

NANTWICH CHORAL SOCIETY

Mass (and more) in Blue

Mass in Blue - Will Todd

Arrangements of popular songs

Fiona Clucas – Soprano

The Amy Wakefield Piano Quartet

Simon Russell - Piano

John Naylor - Conductor

St Mary's Church, Nantwich

Saturday 25th June 2016, 7.30 pm

Welcome

On behalf of the Nantwich Choral Society I would like to welcome you to our concert. The choir, now in its 43rd season, began its life as an evening class but rapidly took on a life of its own and has become one of the most accomplished and well-regarded choirs in the North West of England. For the last ten years we have been fortunate to have the inspirational John Naylor as our Music Director and we are also blest with a fine accompanist, Simon Russell.

Our concert programme tonight, the last of the 2015-16 season, is in some contrast to our usual repertoire. Although we begin with a setting of the Latin Mass, Will Todd's contemporary jazz- and blues-inspired work may at first hearing seem a long way from the more familiar settings by composers such as Bach, Handel, Haydn, Schubert and many others. Nonetheless, it is tuneful, engaging and exciting to perform, and we hope it will prove equally engaging and exciting for listeners. The second half of our programme is in a lighter and more summery vein altogether with instrumental and vocal solos as well as some choral settings of popular classics from the early twentieth-century.

The resources required to put on our concerts are considerable, and we wish to acknowledge our gratitude for the legacies, sponsorships, gifts, grants and donations which help us maintain and develop our musical standards. Recently we have received grants from Cheshire East and Nantwich Town Council, and we are very grateful for ongoing support from the Harding Trust. Without the generosity of these bodies and others it would not be possible for our choral society to have the opportunity to take part in concerts of a high standard, using professional soloists and orchestral players as required; and it would not be possible for you, the audience, to listen to great choral works here in the wonderful setting of St Mary's Church.

Kay Foster

Programme

Mass in Blue

Piano	Amy Wakefield
Saxophone	Linda Howard
Bass	Tom Read
Drums	Neil Marshall

Piano	Simon Russell
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Interval

Choir	'S wonderful	George and Ira Gershwin, arr David Blackwell
	Tea for two	Irving Caesar / Vincent Youmans, arr Peter Gritton

Piano solo – Amy Wakefield

Danzas Argentinas	Alberto Ginastera
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1. Danza del viejo boyero
2. Danza de la moza donoza
3. Danza del gaucho matrero

Soprano Solos – Fiona Clucas

Summertime

Dubose & Dorothy Heyward and Ira Gershwin /
George Gershwin

A Nightingale sang in Berkeley Square

Eric Maschwitz / Manning Sherwin

Saxophone and Piano – Linda Howard and Amy Wakefield

Misty

Erroll Garner

Take five

Paul Desmond

Stormy Weather

Harold Arlen / Ted Koehler

Choir Night and Day

Cole Porter, arr Andrew Carter

Soprano solos – Fiona Clucas

What are you doing the rest of your life

Alan & Marilyn Bergman / Michel Legrand

Skylark

Johnny Mercer / Hoagy Carmichael

Choir Over the rainbow

E.Y Harburg / Harold Arlen, arr Guy Turner

MASS TEXT and TRANSLATION

1. Kyrie eleison

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

2. Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Glory be to God on high

And in earth peace, goodwill towards men

*We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee,
for thy great glory .*

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King,

God the Father Almighty.

O Lord, the only-begotten Son, Jesu Christ;

O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.

*that takest away the sins of the world,
have mercy upon us.*

Qui tollis peccata mundi, suscipe deprecationem nostram.

Thou that takest away the sins of the world, receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus Sanctus.

For thou only art holy;

Tu solus Dominus.

thou only art the Lord;

Tu solus Altissimus, Iesu Christe.

thou only, O Christ,

Cum Sancto Spiritu, in gloria Dei Patris.

*with the Holy Ghost, art most high
in the glory of God the Father.*

Amen.

Amen.

