

CONVIVIVUM
RECORDS

WILL TODD

MASS

IN

BLUE

JOANNA FORBES L'ESTRANGE
NONSUCH SINGERS
TOM BULLARD

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MASS IN BLUE

It's wonderful to have a new recording of *Mass in Blue* available, this time in the piano trio version rather than the original full band scoring.

Nonsuch Singers and conductor Tom Bullard have done a fine job of giving a new spin on the piece, with sparkling contributions from soloist Joanna Forbes L'Estrange and pianist John Turville.

The choral timbres are vibrant and engaging and the energy of *Mass in Blue* shines through in spades.

—Will Todd



C O N D U C T O R ' S N O T E S

T O M B U L L A R D

Written in 2003 and premiered by the Hertfordshire Chorus, with the composer at the piano, and with his wife, Bethany Halliday, as soloist, Will Todd's *Mass in Blue* has taken the choral world by storm. Although there have been a number of experiments in liturgical jazz before, by composers including Dave Brubeck and Duke Ellington, this particular setting has captured the imaginations of choirs worldwide with its driving grooves and exuberant choral writing. The piece has enabled Will Todd to combine his twin backgrounds of jazz and choral music into a work that stays true to its jazz roots, particularly the use of 12-bar blues, with choral writing that can stretch a choir to its limits. Improvisation is, of course, a crucial element of jazz, and the genius of this piece, for me, lies in the way that the composer builds up layers of melody and harmony in such a way that it feels as if all the performers are improvising their own lines, even within

the choir, yet still coming together in one tightly-organised whole. The piece exists in versions for full jazz band, and for jazz trio with string orchestra, but is presented here, distilled to its very essence, in its version for jazz trio.

After an instrumental introduction from the trio that launches the listener head-first into the realm of jazz, the *Kyrie* builds slowly, taking a simple melody and building layers of texture with every repetition—introducing first the upper voices, then the lower, then all in varying degrees of harmony and countermelody, passing the melody to the band, and finally on to the soloist, who seizes that melody and creates her own extemporisations over the top—in much the same way as a jazz ensemble would introduce the players one by one in a performance. The *Gloria* is a high-energy whirlwind of praise that showcases the choir in their own right. The soloist

returns for the *Credo* in a joyously swinging triple-time, before dropping into a hush for the moments of birth and crucifixion. The band drives forward into a fast-paced swing for “*et resurrexit*” which takes us effortlessly back to the swing of the opening section for the final affirmations.

The *Sanctus* is a moment of true peace, a jazz ballad for the choir and the trio that alternately soars and swings, and then does both together. The bass solo at the start of the *Benedictus* begins a build-up in which each voice part within the choir contributes their own 8-bar melody, building up a rich tapestry of sound that shifts between laid-back swing and driving funk. Finally, the *Agnus Dei* brings us back to the music of the opening of the piece, but soft and contemplative this time. After a free, almost improvisatory verse from the soloist, the choir returns with another steady build, in which the various voice parts sit gently on backing vocals or step forward with their own improvisations as the movement builds towards its climax at the words “*miserere nobis*” (“have mercy on us”). It might well make perfect sense to

end the piece quietly here (as many settings of the text do) but, in a master stroke, the final minutes of the piece are given over to a reprise of the *Credo* music, so that the emphasis shifts from sin and forgiveness, to a joyous affirmation of faith, deliberately closing on the word “*credo*” (“I believe”).

The challenge of turning a highly skilled classical choir into an authentic jazz choir with a close-microphone technique continues into the remainder of the programme, which features a selection of classic vocal jazz arrangements of some of the great jazz standards, many of which were written for the world’s leading vocal groups, including The Swingle Singers, The King’s Singers and New York Voices. All of these arrangements were originally written to have one voice on each part, but take on an identity of their own when performed by a whole choir. Many of the vocal techniques on display in these arrangements are there in *Mass in Blue*, but these arrangements go further to stretch the vocal capabilities of any choir brave enough to tackle them!

