



DUKE ELLINGTON

SACRED CONCERT

All Stars Jazz Band

Bob Chilcott:

Little Jazz Mass

Will Todd:

Songs of Peace

Conductor:

Jeremy Backhouse

Saturday
18 March 2023
at 7.30pm

Vivace
Chorus



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Sacred Concert

A Little Jazz Mass
Songs of Peace
Perdido
Sacred Concert

Bob Chilcott
Will Todd
Juan Tizol
Duke Ellington



Joanna Forbes L'Estrange
Annette Walker

Soprano
Tap dancer

Vivace Chorus
All Stars Jazz Band
Conductor: Jeremy Backhouse

Concert Programme

A Little Jazz Mass

Bob Chilcott

Chorus, Piano, Double bass, Drums



Photo © John Bellars

Bob Chilcott is one of the busiest and most popular choral composers and conductors in Britain today. He has been involved in choral music for most of his life. He was a boy chorister and then a tenor choral scholar in the choir of King's College, Cambridge, and later sang with, composed and arranged for the celebrated King's Singers.

Since 1997 he has worked as a full-time composer. Today, Bob is in great demand internationally as composer, conductor and choral consultant. He has been invited to appear at many important international festivals, and has worked with some of the world's leading choral ensembles. At home, he is currently Principal Guest Conductor of the BBC Singers.

Bob's singing experience has given him an inside knowledge of an exceptionally wide range of music, and this is reflected in the eclectic nature of his own compositions which, whilst remaining within the mainstream English choral tradition, are variously inspired by folksongs, Gregorian chant, Anglican hymns, spirituals, jazz, close-harmony, gospel and African music.

Flash photography, audio and video recording are not permitted without the prior written consent of the Vivace Chorus. Please also kindly switch off all mobile phones and alarms on digital watches. Thank you.

During his time with the King's Singers, Bob had the good fortune to work with such jazz luminaries as George Shearing, Richard Rodney Bennett and John Dankworth. His wonderful setting of the Latin *Missa Brevis*, *A Little Jazz Mass*, was composed for the 2004 Crescent City Choral Festival, New Orleans. A relaxed, easy tempo *Kyrie* is followed by a *Gloria* with driving, upbeat outer sections enclosing a lyrical central section. The music of the *Sanctus* could be described as a "jazz lullaby"; the *Benedictus* ups the tempo a little, building to a strong forte for the "Hosanna". Clearly inspired by the blues, the *Agnus Dei* reaches a powerful climax at "Dona nobis pacem" before arriving at a peaceful conclusion.

It says much for Bob's skill that he has successfully brought together two very diverse traditions - the Latin Mass and the jazz idiom - in such an expressive and entirely unforced way, an achievement that has generally eluded other composers who have tried something similar.

Programme note © John Bawden MMus (University of Surrey)

Kyrie

Kyrie eléison

Lord have mercy

Christe eléison

Christ have mercy

Kyrie eléison

Lord have mercy

Gloria

Gloria in excelsis Deo, Gloria!

Glory to God in the highest, Gloria!

Et in terra pax hominibus bonæ voluntatis, Gloria!

On earth peace to people of good will, Gloria!

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise you, we bless you, we adore you, we glorify you.

Gratias agimus tibi propter magnam gloriam tuam, Gloria!

We give you thanks for your great glory, Gloria!

*Domine Deus, Rex cælestis, Deus
Pater omnipotens.*

Lord God, heavenly King, O God
almighty Father.

*Domine Fili unigenite Jesu
Christe, Domine Deus, Agnus Dei,
Filius Patris.*

Lord Jesus Christ, Only Begotten
Son, Lord God, Lamb of God, Son of
the Father.

*Qui tollis peccata mundi,
miserere nobis; qui tollis peccata
mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram
patris, miserere nobis.*

Who takes away the sins of the
world, have mercy on us; who takes
away the sins of the world, receive
our prayer; Who sits at the right hand
of the Father, have mercy on us.

*Quoniam, tu solus
Sanctus, quoniam. Tu solus
Dominus tu solus Altissimus,
Jesu Christe. Cum Sancto Spiritu:
in gloria Dei Patris. Amen.*

For You alone are the Holy One, you
alone are the Lord, you alone are the
Most High, Jesus Christ, with the
Holy Spirit, in the glory of God the
Father. Amen.

Sanctus & Benedictus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth. Pleni
sunt cæli et terra gloria tua,
Hosanna in excelsis.*

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of your
glory,
Hosanna in the highest.

*Benedictus qui venit in nomine
Domini, Hosanna in excelsis.*

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

Agnus Dei

*Agnus Dei, qui tollis peccata
mundi, miserere nobis.*

Lamb of God, who takes away the
sins of the world, have mercy on us.

*Agnus Dei, qui tollis peccata
mundi, miserere nobis.*

Lamb of God, who takes away the
sins of the world, have mercy on us.

*Agnus Dei, qui tollis peccata
mundi, dona nobis pacem.*

Lamb of God, who takes away the
sins of the world, grant us peace.



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Songs of Peace

Will Todd

Chorus, Piano, Double bass, Drums

Will Todd taught himself the piano from an early age and grew up in County Durham, North East England where his grandfather was a coal miner and his parents were teachers. His love of improvising has been the central force in a wide ranging career of composing and playing.



Photo © Andy Holdsworth

His love of choral music is reflected in a large output including Masses, anthems and

larger sacred concert works including *Mass in Blue*, which has been performed hundreds of times around the world since its 2003 premiere. His carol *My Lord Has Come* has become a worldwide favourite since it was included in Oxford University Press's *Carols for Choirs Five* in 2012.