3. Credo in unum Deum.

Patrem omnipotentem,

factorem caeli et terrae,

visibilium omnium et invisibilium.

Et in unum Dominum

Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

I believe in one God,

the Father almighty,

Maker of heaven and earth,

and of all things visible and invisible.

And in one Lord,

Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

*God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven,*

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

*And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.*

Crucifixus etiam pro nobis sub Pontio
Pilato:
passus, et sepultus est. Et resurrexit
tertia die, secundum scripturas.

*And was crucified also for us under Pontius
Pilate:
suffered, and was buried. And the third day
He rose again according to the scriptures.*

Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.

*And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.*

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur: Qui locutus est per
Prophetas.
Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

*And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified: Who
spake by the Prophets.
And in one holy catholic and apostolic
church.*

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

*I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

4. Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli 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.*

5. Benedictus qui venit

in nomine Domini.

Hosanna in excelsis.

Blessed is he who comes

in the name of the Lord.

Hosanna in the highest.

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

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

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

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

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

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

Credo

Et exspecto resurrectionem mortuorum

Et vitam venturi saeculi.

Amen.

I believe

And I look for the resurrection of the dead

And the life of the world to come.

Amen.

Mass in Blue - Will Todd (born 1970)

for soprano, choir and jazz ensemble

1. *Kyrie*
2. *Gloria*
3. *Credo*
4. *Sanctus*
5. *Benedictus*
6. *Agnus Dei*

Will Todd is from County Durham where he sang in a church choir from an early age and became familiar with many settings of the Mass from Palestrina to Howells. He studied music at the University of Bristol and established himself as a composer in the classical tradition with a number of works, including his oratorio *St Cuthbert* and his prize-winning opera, *The Blackened Man*.

He confesses to having lived something of a double-life as a musician. On the one hand he was steeped in classical music and the demanding discipline of singing or playing the notes that are written. But in his leisure time he also loved to improvise on the piano and to play jazz with friends. The suggestion that he write a setting of the Mass in a jazz idiom came from David Temple, conductor of the Hertfordshire Chorus, who had previously commissioned one of Todd's oratorios but knew of his other life as a jazz musician.

Despite being uncertain whether he could blend such different musical forms successfully, Will Todd took on this novel commission and wrote what was originally called his '*Jazz Mass*'. This was given its first performance in Cambridge in 2003 by the Hertfordshire Chorus. The composer himself played the piano and his wife Bethany sang the demanding part for solo soprano.

The *Mass in Blue*, as it came to be called, was an immediate success with choirs and audiences alike. It has been given more than a hundred performances and is now an established part of the choral repertoire.

The secret of its success lies in its fidelity to two very different musical traditions: that of the sung Mass, one of the oldest forms of European music whose evolution indeed coincides with the development of classical music as we know it: and that of the Blues, a distinct form of African-American music that came into prominence in the nineteenth century and paved the way for jazz.

Will Todd's *Mass* keeps to the text and the now traditional six-section division of the sung Catholic Mass. His only significant departure is right at the end, where the words '*Dona nobis pacem*' ('Grant us peace') invite a quiet conclusion, more resignation than triumph. He departs from custom by returning to the *Credo* where the words affirm belief in the

resurrection of the dead and the life everlasting. This provides a satisfying conclusion without making the music go against the meaning of the words.

Many of the 'Blues' features of the *Mass in Blue*, such as its syncopation and the virtuosic 'improvisatory' singing of the solo soprano, are very familiar and need no explanation. Less obvious is that 'Blues' music tends to use a different scale from classical music. Classical music has major and minor keys each with seven notes whereas 'Blues' music tends to be based on a simpler five-note ('pentatonic') scale. This five-note scale, interestingly, is also found in much traditional folk music of the British Isles, North America and elsewhere.

It is easy to produce a pentatonic scale or a tune based on one by playing only the black notes on a piano. The untrained eye can see the obvious 'gaps' in such a scale (between the groups of two and three notes) which give a distinctive sound to melodies based on it.