Ward Swingle’s arrangement of *Love walked in* is unusual among his output in that it was written not for The Swingle Singers (which he founded and directed for 22 years), but for the choir of South Haven High School, Michigan. The arrangement has much in common with one of his biggest hits, *All the things you are*—an opening verse that presents the tune in simple chordal fashion and gives way to a swinging scat section in the middle—but this little gem is receiving its premiere recording here, and deserves to be more widely heard. The scat section takes the form of a gently swinging jazz waltz, the simple, understated nature of the arrangement belying the sheer dexterity needed by the singers in the instrumental imitation that is such a strong feature of Ward’s arrangements.

This is followed by Darmon Meader’s arrangement of *On a clear day*, a classic song in its own right, taken from the Lerner/Lane musical of the same name, which was written for New York Voices (in which Darmon still sings Bass). This arrangement has become a classic in the

repertoire of jazz choirs around the world since its debut on the New York Voices album *A Day Like This*, and it’s a real pleasure to be able to showcase it here with Nonsuch Singers, with a wonderful scat solo from Joanna Forbes L’Estrange.

Then follows another great Gershwin song, *Someone to watch over me*, arranged by the Musical Director of Voices of Liberty and Voctave, Jamey Ray. Thick, luscious chords are the order of the day here, with the solo set in a key low enough that allows Joanna to use the full colour and range of her voice in a completely different way to *Mass in Blue*. Although originally written and recorded by a smaller *a cappella* group, this arrangement really seems to come into its own sung by a choir, let loose on the richly-scored chords that are such a delight to sing.

Alexander L’Estrange’s arrangement of the swing classic, *Beyond the Sea*, which was originally created for The King’s Singers, on their *Great American Songbook* album, is augmented here with added jazz trio. Once again, the individual singers get to

showcase their own solo capabilities, crooning the melody and scatting a solo in homage to the guitarist George Benson, while the rest of the choir weaves a backing texture that incorporates big band swing, Mantovani strings, and even a brief hornpipe.

Next up is a Count Basie classic, *Li'l Darlin'*, from his 1958 album *The Atomic Mr Basie*, in a vocal transcription by Ward Swingle. The laid-back swing provides the perfect showcase for a choir to indulge in the warm glow of the thickly-scored harmonies, with their deep and rich bass lines, with a gentle vocalisation of the original trumpet solo. Both this and the following arrangement were written for The Swingle Singers' 1979 album, *Skyliner*, which featured vocalisations of some of the great big band arrangements. The unique feature of the arrangements on this album, of which Artie Shaw's *Back Bay Shuffle* is a brilliant example, is that

the only change that was made to the existing big band arrangements was to add words, written by John Hendricks. The singers vocalise the exact big band scores, with groups of singers taking on 5 sax parts, 4 trumpet parts and 4 trombone parts, with extra solo lines over the top. The result is a rich tapestry of sound that recreates exactly the thrill of a big band in full flight.

Finally, Michel Legrand's touching and expressive song, *How do you keep the music playing?*, brings the album to a close, in a beautiful arrangement written by Alexander L'Estrange for Joanna's final concert with The Swingle Singers in 2004, and released as the lead track on the L'Estranges in the Night debut album, *New things to say*. Michel Legrand passed away during the production of this album, and we would like to dedicate this track to his memory.

—Tom Bullard

N O N S U C H S I N G E R S

SOPRANO

Elena Anastopoulos
Julia Chaplin
Rowena Clewlow
Jenny Jarvis
Mich Mazzocco
Alison Naftalin
Laura Parkes
Sara Pay
Alexia Prakas
Ruth Rodgers
Renee Rozumilowicz
Sonia Russell
Grace Vaughan

TENOR

Robin Anderson
Laurence Broyd
William Gould
Eamonn Marshall
Michael Snapes
Mark Sweeting

ALTO

Gilles Bortuzzo
Alice Jackson
Olga MacThorcaill
Anne Raikes
Abigail Rouch
Sue Roxby
Debbi Steele
James Tasker
Ruth Thorpe

BASS

Robert Asher
Ian Bentham
Ed Parkes
Jon Roderick
Christopher Saunders
Andrew Walker
Matthew Whalley
David Whitlam



T O M B U L L A R D

C O N D U C T O R

Tom Bullard trained at King's College, Cambridge, and enjoys a varied career as solo baritone, teacher, choral director and vocal coach, having studied singing with Russell Smythe. In January 2013, he was appointed Musical Director of Nonsuch Singers.

