city plans that are as much about consigning to history as they are about the bright new tomorrow. There is no room for complacency either. Full adjustment for the eastern Germans has still some way to go.

For the Bach community, indeed anyone, there is no longer any argey-bargey, visas, or paperwork, but instead a very warm welcome and annual invitation to share with Leipzig friends the joys to be found in Bach's music in his city and his buildings. How far we have come in twenty years! The Leipzig Bachfest is now established. It is open and Yo Tomita's warm appreciation of the 2009 series ably reveals that so much is now happening. **MS**

Bachfest Leipzig 2009

An appreciation by Yo Tomita

Bachfest Leipzig 2009, the world's largest annual festival of Bach's music, ran from 11 to 21 June and its theme was 'Bach - Mendelssohn - Reger'. The Festival commemorated the 200th anniversary of Mendelssohn's birth and the life and works of Max Reger, who was at one time music director of Leipzig University, which is celebrating the 600th anniversary of its foundation this year. During the ten-day festival, around a hundred events were put on show, some staged at the very venues where Bach, Mendelssohn and Reger themselves performed.

It was noticeable that compared with previous years there were fewer works by Bach being performed. The opening concert in the Thomaskirche for example was Mendelssohn's *Elijah* and the next, at the Gewandhaus, was an all Mozart programme. Though this may have been a disappointing feature for some visitors, there was evidence of thoughtful programming that also showcased the work at the Bach-Archiv, whose researchers contributed to the concert programmes centred upon the pervading theme.

Supporting lectures were delivered on Mendelssohn, especially about his legacy so that we can appreciate Bach today (by Anselm Hartinger), on Bach's relationship with Johann Gottlieb Görner and Leipzig University (by Andreas Glöckner), on the life of Max Reger and his world (by Christine Blanken), and on the performance practice of Bach's time seen through the musical library of Johann Wilhelm Koch (by Michael Maul).

The most impressive example of the kind - a research-led concert production - was the academic festival music at Leipzig University during Bach's time. Staged at the Michaeliskirche we were presented with a march (from Bach's cantata BWV 207a¹³, allowing time for a formal procession by the students), the cantata 'Vereinigte Zwietracht der wechselnden Saiten' (BWV 207) and 'Die Lieb' erkaltet allenthalben' by Joh. Gottlieb Görner (who was the music director at the university as well as organist at Thomaskirche). This composition was recently rediscovered by Michael Maul, allowing us a first-hand opportunity to judge for ourselves how good a composer Görner actually was in this first performance. Bach's cantata 'Was mir behagt, ist nur die muntre Jagd' (BWV 208a) completed this excellent presentation. It was such a gratifying experience to hear it given by the musicians from today's Leipzig University, the Leipziger

Universitätschor with the Pauliner Barockensemble conducted by today's music director of the university, David Timm.

Among many memorable concerts, there were a few that deserve special mention. By far the best artistically was the late evening concert at the Bundesverwaltungsgericht where harpsichordist Andreas Staier performed *The Goldberg Variations* on a Mietke harpsichord. He was in full command of his tempo and rhythm and played all movements with repeats, making the 80 minutes seem more like one minute! Another unforgettable was the *Matthäus-Passion* performed in the Thomaskirche by the Thomanerchor Leipzig (pictured) with Concerto Köln conducted by Thomaskantor Georg Christoph Biller. After a moment of silence following the sound of a bell being struck from the altar (the tradition maintained from Bach's time I wonder?), the opening orchestral introduction from the great balcony at the rear of the church quickly filled the huge acoustic space of the Thomaskirche with a wonderfully mellow E minor sound - an emotional moment recalling something in common with what Bach directed here 280 years ago perhaps? The voices of two main choirs followed, fresh and lovely, then the ripieno choir positioned on the North side of the balcony, with its own organ, adding another acoustic contour to the already rich, panoramic texture of this movement. In spite of one or two unpolished aspects in performance, there were moments of wonder and magic that made the three hours very short.



Each Bachfest closes with a performance of Bach's *Mass in B minor*. This year it was given by the Balthasar-Neumann-Chor and Ensemble conducted by Thomas Hangelbrock, who produced an impressively original reading of this great mass. Next year's Bachfest Leipzig takes place from 11 to 20 June 2010 with the theme 'Bach - Schumann - Brahms', and closes with Sir John Eliot Gardiner's reading of the *B-minor Mass* with his Monteverdi Choir and English Baroque Soloists. **YT**

Dr Yo Tomita is Professor of Musicology, Queen's University Belfast and Trustee of Bach Network UK

IF BACH HAD MET...Part 2

Fanciful encounters with Haydn and Mendelssohn

There is no doubt that audiences nationwide have been given a wonderful opportunity to get to know better the music of Purcell, Handel, Haydn and Mendelssohn in their anniversary year. The last issue of Bach Notes featured Bach's imaginary encounters with Purcell and Handel. Now it is the turn of Haydn and Mendelssohn. With the aid of a time-bicycle, if Bach had met them what musical environment would he have discovered?