Will has worked with many of the UK's leading music companies including Welsh National Opera, Opera North, The Hallé Orchestra, Opera Holland Park, The Sixteen, The BBC Singers and the BBC Concert Orchestra. He has had a fruitful collaboration with the award-winning chamber choir *Tenebrae* with whom he has made the two highly acclaimed albums *The Call of Wisdom* and *Lux et Veritas*; the latter was voted one of the top 20 albums of 2014 by Classic FM.

Will also has an impressive list of theatre works including *The Screams of Kitty Genovese*, produced most recently by Tête à Tête Opera in London and Edinburgh, *Alice's Adventures in Wonderland* for Opera Holland Park, *Migrations* for Welsh

National Opera and *The Blackened Man*, a prizewinner in the International Verdi Opera Competition.

He has been honoured to work with a wide range of choirs in Europe, the US and worldwide. He strongly believes in music making for all, and his personal motto when directing choirs is "find the passion". Outside music his interests include supporting the environmental movement in any way he can, and he is planning to phase out his use of flying during the next few years. He lives with his family near London.

During the Covid-19 pandemic Will was pleased to be able to work on a number of community-based projects supporting singers and youth choirs. His song *Like A Rainbow Shining* was written as a free resource for choirs worldwide and is available from willtodd.co.uk.

Will frequently performs as a jazz pianist, leading the Will Todd Ensemble, and is in high demand as a workshop leader and conductor of his own music. His music is published by Oxford University Press, Boosey and Hawkes and Tyalgum Press.

Songs of Peace - Composer's note

The overall structure of *Songs of Peace* gradually made sense as I worked on individual movements; I didn't originally set out to write a six-movement piece, but these various choral songs seem to work very well together and share a certain atmosphere.

The themes are peace, eternity and love. It is a work in which I remember my mother, Iris Todd, for all the wonderful things she gave me, especially a lifelong interest in choral music and worship. She adored the *Ave verum* text which I set in the fourth movement, and also the hymn *Just as I am*, which she always said she would like at her funeral, and indeed this

version in a solo piano arrangement was what I played on that occasion.

The voices feel like a natural addition. There is a carol for the second movement, and a soft, ethereal "In paradisum" section at the end, entitled *Into the stars*. The first movement is the opening section of the Requiem Mass, and the *Song of Peace* (movement five), like the second and sixth movements, is a setting of my own text.

Will Todd

1 – Requiem

Requiem aeternam

Rest eternal

dona eis Domine

grant unto them O Lord

Et lux perpetua luceat eis

And let perpetual light shine

Text from Roman Missal

upon them

2 – Precious Moment

A gift so pure, life so precious, gifted to me.

Touched by your love, I am awakened
in this precious moment of peace.

Wild is the storm surrounding me, but here love drives out the cold.

Precious gift, gift of forgiveness, precious moment of peace.

I am alone, but you hold me closely to you.

Your endless love is my protection
in this precious moment of peace.

Fear within and fear without, but you are the light in my dark.

Precious gift, gift of forgiveness, precious gift of peace.

And this love is endless, endless moment of peace.

Will Todd

3 – Just as I am

Just as I am, Thy love unknown
Hath broken every barrier down;
Now to be Thine, yea, Thine alone,
O Lamb of God, I come.

Just as I am, poor, wretched, blind;
Sight, riches, healing of the mind,
Yea all I need, in thee to find,
O Lamb of God, I come.

Charlotte Elliot (1789 – 1871)

4 – Ave Verum

*Ave verum corpus,
natum de Maria Virgine,
Vere passum immolatum in cruce
pro homine,*

Hail true body born of the
Virgin Mary,
Truly suffered and slain on a
cross for man,

*Cuius latus perforatum fluxit aqua
et sanguine:
Esto nobis prægustatum in mortis
examine.*

Whose pierced side poured
forth water and blood:
Be to us a foretaste in the
agony of death.

*O Jesu dulcis, O Jesu pie,
O Jesu, fili Mariae. Miserere mei.*

Sweet Jesus, kind Jesus,
Jesus Son of Mary, have mercy
on me.

Attrib Pope Innocent VI (1282 – 1362)

5 – A Song of Peace

Even though your eyes are closed, I will sing this song to you.

This is a song of peace, a song of love endless in beauty,
an endless song of love remembered.

O may I sing to you of memories so cherished and sustaining.
And though you have left me, in my heart there is an everlasting
light and a song of peace.

Will Todd

6 – Into the stars

Peace.
Look into the stars.
They are eternal.
Light all across the heavens.
Love, reach into the stars:
You are eternal.

Will Todd



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<https://www.vivacechorus.org/vc/newsletter>

Perdido

Jazz Band



Photo: Gordon Parks

Juan Tizol

arr. Alan Barnes

Juan Tizol was born in Puerto Rico in 1900. Music was a part of his life from an early age, with his training mostly coming from his uncle, who ran the municipal band. He played the valve trombone in a number of local bands before joining one in 1920 which then moved to Washington.

The group took up residence at the Howard Theatre, playing for touring shows and silent movies. The members were also hired to play in other small jazz and dance groups, which led to Tizol's first contact with Duke Ellington. He joined Ellington's orchestra in 1929, becoming its second trombonist, and the fifth member of the brass section.