Recent solo performances have included Mozart *Requiem*, Vaughan Williams *Five Mystical Songs*, Haydn *The Creation*, Reich *The Cave* and Einhorn *Voices of Light* (with the LSO). Stage roles include Marcello in *La Bohème*, Jack Rance in *La Fanciulla del West*, Figaro in *The Barber of Seville*, and Dandini in *La Cenerentola*, as well as Sky Masterson in *Guys and Dolls* and Anthony Hope in *Sweeney Todd*. Other highlights have included Berio's *Sinfonia* with Antonio Pappano and the Accademia di Santa Cecilia at the BBC Proms, as well as with Zubin Mehta and the Vienna Philharmonic Orchestra, and the world premiere of Azio Corghi's opera, *¿Pia?*, at the Teatro dell'Opera in Rome.

From 2001, Tom spent eight years with The Swingle Singers, the last four as Musical Director. Under his direction, the group toured Europe, the USA, Asia and South America, and performed with some of the world's finest orchestras and conductors. Tom's own arrangements have been recorded on a number of The Swingle Singers albums and have proved popular with choirs and ensembles worldwide.

In addition to his post with Nonsuch Singers, Tom is Head of Singing at Eltham College, and also teaches singing at Westminster Under School, as well as working as a vocal coach for National Youth Music Theatre. Recordings include several albums with the Choir of King's College for EMI, and The Swingle Singers. He has also recorded MacMillan's *Since it was the Day of Preparation* for Delphian, and was musical director for Nonsuch Singers' debut album, *To the Field of Stars*, for Convivium.

tombullard.net

JOANNA FORBES L'ESTRANGE

SOPRANO SOLOIST

Joanna Forbes L'Estrange is an internationally renowned British soprano and jazz vocalist, specialising in contemporary music of all styles. A Master of Arts music graduate of Oxford University, she began her career as soprano and Musical Director of the five-time Grammy® award-winning *a cappella* group The Swingle Singers and, since then, has enjoyed a busy freelance career as a concert artist, studio session singer, song writer, choral composer and choral leader. She has also appeared on television as a judge for the Sky 1 series *Sing: Ultimate A Cappella*.

Joanna has performed on many of the world's most famous stages, from New York's Carnegie Hall to Tokyo's Orchard Hall to La Scala Milan and The Châtelet in Paris. In the UK, she has sung to a packed O2 Arena with Pete Tong and The Heritage Orchestra and at the Proms, Edinburgh International Festival and Glastonbury as well as for the Royal Ballet at the Royal Opera House, Covent Garden. She is much in demand as the soloist for Will Todd's *Mass in Blue* and her solo concert repertoire also includes Howard Shore's *Lord of the Rings*

trilogy, Duke Ellington's *Sacred Concerts* and numerous works by Steve Reich, Stockhausen, John Adams and Luciano Berio, whose iconic masterpiece *Sinfonia* she has performed fifty times with the world's leading orchestras and conductors. Recordings include *a cappella* and solo jazz albums, contemporary orchestral works, CDs with the award-winning chamber choir Tenebrae and hundreds of soundtracks to video games and Hollywood films.