¹³ "Auf, schmetternde Töne der muntern Trompeten"

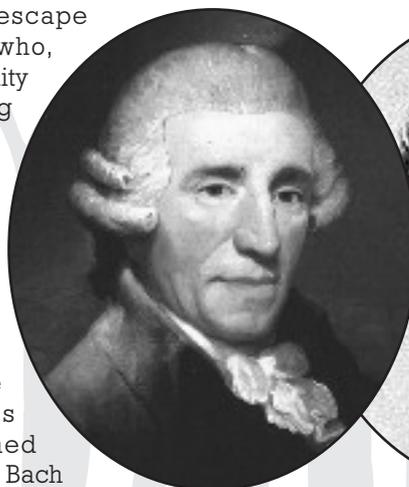
Franz Joseph Haydn (1732-1809)

Haydn was born in Rohrau, Austria on 31 March 1732. A few weeks prior to it Handel's *Orlando* had been first performed in London. A few months later Bach's son Johann Christoph Friedrich Bach¹⁴ was born at Leipzig.

During Haydn's formative years, JSB was directing the weekly meetings of the Leipzig Collegium Musicum, having provided a substantial stock of suitable repertoire for the church services for which he was responsible. He was also turning his mind to other things perhaps, even to his place in musical history, ingratiating himself with the serving Elector of Saxony in pursuit of a Dresden Court Title¹⁵ for example and later to the ordering of some organ works for publication. In Bach study, the 1740s not only turned out to be the last decade of the composer's life, but musically was of significance; the decade of *The Goldberg Variations*, *The Musical Offering*, *The Art of Fugue* and his compilation of *the Mass in B minor*. Meanwhile ...

Joseph 'Papa' Haydn spent his entire life in the country of his birth and came from humble beginnings.

His musical talent did not escape the notice of his parents, who, acknowledging their own inability to help, arranged for the young Joseph to go to nearby relatives to train as a musician. He was just six years old. Removal from the family home must have been a great emotional wrench for the boy, but his musical ability soon began to develop and eventually, in 1740, he was off to Vienna to become a choirboy at St. Stephen's Cathedral. Here he remained for most of that decade. After Bach died in 1750 Haydn went on to become one of the greatest composers of the classical period - father of the symphony and the quartet.



Franz Joseph Haydn

To improve his skills, Haydn studied the works of CPE Bach whose style had moved away from that taught by his illustrious father. CPE's keyboard sonatas in particular not only inspired the young Joseph but Mozart and Beethoven too. In addition, the patronage of music in the second half of the 18th century moved away from the church and into courtly circles, whose Princes were able to provide the kind of environment in which composers could thrive. Haydn knew this well, spending thirty years at the Esterhazy Court where his gifts were fully appreciated by the wealthy family.

Old Bach's music might have fallen out of fashion after 1750, but his reputation and musical importance bordered on that of a saint by the turn of the 18th century. So if he had met Haydn he may well have spent most of the conversation urging the composer to get off his knees! Comparisons of their early musical education - Bach's at Lüneburg and Haydn's in Vienna - would have revealed their shared feelings of musical inadequacy and thirst for knowledge no doubt, with recollections of later times at Princely Courts, that provided opportunities to create, to please and to enjoy a better standard of living.

Felix Mendelssohn-Bartholdy (1809-1847)

The 200th anniversary of Mendelssohn's birth has enabled us all in the Bach community to pay due homage to the one composer who did more than any other in his short life to restore Bach to what he considered to be JSB's rightful position. The composer's renovated apartment complete with Biedermeyer furniture is now a museum, the Mendelssohn House in Leipzig's Goldschmidtstrasse, and is open to the public. Goldschmidtstrasse is just round the corner from the new Gewandhaus and not so far from the original building that Felix would have known in 1835.

Mendelssohn was born into a well-connected Jewish family¹⁶ in Hamburg and died thirty-eight action-packed years later in Berlin. His grave is dishevelled. Felix was a prodigious talent and through various family connections became acquainted with Bach's music from a comparatively early age. In 1829 at the age of twenty, after overcoming much opposition, he directed the first performance of Bach's St. Matthew Passion for a century. Fashion, taste and style had greatly changed since the comparative austerity of

Lutheran Leipzig in Bach's day, so in order to make the work more 'attractive' the young Felix edited out much that was considered unnecessary, including most of the arias. Further performances followed and in 1841 Mendelssohn then conducted a performance in the Leipzig Thomaskirche that restored most of the Berlin cuts. The next mission was to raise funds for a Bach monument via subscription organ recitals featuring Bach works, using Schumann's Journal to publicise the project. In 1843, the monument was raised and

a performance of Bach's motet *'Singet dem Herrn'* given. Interest in Bach had truly awakened in Germany. With Mendelssohn's demise in 1847, his friend and collaborator Robert Schumann continued the work becoming a founder of the Bachgesellschaft in 1850 set up to publish the complete works of Bach, a task finally accomplished in 1899.