As well as playing with the band and copying out parts from Ellington's scores for other players, Tizol was a composer, writing a number of items which have become jazz standards, including this short piece *Perdido* (the title refers to Perdido Street in New Orleans). Ellington's definitive recording of the piece in 1942 became a modest hit the following year, rising to no. 21 in the pop charts.

Interval (20 minutes)

Vivace Chorus is proud to support the work of The Cheryl King Trust.

Marianne Windham will give a short talk about the charity after the interval, and there will be a bucket collection at the end of the concert in aid of its work supporting music lessons for young people.



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young musicians. Applications for these bursaries tell some stories of real hardship. The increase in the cost of living has made life very difficult for those on limited income. Parents often tell us how music lessons are providing moments of real respite for their children.

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For more information and to discover how you can help, or how we can help you, go to www.cherylkingtrust.org.uk.

CKT thanks the Vivace Chorus for supporting us

Sacred Concert

Duke Ellington

Chorus, Soprano Solo, Tap dancer, Jazz Band



Edward Kennedy (Duke) Ellington was at the height of his fame and influence as a composer, band-leader and pianist when he was approached by two clergymen from the Grace Cathedral in San Francisco with a proposal that he compose a concert of sacred music. For more than forty years his work had been loved and respected by audiences and his fellow-musicians for its elegance,

wit and complexity, underpinned by a passionate seriousness of purpose that itself was rooted in his standing as one of the most successful African American artists of the twentieth century. "Every time God's children have thrown away their fear" he said, "in pursuit of honesty – trying to communicate themselves, understood or not - miracles have happened."

The "miracle" of Ellington's achievement was fostered by his devout and aspirational parents in Washington, D.C., from the moment he was born in 1899. His famously laid-back and graceful poise as a performer sprang from an instinctively self-possessed and refined character that prompted his childhood nickname "Duke" – significantly one given by his young friends rather than by adoring adults. Ellington was "cool", confident and enterprising from the beginning, and these qualities underlay his genius for establishing creative relationships and absorbing artistic influences. He learnt the piano with formal lessons but also from studying the many jazz, ragtime and blues performers of the vibrant, youthful and experimental

culture in which he grew up, complemented by the music, solemn, ardent or ecstatic, of his parents' Methodist and Baptist churches. When he moved to New York City at the end of the 1920s he joined the thriving scene of the so-called Harlem Renaissance, eventually appearing regularly at the celebrated Cotton Club, where artists of the stature of Louis Armstrong, Count Basie, Cab Calloway, Fats Waller, and later Lena Horne and Billie Holiday performed. As a composer he continued to take in and adapt new instrumental techniques and creative styles, but was already steadily committed to his own musical ideal – to compose and perform in the wider tradition of American and European music. When swing became popular in the 'thirties, for example, he said, with characteristic directness, "Jazz is music, but the swing is business".

Ellington certainly did not neglect "business", however: his adaptability and commercial resourcefulness led him to take advantage of the booming recording industry, exploiting his talent for focused, richly-textured numbers that would fit on a three-minute 78rpm disc, and recording for both cheap and more prestigious labels so as to appeal to as wide an audience as possible. It is said that at the end of his career his recorded legacy was bigger than that of any other artist. Yet he always worked to preserve his individuality and focus, disapproving of what he called "accidental music" and emphasising that his compositions were crafted to bring out the special qualities of a particular performer: "My music fits the tonal personality of the player ... You can't take doodling seriously".

The jazz historian Thomas Cunniffe notes that when asked about his rise to fame "Ellington would inevitably say that when he was a little boy his mother told him that he was blessed, and that he had nothing to worry about". A comment that the composer made in 1965 about the first of his *Sacred*

Concerts suggests how far this tender reassurance was the foundation of his fascinating combination of modesty and pride in his professionalism, graceful reticence and the desire to communicate his vision:

"The music is the most important thing I've ever done or am likely to do. This is personal, not career. Now I can sing out loud to all the world what I've been saying to myself for years on my knees."

The Sacred Concerts

In 1943 Ellington produced a concert at Carnegie Hall, New York City, entitled *Black, Brown and Beige*, tracing the musical and cultural history of Black Americans from the work songs and spirituals of the eighteenth and nineteenth centuries, through emancipation and up to their lived experience in the 1940s – "an authentic record of my race written by a member of it". One number in the concert was the seed of his three later Sacred Concerts: the powerful spiritual *Come Sunday* – originally without words, but a sensational success when Ellington recorded it in 1958 with a text that he wrote for the great gospel singer, Mahalia Jackson. Her stupendous performance gave overwhelmingly moving expression to centuries of grief and courage, and led directly to the commissioning of the *Concert of Sacred Music* in San Francisco (1965) and two further *Sacred Concerts* in the Cathedral of St. John the Divine, New York City (1968) and Westminster Abbey, London (1973), as well as freely adapted and varied versions in the United States and abroad.

In a turbulent age, these performances ran parallel to key moments in the Freedom Movement, with Martin Luther King Jr.'s majestic "I Have a Dream" speech during the March on Washington (1963); his 1964 address written for the inauguration of the Berlin Jazz Festival – "Jazz takes the

hardest realities of life and puts them into music, only to come out with some new hope, or sense of triumph" – and his assassination in 1968, less than three months after the New York concert. Ellington refused to write a "jazz Mass" (already a popular form in the 'sixties), determined to develop and express a personal vision, but in this context his series of constantly changing and self-renewing concerts, free in form and wide-ranging, yet structured by a firm artistic and moral purpose, can be seen as his contribution to the hoped-for and worked-for cultural transformation.