Joanna's choral compositions and songs are published by RSCM, Faber Music and andagio. In 2018, she made history by organising and conducting the first ever entirely female recording session at London's Abbey Road Studios, recording her song *Twenty-first-century Woman* as a charity single for International Women's Day with an all-female band, choir and production team. All proceeds from downloads of the song—available from all music platforms—go to charities supporting girls' education worldwide.

joannaforbeslestrange.com

L'ESTRANGES

IN THE NIGHT

JAZZ DUO

Joanna and her husband, the composer, arranger and jazz multi-instrumentalist Alexander L'Estrange, met as undergraduates at Oxford University in the early 1990s and discovered an instant musical bond. They began performing as a jazz duo whilst still in their teens, re-branding as L'Estranges in the Night when they married in 1996. They have been delighting audiences ever since with their unique mix of their own original songs, jazz standards, cabaret numbers and, in homage to Joanna's Swingles heritage, swung Bach. They launched their album *New things to say: Songs of L'Estrange & Legrand* to a sell-out audience at Pizza Express Jazz Club in Soho, London.

Joanna and Alexander enjoy collaborations with other jazz artists, expanding their duo to trio, quartet or quintet. They are delighted to be joined by John Turville and Felix Higginbottom for this recording.

Finally, they would like to dedicate *How do you keep the music playing?* to the memory of their friend Michel Legrand (1932–2019).

lestrangesinthenight.com



N O N S U C H S I N G E R S

High-quality singing, innovative programmes and communicative performances are the hallmarks of Nonsuch Singers. The choir has gained a reputation for stylistic versatility in *a cappella* and accompanied works ranging from the Renaissance to the present day. Concerts have featured a great many works by living British composers.

Founded in 1977, Nonsuch Singers owes its name to the location of its first—informal—rehearsal, held on the site of Nonsuch Palace. The choir of some 40 members typically gives six or seven concerts a year, regularly performing with some of the UK's leading instrumental ensembles and finest young vocal soloists.

The choir has had four Music Directors over the course of its history: Garrett O'Brien (1977-1981), Michael Hodges (1981-1996), Graham Caldbeck (1996-2012) and Tom Bullard, appointed in January 2013.

Highlights have included Monteverdi's *Vespers* with His Majestys Sagbutts and Cornetts at St Martin-in-the-Fields (recommended as

'Critic's Choice' in *The Times*); a critically acclaimed concert of French Baroque works, edited by Lionel Sawkins, with an orchestra led by Catherine Mackintosh and soloists including Andrew Kennedy and Emma Kirkby; and the first complete modern performance of Joseph-Nicolas-Pancrace Royer's opera, *Zaïde, Reine de Grenade*, celebrating the 300th anniversary of the composer's birth. In 2017, the choir celebrated its 40th anniversary with a performance of Bach's *St Matthew Passion* in Southwark Cathedral.

Nonsuch Singers has given a number of world premieres, including John Tavener's *Exhortation and Kohima* in the Royal British Legion Festival of Remembrance at the Royal Albert Hall (televised) and *Wild Ways*, Roxanna Panufnik's setting of Zen poems for double choir and shakuhachi (a Japanese flute). In October 2014, the choir was privileged to give the first UK performance of *To the Field of Stars* by Gabriel Jackson, and in 2016 released its first commercial recording, with Convivium Records, featuring *To the Field of Stars* alongside other pieces on the theme of stars and the heavens.



MASS IN BLUE: KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

MASS IN BLUE: GLORIA

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.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis;
Qui tollis peccata mundi, suscipe
Deprecationem nostram;
Qui sedes ad dexteram Patris,
Miserere nobis.

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum sancto Spiritu
In gloria Dei Patris. Amen.

*Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.*

*Glory to God in the highest,
And peace to his people on earth.*

*We worship you,
We bless you,
We adore you,
We glorify you,
We give you thanks for your great glory.
Lord God, heavenly King,
Almighty God and Father.*

*Lord, Jesus Christ, only Son
Of the Father, Lord God, Lamb of God,
You take away the sins of the world, have
mercy on us. You take away the sins of the
world, receive our prayer.
You are seated at the right hand of the Father,
Have mercy on us.*

*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.*

MASS IN BLUE: CREDO

For Claire

Credo in unum Deum, Patrem omnipotentem,
Factorem caeli et terrae, visibilibus omnium et invisibilibus.
Et in unum Dominum, Jesum Christum,
Filiū Dei unigenitum,
Et ex Patre natum ante omnia saecula.
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.
Et incarnatus est de Spiritu Sancto ex Maria
Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato passus,
Et sepultus est,
Et resurrexit tertia die, secundum Scripturas,
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Iudicare vivos et mortuos,
Cuius regni non erit finis;
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.
Confiteor unum baptismā in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi. Amen.