The *Mass* opens with an introduction from the jazz ensemble who immediately announce and repeat what will be a recurring and unifying theme of the work. It is based on one of the pentatonic scales. This theme, in a varied form that hints at plainsong, becomes the main subject of the *Kyrie eleison* ('Lord have mercy ...').

The *Gloria* ('Glory to God ...') has a conventional form with two similar outer sections and a contrasting central section. The choir sing a plainsong introduction in the manner of a cantor but the opening and closing sections have a Latin rhythm. The central section is a blues in 5/8 time. The main unifying theme is alluded to in the 'Amens' at the end.

The *Credo* (the Creed) also has a plainsong introduction sung by the choir in unison before it swings into a 12-bar blues led by the soloist and backed by the choir. This movement is also in three sections with a quieter second section that reflects on the birth, suffering and death of Jesus. At this point there is a *cadenza* for the piano that recalls the main theme and is quoted by the choir both in singing 'Amen' and in repeating the word '*Credo*'. The movement concludes with a wonderful jazz chord sung by the choir.

The *Sanctus* ('Holy, Holy, Holy') provides some respite after the bustle that has gone before and is, as the composer puts it, the 'least bluesy' movement of the whole *Mass*. The pace picks up for a short section in which the prescribed *Hosanna* appears briefly but the quiet mood of the *Sanctus* returns.

The *Benedictus* ('Blessed is he ...') makes use of a form common to Blues and classical music alike, called a 'ground bass', where there is a constantly repeated line of music in the bass that provides a foundation for the music in the other parts. Here both the bass fiddle and the basses of the choir, whose lines are repeated every 8 bars, provide the

'ground'. After the swinging *Benedictus* comes an extended *Hosanna* that the choir are instructed to sing 'straight'.

The final movement begins with the band re-stating the main theme of the *Mass* and the solo soprano introduces the *Agnus Dei* ('Lamb of God ...') with some variations on it. The choir join in, mainly in a supporting role, and it seems as if the work is moving to a quiet conclusion. Unexpectedly the altos recall the *Credo* and the rest join in, bringing the *Mass* to an exuberant conclusion.

Notes by Stuart Brown

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Fiona Clucas - soprano

Fiona Clucas was born in Manchester and studied with the distinguished soprano Honor Shepherd. Over the years she has established a considerable reputation, particularly in the North of England, as a versatile soloist.

In 2005 she sang opposite Sir Willard White's *Elijah* in York Minster. Other repertoire includes Rossini *Petite Messe Solennelle*, Handel *Messiah*, Vivaldi *Gloria*, Haydn *Theresa Mass* and *Paukenmesse*, Bach *Christmas Oratorio*, Mozart *Requiem*, and the Bach and Rutter *Magnificat* settings. There have also been recent performances of Britten *Rejoice in the Lamb* and *Hymn to St. Cecilia* in Manchester's Bridgewater Hall; Mozart *Requiem* and *Great C Minor Mass*, Poulenc *Gloria* and Vaughan Williams *Sea Symphony*, all in Guildford Cathedral, *Carmina Burana* in Ely Cathedral, and Brahms *Requiem* / Vaughan Williams *Benedicite* and Jonathan Willcocks *Lux Perpetua* in Ripon Cathedral. She also created the role of Mrs Trout in *Charlie and the Chocolate Factory* (Peter Ash) - a world premiere - and, in 2004, was soprano soloist in the first Manchester performance of John Rutter's *Mass of the Children*, both also in Bridgewater Hall. This summer's engagements include *Elijah*, with the South of England Festival Chorus, in the Dorking Halls.

Fiona has a busy schedule, not only as a performer but as a vocal tutor and choral director. She teaches singing and runs choirs at Withington Girls School, Manchester, and is the administrator of the award winning chamber choir Canzonetta. She undertook an identical role for the Manchester Boys Choirs between 2001 and 2007. She administers the hugely successful annual Cranleigh Choral Week, in Surrey, which regularly attracts up to 250 singers from all over the UK.