Tonight's performance uses an edition prepared by Roland Perrin from a version in which John Høybye and Peder Pedersen arranged numbers from all three Sacred Concerts. The first two numbers, *Praise God* and *Heaven*, set out two contrasted moods of the piece – the first direct and dynamic, with a majestically soaring melody that challenges the idea of "churchy" sacred music, framed by energetic dance-rhythms. Cunniffe comments that throughout the work Ellington "leaves audiences awe-struck at the mysteries of his harmonic language". *Heaven* is a languorous slow ballad for soprano solo, evoking a luscious realm made up of every sweet and pretty thing as the voice and a warm-toned alto saxophone weave elegant patterns around a sensuous melody.

The following *Freedom Suite* that Ellington added for the 1968 concert has a very "sixties" feel: its first "movement" is bright, confident and optimistic, with its advice to become "prisoners of love, to reach beyond our reach to reach for a star", and to develop self-awareness and personal fulfilment – "becoming what we already are": it has all of the cheerful hopefulness that balanced the anxieties of the decade. The suite's second item is slow and relaxed, the piano and sax spinning dreamy decorative figures around repetitions of the single word "Freedom" (in July 1967 The Beatles had released *All You Need*

is Love, and for a moment, for Ellington, the same is true of freedom).

There are playful roles for baritone sax and clarinet in the lively next section, *Freedom – Word you heard*, including a high-spirited clarinet cadenza at the end. The short recitation *Freedom is a word*, with its ironic twist at the end and the chorus musing quietly in the background, was originally spoken by Ellington himself, and has a moving simplicity. It leads into the swinging *Sweet, fat and that*, which like *Heaven* has a consciously naïve text – "zestness and bestness, sugar and cream on the blessedness" – which Ellington defended: "Every man prays in his own language, and there is no language that God does not understand", he said.

The next words, "No more pains, no more chains", are a quick reminder of the deeper context from which his commitment to freedom arose - two of his grandparents had been enslaved. There is a similar resonance to the invocation of freedom that follows, in as many languages as the performance can provide, before the reprise of the suite's opening number, with variations, brings it to a grand, "big band" close.

The Shepherd (its full title is the William Blake-like *The Shepherd Who Watches over the Night Flock*) is Ellington's tribute of gratitude to Reverend John Garcia Gensel, a Lutheran pastor in New York City "who has made many sacrifices to help the people who live at night, by night or through the night – if they're lucky", as the composer put it with a characteristic touch of wit. Gensel was a jazz enthusiast who ministered to the musicians of "the town", and his steadfast strength, courage and "big city" sophistication are touchingly evoked in the bluesy trumpet solo.

The Majesty of God was originally the finale of the third *Sacred Concert*, and its text looks forward, in the tradition of 19th

century spirituals, to a day of universal love and acceptance. Here it is followed by the superb *Come Sunday*, which Ellington once acknowledged was "the single most beautiful piece of music [he] ever wrote", and which became an immensely popular jazz "standard" piece. Its strength lies not only in the glorious melody but also in the simple, evocative lyrics, rooted in historical reality: Sunday was the only day (if any) of rest from labour for enslaved men, women and children. Its magnificent expression of hope and endurance ("I don't mind the grey skies 'cause they're just clouds passing by") and a possible reference to the "Great Sabbath" at the end of time, when emancipation will come forever and for all, confirm the scope and stature of Ellington's achievement here. He then develops the melody in *David Danced*, composed for the great tap-dancer Dr. Bunny Briggs, in which he makes a brilliant case for dance-as-worship – disapproved of at the time by many Southern churches, but a wonderful vindication of Ellington's resistance to composing a conventionally devotional piece.

The *Sacred Concert* ends with three eloquently contrasted movements. The confidently "swung" *Almighty God* is based on hard facts of the lives of enslaved African Americans. When Ellington was a boy many emancipated domestic servants still did the back-breaking work of "home laundry", taking in washing and living in quarters that reeked of sulphur: Ellington's "world way up above" is a paradise of freedom from hard physical labour and its stench (with a mocking reference to escaping the fires of Hell), where finally they will themselves be washed, dressed and caressed by angels. *T.G.T.T. (Too Good To Title)* is the composer's "attempt at capturing the image, the reflection, of the original non-conformist – that of Jesus Christ", as he put it: wordless, soaring, an embodiment in sound of serenity and freedom. The extended reprise of *Praise God* at the end, elaborated with solo and dance, was devised as the

finale of the concert in Westminster Abbey and repeated in Paris and Stockholm, where it is said to have had the audiences literally dancing in the aisles: it brings this heart-warming assertion of the dignity of all humanity to a rousing conclusion.

Programme note © Jon Long 2023

The music used in tonight's performance is Roland Perrin's newly-edited adaptation for a smaller band of John Høybye and Peder Pedersen's original arrangement for soprano, mixed choir and big band. Vivace Chorus would like to thank Roland Perrin for his permission to use this version.