*I believe in one God, the Father Almighty,
Maker of heaven and earth, of all things visible and invisible:
And in one Lord, Jesus Christ,
The only-begotten Son of God,
Born of the Father before all ages;
God from God, Light from Light,
True God from true God;
Begotten, not made, consubstantial with the Father,
By whom all things were made;
Who for us men and for our salvation
descended from heaven.
He was incarnate by the Holy Ghost out of the Virgin
Mary, and was made man.
He was crucified also for us under Pontius Pilate;
he suffered and was buried:
And he rose again on the third day according to the Scriptures:
And ascended into heaven, and sits on the right hand of the Father:
And he shall come again, with glory,
To judge the living and the dead:
Of whose kingdom there shall be no end;
And (I believe) in the Holy Spirit, the Lord and life-
Giver, who proceeds from the Father and the Son,
Who, with the Father and the Son,
Together is worshipped and glorified,
Who has spoken through the prophets.
And (I believe in) one, holy, catholic,
And apostolic church,
I confess one baptism for the remission of sins.
And I await the resurrection of the dead:
And the life of the world to come. Amen.*

MASS IN BLUE: SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

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

MASS IN BLUE: BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

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

MASS IN BLUE: AGNUS DEI

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, you take away the sins of the world,
Have mercy on us.
Lamb of God, you take away the sins of the world,
Have mercy on us.
Lamb of God, you take away the sins of the world,
Grant us peace.*

LOVE WALKED IN

*For Roger: 'Love walked right in and
brought my sunniest day'*

WORDS *by* IRA GERSHWIN
MUSIC *by* GEORGE GERSHWIN
ARRANGED *by* WARD SWINGLE

Love walked right in and drove the
shadows away;
Love walked right in and brought
my sunniest day.
One magic moment and my heart
seemed to know
That love said, "Hello",
Though not a word was spoken.

One look and I forgot the gloom of the
past;
One look and I had found
my future at last.
One look and I had found a world
completely new,
When love walked in with you.

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ON A CLEAR DAY

For our mum and ouma, Gina

WORDS *by* ALAN JAY LERNER
MUSIC *by* BURTON LANE
ARRANGED *by* DARMON MEADER

On a clear day, rise and look around you,
And you'll see who you are.
On a clear day, how it will astound you
That the glow of your being outshines
every star.
You feel part of every mountain,
sea and shore.
You can hear, from far and near,
A world you've never heard before.
And on that clear day, on that clear day,
You can see for ever and evermore.

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SOMEONE TO WATCH OVER ME

WORDS *and* MUSIC *by* IRA GERSHWIN
and GEORGE GERSHWIN
ARRANGED *by* JAMEY RAY

There's a saying old says that love is blind.
Still we're often told, "Seek and ye shall find."
So I'm going to seek a certain lad I've had in mind.
Looking everywhere, haven't found him yet.
He's the big affair I cannot forget.
Only man I ever think of with regret.
I'd like to add his initial to my monogram.
Tell me, where is the shepherd for this lost lamb?

There's a somebody I'm longing to see.
I hope that he turns out to be
Someone who'll watch over me.
I'm a little lamb who's lost in the wood.
I know I could always be good
To one who'll watch over me.
Although he may not be the man
Some girls think of as handsome,
To my heart he carries the key.
Won't you tell him, please, to put on some speed,
Follow my lead. Oh, how I need
Someone to watch over me.