She is equally at home as a recitalist - she recently gave a major recital in St Thomas' Church, St Helier, Jersey, and has performed as soloist with the late Luciano Pavarotti in a Manchester Evening News Arena performance. In addition she has appeared regularly with a number of leading brass bands and concert choirs throughout the North of England and in Wales.

Amy Wakefield - piano

Amy grew up in Stockport and attended Chetham's School of Music in 1999. Amy received a scholarship to the Birmingham Conservatoire and went onto study with the Head of Piano, Malcolm Wilson and with Victor Sangiorgio. She now works as a freelance pianist in concerts around the UK and internationally; for wedding and functions; and as a répétiteur for choral music, ballet and musical theatre.

Amy works as the accompanist for The Lydian Singers of Knutsford and The Phoenix Singers of Leek. She has worked for The Hammond School, The Royal Academy of Dance

and has worked internationally as a pianist. Amy is the accompanist for a variety of musicians and performs as a duo with clarinettist, Sarah Douglas. They play in recitals around the UK and as guest artists for international cruise contracts. Recent concerts include a recital at the Buxton Opera House Arts Centre and recent projects include trips to Australia, New Zealand and the USA.

As a solo pianist she has performed in concerts with Murray McLachlan, Peter Donohoe, Margaret Fingerhut and Bernard Roberts, and she has recorded with the composer of Micro Jazz, Christopher Norton. Amy also plays the violin in string ensembles and performs with orchestras around Cheshire. She has a PGCE in Music Education and teaches privately and as a peripatetic tutor.

Simon Russell - piano

Simon was born in Liverpool. He studied organ at Birkenhead School with Timothy Lawford and gained his ARCM and FTCL diplomas while still at school then on to Cambridge as Organ Scholar at St. Catharine's College, where he continued studies with Dame Gillian Weir and the late Peter Le Huray.

After Cambridge he was appointed Assistant Organist at Chester Cathedral but decided after a while to keep music as a hobby and gain his fortune from computer keyboards. He was firstly accompanist and then Music Director of the Hoylake Choral Society from 1982 until he moved, in 2000, to Nantwich where he is Organist at St Mary's Parish Church. He is an annual recitalist at Bangor and Chester Cathedrals and is on the 'reserve' organist list playing for visiting choirs and covering holiday periods and other absences. He is also in demand as an organ, piano and theory tutor and has many Associated Board and other pupil distinctions and diploma successes to his credit. Since May 2014, he has been a full-time professional freelance musician and as well as being accompanist to the Nantwich Choral Society, he is also accompanist to the Jubilate Chamber Choir, based in Cheltenham. Simon is also an examiner for the London College of Music and the Regional Coordinator for the North of England for the Royal School of Church Music.

John Naylor - conductor

As conductor, singer and organist, John combines extensive performance experience in world-class choirs with a lifelong passionate interest in choral music and its performance. Following a successful business career he now devotes most of his activities to conducting and choir development. His original training was as a choral scholar at St John's College, Cambridge with the great Dr George Guest after keyboard studies with

Conrad Eden at Durham Cathedral where he was a chorister, a music scholarship at Rossall School and singing studies with Wilfrid Brown and Lyndon van der Pump from The Royal College of Music.

He subsequently became a professional member of the Chapel Royal Choir of St Peter ad Vincula at H.M. Tower of London and The Monteverdi Choir and Louis Halsey Singers, appearing at The Proms, The South Bank, The Aldeburgh Festival and in numerous broadcasts and recordings. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester where until recently he could still be occasionally spotted on the back row!

John has been Director of The Lydian Singers since founding the choir in 1980. They are now one of the leading chamber choirs in the North West and have performed extensively in the North West, Spain, France, Italy and in most of the cathedrals in Great Britain, often returning several times by invitation. He also conducts The Open University Chapel Choir.