1 Praise God

Chorus, Jazz Band

Praise God with the sound of the trumpet
Praise God with the psaltery and harp
Praise God with the sound of the timbrel and dance
Praise God with the sound of the stringed instruments
The organ, the cymbals, the loud high-sounding cymbals
Let everything that has breath praise God, praise the Lord
Praise ye the Lord, praise God and dance

2 Heaven

Chorus, Jazz Band, Soprano Solo

Heaven, my dream
Heaven, divine.
Heaven, supreme,
Heaven combines every sweet and pretty thing
Life would love to bring
Heavenly Heaven to be is just the ultimate degree to be

Heaven, my dream, my dream, Heaven my dream
Heaven, Heaven supreme, supreme,
Heaven supreme
Every sweet and pretty thing
life would love, would love to bring
Heavenly Heaven to be is just the ultimate degree to be

Freedom Suite

3a Freedom

Chorus, Jazz Band

Freedom, freedom, freedom
To be contented prisoners of love
Or to reach beyond our reach, to reach for a star
Or go about the business of becoming what we already are
Freedom, freedom, freedom

3b Freedom

Chorus, Jazz Band

Freedom, freedom, freedom (etc)
Ah, Ah, Ah, Ah
Oo, Oo, Ah

3c Freedom (Word you heard)

Chorus, Jazz Band

Freedom, freedom
Freedom's what you thought you heard
Freedom, freedom
Freedom's not just one big word
Freedom, freedom
A perfect healing salve

Freedom, freedom
It's what you've got to have
Freedom, freedom
Freedom's good both night and day
Up and down and all around and all the way

Give me freedom, freedom
Freedom must be won
'Cause freedom's even good fun

3d Freedom is a word...

Chorus, Narrator

Mmm Freedom (*repeated*)

Recitation:

*"Freedom is a word that is spoken and sung,
Loudly and softly all around the world,
And in many languages.
The word freedom is used for many purposes.
It is even sometimes even used in the interest of freedom."*

Duke Ellington

3e Freedom (Sweet, fat and that)

Chorus, Jazz Band

Freedom is sweet on the beat
Freedom is sweet to the reet complete
It's got zestness and bestness
Sugar and cream on the blessedness
No more pains, no more chains to keep me from being free
Freedom is sweet fat and that's for me
Freedom is sweet fat and that's for me

3f Freedom (Svoboda)

Individual declamations of freedom in many languages:

Freedom (English)
Liberté (French)
Freiheit (German)
Ελευθερία - eleutheria (Greek)
Libertà (Italian)
Uhuru (Swahili)
Vrijheid (Dutch)
Libertad (Spanish)
Özgürlük (Turkish)
Liberdade (Portuguese)
आज़ादी - Azaadee (Hindi)
Frihed (Danish)
الحرية - Alhuriya (Arabic)
חֵירוּת Cherut (Hebrew)
自由 - Jiyuna Koto (Japanese)
Frihet (Norwegian)
自由 - Zi yu (Chinese)
Свобода - Svoboda (Ukrainian & Russian)

3g Freedom

Chorus, Jazz Band

Freedom, freedom, freedom
To be contented prisoners of love
Or to reach beyond our reach, to reach for a star
Or go about the business of becoming what we already are
Freedom, freedom, freedom

4 The Shepherd

Jazz Band

5 The Majesty of God

Chorus, Jazz Band, Soprano Solo

The beauty of God is indescribable
The power of God is un-appraisable
The sight of God is unimaginable
And we should know that the light of God
Is truth and does not a shadow throw.

The wonder of God
The future of futures,
The splendour of God
The Heaven of Heavens.
The domain of God is universal beyond end.
The beginning is love,
And only God knows when.

6. Come Sunday

Chorus, Soprano Solo

Lord, dear Lord of love,
God Almighty, God above,
Oh, please look down and see my people through.
I believe that God put sun and moon up in the sky
I don't mind the grey skies
'Cause they're just clouds passing by.
Lord, dear Lord of love,
God Almighty, God above,
Oh, please look down and see my people through.

7. David danced

Chorus, Jazz Band, Tap dancer

David up and danced,
David danced before the Lord.
He danced before the Lord with all his might.
Psalteries, timbrels, harps and cymbals
Rang out loud and clear.
Shouting, singing, trumpets bringing
Love to every ear.
David up and danced,
David danced before the Lord.
He danced before the Lord with all his might.

8. Almighty God

Chorus, Jazz Band

Almighty God has those angels
Away up there above,
Up there a-weaving sparkling fabrics
Just for you and me to love.

Almighty God has those angels
Up in the proper place,
Waiting to receive and to welcome us
And remake us in grace.

Wash your face and hands and hearts and soul
'Cause you wash so well,
God will keep you safely
Where there's no sulphur smell.
Almighty God has those angels
As ready as can be,
Waiting to dress, caress and bless us all
In perpetuity.

9, T.G.T.T. ("Too good to title")

Jazz Band, Soprano Solo

10. Praise God and Dance

Chorus, Jazz Band, Soprano Solo, Tap dancer

Praise God with the sound of the trumpet
Praise God with the psaltery and harp
Praise God with the sound of the timbrel and dance
Praise God with the sound of the stringed instruments
The organ, the cymbals, the loud high-sounding cymbals
Let everything that has breath praise God, praise the Lord
Praise ye the Lord, praise God and dance

Praise God with sound of trumpets
Praise God Praise ye the Lord and dance
Dance, dance, dance
Praise God and dance
Praise God with sound of trumpets
Praise God Praise ye the Lord and dance
The organ, the cymbals, the loud high-sounding cymbals
Let everything that has breath praise God, praise the Lord
Praise ye the Lord, praise God and dance

Praise God with sound of trumpets
Praise God Praise ye the Lord and dance
Praise God with the sound of the stringed instruments
The organ, the cymbals, the loud high-sounding cymbals
Let everything that has breath praise God, praise the Lord
Praise ye the Lord, praise God and dance

End

Joanna Forbes L'Estrange

Soprano

Joanna is an internationally acclaimed British singer, composer and choir director. Having graduated from Oxford University with a Master of Arts degree in Music, her career began with seven years leading the five-time Grammy® award-winning vocal group *The Swingles*, with whom she toured the world and recorded six albums.