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BEYOND THE SEA

To the wonderful Max Whitlam xx

WORDS *by* JACK LAWRENCE
MUSIC *by* CHARLES TRENET
ARRANGED *by*
ALEXANDER L'ESTRANGE

Somewhere beyond the sea,
Somewhere, waiting for me,
My lover stands on golden sands,
And watches the ships that go sailing.

Somewhere beyond the sea,
She's there, waiting for me,
If I could fly like birds on high,
Then straight to her arms I'd go sailing.

It's far, beyond a star,
It's near, beyond the moon,
I know beyond a doubt,
My heart will lead me there soon.

We'll meet beyond the shore,
We'll kiss just as before,
And happy we will be, beyond the sea,
And never again we'll go sailing.

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LI'L DARLIN'

WORDS *by* JON HENDRICKS
MUSIC *by* NEIL HEFTI
ARRANGED *by* WARD SWINGLE

Don't need no palace paved with gold,
Don't need more cash than banks can hold.
When I get to feelin' a feelin'
For somethin' there ain't too much of,
My sweet li'l darlin' gives me her love.

Don't catch me chasin' roun' at night;
I'm not impressed by glam'rous sights.
Li'l Darlin' may not be as pretty
As some other gals you can see,
But my li'l darlin' only loves me.

Oh yes I know my man's in love with me;
Somethin' tells me constantly.
Tho' I'll never be chased by lots of other guys,
Or win no beauty prize,
It's me and me all alone he can see.
He's the kinda man that likes to
stay home in the evenin'.
Most women tell me he's rare.
Long as he loves me, then I don't care.
He meant what he said when he said,

Don't catch me chasin' roun' at night;
I'm not impressed by glam'rous sights.
Li'l Darlin' may not be as pretty
As some other gals you can see,
But my li'l darlin' only loves me.

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BACK BAY SHUFFLE

WORDS *by* JON HENDRICKS
MUSIC *by* TEDDY MCRAE, SPUD MURPHY *and* ARTIE SHAW
ARRANGED *by* WARD SWINGLE

In the Back Bay,
Way up that way,
There's a scuffle, Back Bay Shuffle,
You ought t' dig this dance.

(Near Boston)
(Life's costin')
(Go, go, go)

Move your right foot,
Then your left foot,
Back Bay Shuffle, quite a scuffle,
You ought t' dig this dance.

(Go, git it!)
(Don't quit it!)
(Go, go, go)

(One) Do it, do it, do what I say,
(Two) Y' might not ever find a better dance.
(Three) Do it, do it, the Boston way,
(Four) Y' just might dig it if y' take a chance.

Boston's Back Bay
Moves its own way,
Back Bay Shuffle, quite a scuffle,
You ought t' dig this dance.

(So classy)
(So sassy)

It's that Back Bay Shuffle,

(Y' got it)

It's that classy scuffle,

(Y' spot it)

It's that debutante groove,

(The "way they want" groove)

An' once it nabs y',

Ready t' spin, then y' begin,
All y' do is shuffle y'r feet, keepin' the beat,
What a treat,

Soon as y' give it a testin',
There will be no restin' your feet,
What d' y' say, boy,
Why don' we cut a little rug?
I know y'r blood is very blue,
But if y' do whatcha wanna do,
Maybe me 'n you can shake that thing.
If we shuffle right,
We're gonna find a way to really swing.
Then we roll around to the right side,
An' shift our weight when we move.
It's that Beantown scuffle, Back Bay Shuffle,
That makes a special kind o' groove.
Look'a there!

(One, two)
(Three, four)
(Go! Go!)
(Do that scuffle)
(Dance that shuffle)

(Do that scuffle,)
(Shake that thing)

(Work that rhythm)
(Move right with 'em)
(Watch that rhythm)
(Make 'em swing)

(You gotta shuffle)
(It's the greatest dance so give it a chance)
(Feel the rhythm, give it all y' got)
(Swingin' it, swingin' it)
(Loves my crazy dance)

(Say there, let yourself go)
(Move, an' don't you ever say no, sir)

(Let the beat just sweep y' off o' y'r feet)
(It's a crazy kind of crawlin', it's a shuffle)

The rhythm grabs y',
And then, then, then

Right you are,
Sure as you're born, this sure is swingin',
An', I must say,
It's the biggest thrill I've had all day.
(You gotta dig it!)