John was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has now conducted highly acclaimed performances of works in the mainstream choral repertoire including Mendelssohn's *Elijah*, Bach's *St John Passion* and *St Matthew Passion* (both in Chester Cathedral), and Monteverdi's *Vespers of 1610*, Bernstein's *Chichester Psalms*, Fauré's *Requiem*, Karl Jenkins' *The Armed Man* with Ensemble Vocal Arpège de Mâcon, Mozart's *Requiem* and *Bach's B minor Mass* with the 18th Century Concert Orchestra, Vaughan Williams *Sea Symphony* and *The Lark Ascending*, Haydn's *The Seasons* and *The Dream of Gerontius* in Chester Cathedral, Coleridge Taylor's *Hiawatha* and Elgar *Enigma Variations* with the Northern Concordia Orchestra, and Handel *Coronation Anthems* and the *Dettingen Te Deum* with the 18th Century Sinfonia.

Performances in 2015 included Handel's *Judas Maccabeus*, Haydn's *Harmoniemesse* and Duruflé's *Requiem* with NCS, Tewkesbury Abbey, Brecon Cathedral and Handel's *Dixit Dominus* and Schubert *Mass in G* at The Lymm Festival with The Lydian Singers, and Ely and Ripon cathedrals with OUCC.

Future plans include Mendelssohn's *Elijah* and Verdi *Requiem* with NCS, Tewkesbury Abbey with The Lydian Singers and St Albans and Liverpool cathedrals with OUCC.