As a performer, Joanna specialises in contemporary music (classical, jazz, pop, cabaret) and is particularly in demand as a "crossover" soloist for works which demand more than one style of singing; these include Will Todd's *Mass in Blue* (which she recorded for the Convivium label) and Duke Ellington's *Sacred Concert*. At the iconic Abbey Road Studios in London she records TV and Hollywood film soundtracks and her discography comprises solo albums, contemporary orchestral music and choral CDs with Tenebrae. TV work includes appearing as a judge for the Sky 1 TV series *Sing: Ultimate A Cappella*, presented by Cat Deeley, and singing in the choir at Alice and Hugo's wedding on *The Vicar of Dibley*.

Described as "melodious, uplifting and accessible" Joanna's compositions include songs, church music and secular choral pieces. In 2018, she made history by masterminding and conducting the first all-female recording session ever to have taken place at Abbey Road, recording her song *Twenty-first-century Woman* (the YouTube video features cameos from Prue Leith and Joanna Lumley). Joanna has composed a coronation anthem - *The mountains shall bring peace* - for King Charles III.

Annette Walker

Tap dancer



Photo © Iven Lewis Photography

Annette Walker is a charismatic and versatile performer across dance, music, theatre and circus. She has appeared in a variety of international and national shows, festivals, cabarets and concerts and is one of the leading exponents of a new generation of tap dancers taking the stage with grace, style, and above all, rhythm.

As a tap dancer, Annette's highlights include performing at Ronnie Scott's *Women in Jazz*, *Turned on Tap* at the Queen Elizabeth Hall and the BBC Proms 2019 Duke Ellington's *Sacred Concert* at the Royal Albert Hall.

For the London 2012 Olympic Opening Ceremony, Annette was one of the aerialist *Mary Poppinses*. In theatre she played the actor-aerialist role, *Aeriella*, in the UK tour of *Edmund the Learned Pig*. In music she has played piano in several bands including for Sandi Toksvig's *Mirth Control* at the Women of the World Festival and Myke Masters Band at Hideaway. Annette has played violin in string orchestras at the Southbank Centre. She has also worked as a band leader in music and dance projects and was the music director for Swing Sister Swing's 2022 theatre tour.

Annette is passionate about teaching and sharing the history of tap dance, and is queen of the Renegade Stage at the London Tap Jam where she occasionally swaps her tap shoes to join in on piano with the band. As well as teaching classes in Rhythm Tap and its jazz music connection, Annette is currently a PhD research scholarship student of performing arts.

Jeremy Backhouse

Conductor

Jeremy Backhouse is one of Britain's leading choral conductors. He began his musical career in Canterbury Cathedral where he was Senior Chorister.

Jeremy has been the sole conductor of the internationally-renowned chamber choir, Vasari Singers, since its inception in 1980. Since winning the prestigious Choir of the Year competition in 1988, the Vasari Singers has performed regularly at major concert venues and cathedrals throughout the UK and abroad. Jeremy and the Vasari Singers broadcast frequently on Classic FM and BBC Radio 3 and have a discography of over 25 CDs on EMI, Guild, Signum and Naxos. Their recordings have been nominated for a Gramophone award, received two Gramophone Editor's Choice awards, the top recommendation on Radio 3's "Building A Library" and two recent CDs both achieved Top Ten status in the Specialist Classical Charts. He is totally committed to the performance of contemporary music and, with Vasari, he has commissioned over 25 new works.



Photo © Ash Mills

In January 1995 Jeremy was appointed Music Director of the Vivace Chorus. Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes including Howells' *Hymnus Paradisi*, Szymanowski's *Stabat Mater*, Mahler's "*Resurrection*" *Symphony*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, then Mahler's "*Symphony of a Thousand*" and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra.

Until July 2022, Jeremy was also the Music Director of the Salisbury Community Choir. In 2013 the choir celebrated its 21st Anniversary with a concert in Salisbury Cathedral, premiering a specially-commissioned work by Will Todd, *The City Garden*, which they toured to Lincoln (2014) and Guildford (2015) cathedrals. A new work from Alexander L'Estrange was premiered in Winchester Cathedral in November 2018.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the London Symphony Chorus, the Philharmonia Chorus, and the Brighton Festival Chorus.

All Stars Jazz Band



Tonight we are delighted to be joined by a specially-selected group of the UK's leading jazz musicians, put together for this concert by **Guildford Jazz**.

| | |
|----------------------|-------------------------|
| Lead alto sax: | <i>Colin Skinner</i> |
| Alto sax / clarinet: | <i>Alan Barnes</i> |
| Tenor sax: | <i>Robert Fowler</i> |
| Baritone sax: | <i>Karen Sharp</i> |
| First trumpet: | <i>Steve Waterman</i> |
| Second trumpet: | <i>Freddie Gavita</i> |
| First trombone: | <i>Ian Bateman</i> |
| Second trombone: | <i>Paul Sykes</i> |
| Piano: | <i>Rob Barron</i> |
| Bass: | <i>Marianne Windham</i> |
| Drums: | <i>Clark Tracey</i> |

Guildford Jazz is a not-for-profit community arts organisation, bringing Britain's finest jazz musicians to a local audience in an intimate and welcoming jazz club environment.

www.guildfordjazz.org.uk

JOIN US THIS SPRING

Bringing Britain's finest jazz to a local audience



Louise Balkwill Quintet

Thursday 23rd March

This award-winning jazz vocalist makes her Guildford Jazz debut with both burning, vocalese-infused bebop and sultry, swinging blues.