Boy, it's groovy as a ten cent movie,
Y' haven't seen nothin'
Until y' done done this dance.
Y' gotta lotta kicks comin'
An' y'll get 'em
As soon as y' do the shuffle

(One)
(Two)
(Three)
(Four)

Dig it, the Back Bay Shuffle,
It's a killer, a diff'rent kind o' scuffle.
Lemme tell y' it swings with a rhythm
That's hard to define.
The feelin' suits me jus' fine.

That's a fact, Jack,
Y' got this act, yeah!

Y' gotta dig 'em, really gittin' it on.
Y' gotta take my word, it's really gone.
So take a tip, I mean it's really hip.
Man!
(It's hip)

Everybody can do the shuffle,
Man, it's really a classy scuffle,
Just a little before the hustle

Got a bit o' that Brahmin rhythm,
Kind o' really uncommon rhythm,
Got the people all swayin' with 'em

So you observe propriety,
Y' get started quietly,
You're in high society,
Don' want notoriety.

Kind o' shuffle there's no improvin'
Kind o' shuffle that gets y' movin',
Kind o' shuffle y' can't help groovin',

Move!

Do it, do it, do what I say,
Y' might not ever find a better dance.
Do it, do it, the Boston way,
Y' just might dig it if y' take a chance.

That's a fact, Jack,
Y' gotta dig this act, yeah! Yep!

(No jokin')
(It's smokin')

Man, it's really, really, really, really hip!

(Back Bay)
(Back Bay)
(Back Bay)
Do that, do that, do that thing.
(Back Bay)
(Back Bay)
(Back Bay)
Do that, do that, watch it swing

In Boston's Back Bay, hey,
Do things their own way, say,
Might not be your thing, hey
They make that floor swing.
(Back Bay)
(Back Bay)
(Back Bay)

The Back Bay Shuffle groove.

HOW DO YOU KEEP THE MUSIC PLAYING? *For Rob*

WORDS *by* ALAN *and* MARILYN BERGMAN
MUSIC *by* MICHEL LEGRAND
ARRANGED *by* ALEXANDER L'ESTRANGE

How do you keep the music playing?
How do you make it last?
How do you keep the song from fading too fast?
How do you lose yourself to someone
And never lose your way?
How do you not run out of new things to say?

And since we know we're always changing,
How can it be the same?
And tell me how, year after year,
You're sure your heart will fall apart
Each time you hear his name.

I know the way I feel for you, it's now or never.
The more I love, the more that I'm afraid
That in your eyes I may not see forever.

If we can be the best of lovers,
Yet be the best of friends,
If we can try with ev'ry day to make it better as it grows,
With any luck, then I suppose
The music never ends.

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COVER ARTIST'S NOTES

Mass in a colour? But what a colour, blue symbolising infinity, blue meaning the blues? Blue soaring to the heights or blue descending to the depths or both?

A blue textured surface incorporating a number of pigments. Not a flat, bland surface but one full of energy; layered, tactile, rhythmic.

The consecration of the host (usually a white wafer) is the pivotal moment in the Mass, so the white circle has the central position. What was ordinary becomes extraordinary in that moment, so a flash of gold light, as if from behind, joins and sees into the deep blues, implying potential expansion.

—Catherine Barnes, catherinebarnes.com

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MASS IN BLUE

JOANNA FORBES L'ESTRANGE
NONSUCH SINGERS
TOM BULLARD

Conductor

TOM BULLARD

L'ESTRANGES IN THE NIGHT

Soprano

JOANNA FORBES L'ESTRANGE

Piano

JOHN TURVILLE

Bass

ALEXANDER L'ESTRANGE

Drums

FELIX HIGGINBOTTOM

Engineering & Editing

AL FORBES

Mastering

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AND
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