NANTWICH CHORAL SOCIETY

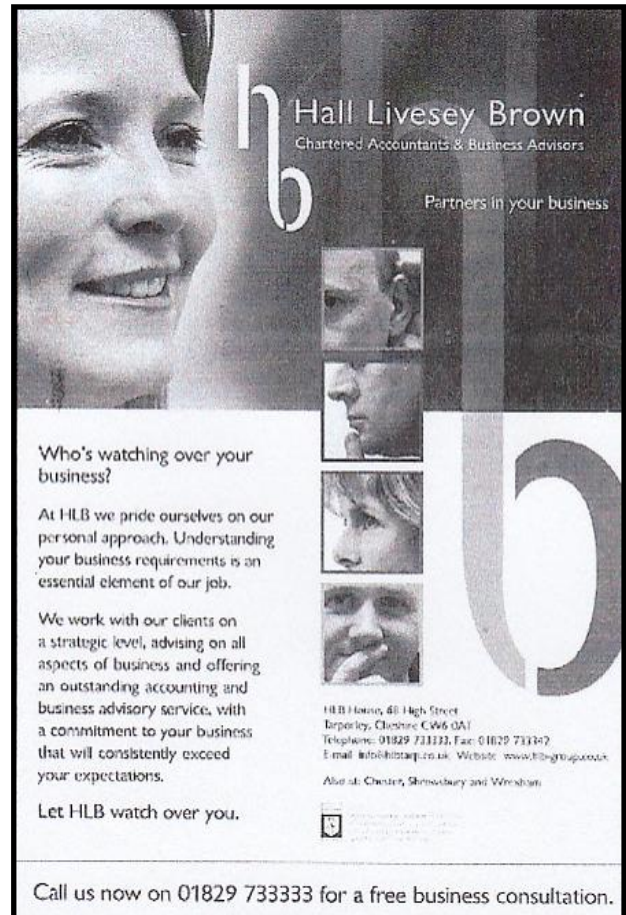
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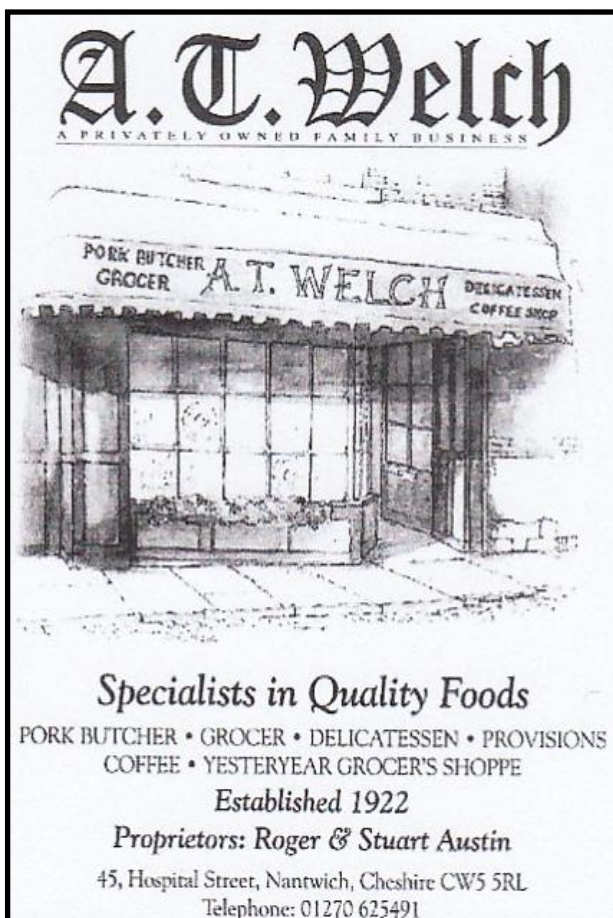
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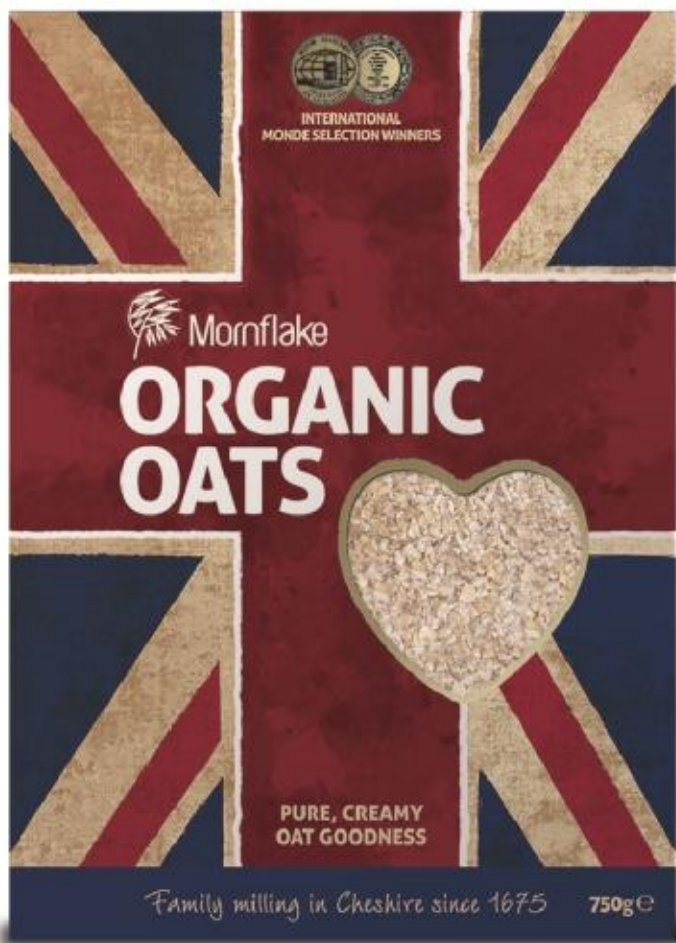
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2016 – 2017

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Saturday 12 November 2016

St Mary's Nantwich

Andrew Lloyd Webber: Requiem

Saturday 17 December 2016

St Mary's Nantwich

Family Carol Concert

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Saturday 7 January 2017

St Mary's Nantwich

Come and Sing: Handel's Messiah

with the Nantwich Sinfonia

Sunday 26 March 2017

Nantwich Civic Hall

Mendelssohn: Elijah

with The Northern Concordia Orchestra

Saturday 15 July 2017

St Mary's Nantwich

John Rutter: The Sprig of Thyme and Magnificat

with Ensemble Arpège de Mâcon and

The Nantwich Sinfonia