8.00pm | Guildford Cricket Club Pavilion



Kate Williams Quartet

Wednesday 5th April

The pianist and composer and her quartet, featuring guitarist Mike Outram, pay tribute to the genius of pianist Bill Evans and guitarist Emily Remler.

8.00pm | Guildford Cricket Club Pavilion



Dave Lewis Quartet

Friday 21st April

This US tenor saxophonist is a soulful and funky player with a natural affinity to the Jazz/R&B greats like Dexter Gordon, King Curtis and Joe Henderson.

8.00pm | The Stoke, Guildford



Acoustic Triangle

Wednesday 17th May

"Adventurous, eclectic, frequently breathtaking... three undisputed masters of the game." The Guardian. Joined by the superb Royal Holloway Choir.

8.00pm | Holy Trinity Church, Guildford

info@guildfordjazz.org.uk
Community Interest Company Number 11587522
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Full details and tickets at guildfordjazz.org.uk

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About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

Peter Norman

Chairman



Vivace Chorus at the Royal Albert Hall, May 2014

Photo © Ash Mills

Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey. We enjoy singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music – there's something for everyone at Vivace!

The choir began in 1946 as the Guildford Philharmonic Choir and was rebranded as Vivace Chorus in 2005. We have an enviable reputation for performing first-class concerts across a wide range of musical repertoire. Particular successes include a sell-out performance in May 2011 of Mahler's *Symphony No. 8*, the "*Symphony of a Thousand*", at the Royal Albert Hall, a highly acclaimed performance in November 2012 of Britten's *War Requiem* and another Royal Albert Hall success in May 2014 when we performed the Verdi *Requiem*. In 2017 we celebrated our 70th birthday with the Philharmonia Orchestra in the Royal Festival Hall and 2018 saw a sell-out performance in G Live Guildford for our "*Concert for Peace*".

Vivace thrives under the exceptional leadership of this evening's conductor, Jeremy Backhouse. Jeremy's passion for choral music and his sheer enthusiasm for music-making are evident at every rehearsal and performance. He is supported by Francis Pott, who an academic and composer of international repute and an accomplished concert pianist – who better to accompany our rehearsals?



During the pandemic, we made considerable efforts to keep singing. Jeremy ran weekly Zoom sessions, Francis shared his encyclopaedic knowledge of composers, and we put together two online films and a virtual Christmas Concert, raising money for the Mayor of Guildford's chosen charity.

We had a very successful tour of northern Spain in June 2022 (postponed from 2020 because of the pandemic), adding to our list of foreign trips, which have so far also included singing in France, Italy, Germany, Austria and the Baltic States.

We are always happy to welcome new members, so if you would like to try us out, do come along to any of our regular rehearsals on Monday evenings at 7.15 in the Guildford Baptist Church, Millmead, Guildford.

Just contact our membership secretary Becky Kerby at **membership@vivacechorus.org** or pay a visit to our website, **vivacechorus.org**. You can also follow us on Facebook and Twitter - **[@VivaceChorus](https://twitter.com/VivaceChorus)**.

Vivace Chorus Patrons

The Vivace Chorus is extremely grateful to all patrons for their support.

Honorary Life Patrons

John Britten
James Garrow

John Trigg MBE

Life Patrons

Joy Hunter MBE

John and Jean Leston

Platinum Patrons

Roger & Sharon Brockway
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Amanda Burn
Humphrey Cadoux-Hudson CBE
Norman Carpenter
Andrea & Gunter Dombrowe
Rosemary & Michael Dudley
Geoffrey Forster
Susan & Cecil Hinton
Stephen Linton
John McLean OBE & Janet McLean
Ron & Christine Medlow
Lionel & Mary Moon

Peter Norman
Robin Privett
David & Linda Ross
Geoffrey Johns & Sheila Rowell
Catherine & Brian Shacklady
Prue & Derek Smith
Dennis & Marjory Stewart
Idris & Joan Thomas
Pam Usher
Rob and Susie Walker
Anthony J T Williams
Bill & June Windle
Maggie Woolcock

BECOME A VIVACE PATRON

If you have enjoyed this concert, why not become one of our patrons? We have a loyal band of followers whose regular presence at our concerts is greatly appreciated. With the valued help of our patrons, we are able to perform a wide range of exciting music, with world-class, professional musicians in venues such as G Live, Dorking Halls, the Royal Albert Hall and the Royal Festival Hall. If you are interested, please contact Mary Moon on 01372 468431 or email: patrons@vivacechorus.org.