The dynamic of any meeting between Bach and Mendelssohn might have depended on whether JSB had ever imagined his music would have survived or even been remembered, let alone revived. Such was his submissive demeanour in an age of great deference, would his humility have been genuine or expected from someone 'of his station'? He certainly wanted to improve his social status - something he never achieved in his lifetime - and his activities in the 1740s pointed towards publication and therefore posterity perhaps. So with this in mind, would Bach have hugged Mendelssohn for reviving the St. Matthew or given him a flea in his ear for cutting it about?! The Bach monument would probably have appealed to him, recognition at last - in spite of the pigeons! Seriously, emotions might have run high and tears of joy shed by both.

MS

¹⁴Born 21 June 1732

¹⁵Granted in 1736

¹⁶Later converting to Christianity

MEMBERS SECTION

BACH BOOK REVIEWS

From Continuum www.continuumbooks.com

Bach's St. Matthew Passion: A Closer Look
(Magnum Opus series)/Victor Lederer
ISBN 9780826429407 PB £9.99

Review on LBS Weblogs – www.bachlive.co.uk/blog

From Oxford University Press

Bach's Oratorios/Michael Marissen
ISBN 978-0-19-536717-1 HB £13.99

Review on LBS Weblogs – www.bachlive.co.uk/blog

LBS MEMBERS' CIRCLE

The LBS Members' Circle helps to 'make things happen'. Anyone can join and new members are welcome at any time. LBS has four main focus areas; these are all reflected at the annual Bachfest and throughout the year.

- The 'live' Bach experience
- Education and Lifelong Study
- The Creation of Opportunity
- Audience Development & Participation by Young People

LBS supports **Steinitz Bach Players**, which is resident at the annual Bachfest. The Society publishes a twice-yearly Journal *Bach Notes*, complemented by regular issues of *e-Bach Notes* that contains updates on activities and conveys the latest news in between. LBS also serves the community by running a Bach Orchestral Library and has an informative Website featuring Weblogs, access to a Bach database and useful links.

Gift Aid Subscription

Entry to the LBS Members' Circle is by subscription, to which Gift Aid may be applied. There are five categories, each with a Bach association.

The Friends	£25 + Gift Aid £6.25	=	£31.25
Goldberg Friends	£50 + Gift Aid £12.50	=	£62.50
The Eisenach Circle	£100 + Gift Aid £25.00	=	£125.00
The Weimar Circle	£250 + Gift Aid £62.50	=	£312.50
The Cöthen Circle	£500 + Gift Aid £125.00	=	£625.00

NB Higher rate taxpayers can claim higher rate relief by entering their subscription in the Gift Aid box on their self-assessment tax return

Members receive Advance Notices, copies of Bach Notes, further Bach-related information and an annual invitation to a reception at Bachfest to meet fellow-members, artists and personalities. In acknowledgement the names appear in the Festival Programme Book. Members are also entitled to attend and vote at the AGM.

To subscribe just call **01883 717372** (9.30-5.00 Mon-Fri) and have your credit card ready. An oral Gift Aid Declaration can be made at the time.

KEEPING IN TOUCH

News of former members often flows into the office. Here is some of the most recent...

Many Happy Returns

John Railton conductor & teacher celebrated his 80th birthday earlier in the year. John served the London Bach Society as an accompanist and deputy conductor.

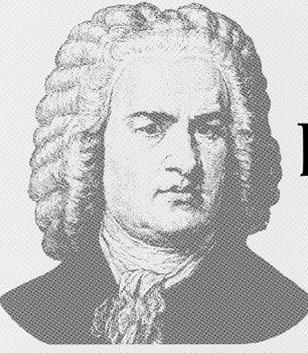
Susannah Phillips celebrates her 100th birthday on 17 November. Susannah is former Chairman of Steinitz Bach Players and choir librarian who will celebrate at a special luncheon for family and friends.

In Remembrance & With Gratitude

Tom Baker, foundation singing member and Friend whose membership of the Society lasted 62 years died in Toodyay, W. Australia on 4 April 2009, aged 93.

Nicholas Maw composer, former RAM pupil of Paul Steinitz and Lennox Berkeley died in Washington DC on 19 May 2009 aged 73.

Rex Browning CB, former Treasurer and singing member, Diplomat & Civil Servant died in Wirral on 29 May 2009 aged 78.



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