Vivace Chorus Singers

FIRST SOPRANO

Sel Adamu
 Amelia Atkinson
 Jan Barklem
 Mary Broughton
 Sarah Hardcastle
 Jo Haviland
 Isobel Humphreys
 Nicola Kalimeris
 Becky Kerby
 Fran MacKay
 Suzie Maine
 Michelle Mumford
 Sue Norton
 Robin Onslow
 Gillian Rix
 Sarah Smithies
 Joan Thomas
 Hilary Vaill
 Juliet Vaill

SECOND SOPRANO

Jacqueline Alderton
 Sarah Badger
 Jane Barnes
 Scarlett Close
 Ann Fuller
 Isabel Mealar
 Alex Nash
 Alison Palmer
 Gill Perkins

Kate Peters
 Mary Somerville
 Valerie Thompson
 Olwyn Westwood
 Christine Wilks
 Eiri Williams
 Fiona Wimblett

FIRST ALTO

Jackie Bearman
 Monika Boothby-Jost
 Jane Brooks
 Amanda Burn
 Philippa Curtis
 Fiona Davidge
 Valentina Faedi
 Sheila Hodson
 Jean Leston
 Penny McLaren
 Christine Medlow
 Rosalind Milton
 Lilly Nicholson
 Jackie Payne
 Linda Ross
 Catherine Shacklady
 Marjory Stewart
 Julia Stubbs
 Nicola Telcik
 Sue Thomas
 Hilary Trigg
 Maggie Woolcock

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Mary Clayton
 Liz Curry-Hyde
 Sheena Ewen
 Jo Glover
 Liz Hampshire
 Pauline Higgins
 Penny Macfarlane
 Lois McCabe
 Kay McManus
 Val Morcom
 Sonja Nagle
 Lucy Schönberger
 Jo Stokes
 Rosey Storey
 June Windle
 Elisabeth Yates

FIRST TENOR

Bob Bromham
 Bob Cowell
 Rosie Jeffery
 Nick Manning
 Barbara McDonald
 John Trigg
 Susie Walker

SECOND TENOR

Ewan Bramhall
 Peter Butterworth
 Simon Dillon

Geoff Johns
 Stephen Linton
 Charles Martin
 Peter Norman

FIRST BASS

Paul Barnes
 Phil Beastall
 Richard Broughton
 Jeremy Johnson
 Andrew Linden
 Jon Long
 Malcolm Munt
 Chris Newbery
 Chris Peters
 Robin Privett
 David Ross
 Andrew Skinner
 Philip Stanford
 Rob Walker
 Kieron Walsh

SECOND BASS

Peter Andrews
 Norman Carpenter
 Stuart Gooch
 Nick Gough
 Mike Johns
 Neil Martin
 Richard Wood

Vivace Chorus dates for your diary

The Italian Job

Saturday 20th May 2023 7:30pm **Holy Trinity Church, Guildford**

Let us transport you to the splendour of St Mark's in Venice and the Sistine Chapel in Rome with our early summer programme of Italian treasures. Our programme includes Allegri's famous *Miserere*, which was composed for exclusive performance in the Sistine Chapel, and Handel's *Dixit Dominus*, which was composed and premiered in Rome. Bellissimo concerto!

A concert for Cherry Trees

Saturday 1st July 2023 7pm **Holy Trinity Church, Guildford**

In July we will be putting on a very special concert, raising money for Cherry Trees – a local children's charity we've supported before. Join us for some classic sacred choruses, including Handel's *Zadok the Priest*, Bach's *Jesu, Joy of Man's Desiring*, and selections from the Verdi, Mozart and Fauré requiems. We will finish with Parry's *I was glad* – a rousing way to end a summer evening's music-making.

Vivace's Victorian Parlour

Saturday 11th Nov. 2023 7:30pm **St Catherine's School, Bramley**

You're invited to share an evening of musical delights - exactly as our Victorian families might have performed in their parlours! You'll be treated to oratorio choruses from Messiah and Elijah, part-songs from Elgar and Gilbert & Sullivan, and madrigals including Orlando Gibbons' *The Silver Swan*. All that, plus solos, piano duets and the hugely popular *Albert and the Lion* poems. Join us in the comfortable, modern theatre at St. Catherine's School, Bramley, for a light-hearted evening that's bound to make you smile!

Further details at vivacechorus.org

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Vivace Chorus is a Registered Charity No. 1026337



THE ITALIAN JOB

Hennessey Brown Music
Chamber Orchestra
Conductor: *Jeremy Backhouse*

Allegri: *Miserere mei*

Pergolesi: *Magnificat*

Gabrieli: *Jubilate Deo*

Monteverdi: *Beatus Vir*

Handel: *Dixit Dominus*

Saturday
20 May 2023
at 7.30pm

Holy Trinity, Guildford

Vivace
Chorus

Tickets: £23, students and U18 £10, plus booking fee.
Book online: at vivacechorus.org

FUTURE CONCERTS



THE ITALIAN JOB
Hennessey Brown Music Chamber Orchestra
Conductor: Jeremy Backhouse

Allegri: *Miserere mei*
Pergolesi: *Magnificat*
Gabrieli: *Jubilate Deo*
Monteverdi: *Beatus Vir*
Handel: *Dixit Dominus*

**Saturday
20 May 2023
at 7.30pm**

Vivace Chorus
Holy Trinity, Guildford

Tickets: £23, students and U18 £10, plus booking fee.
Book online at vivacechorus.org



(VIVACE'S)
VICTORIAN
PARLOUR
Part Songs and Piano Duets
Recitations and Rhymes
SOLOS AND POPULAR CHORUSES
Conductor: *Jeremy Backhouse*

**Saturday
11 Nov 2023**

Vivace Chorus

 St Catherine's School
Anniversary Halls,
Bramley

Would you love to sing?

Are you commuting less? More time to enjoy yourself? We rehearse on Mondays at 7.15pm in central Guildford. We're an active, friendly choir and apart from singing locally we tour abroad, have parties and a walking group. We work hard but we aim to enjoy ourselves.

Email: Becky.membership@vivacechorus.org to ensure that we are ready to welcome you.

