

The Newsletter



Editorial *The last edition*

I suppose the moment had to come. After eighteen glorious editions in this new format (and a couple of years' worth before that too) it seems that the Newsletter has to close. After a year of trying to encourage a volunteer there is no one in the Choir who is prepared to step forward to take on publication.

I think that's sad. In my view the Newsletter fills a number of purposes, not least it helps to bind the Choir together and reinforces our corporate identity. A real choir is so much more than a collection of voices singing in harmony. Its also about shared experiences,

knowledge, confidence and trust in one another, and to do that we have to know each other and have a history of shared experience. In its own way the Newsletter is very much a part of that shared experience, of our corporate identity, as well as being a conduit for information and (I hope) helpful advice.

The Committee, keen to make sure that the information and advice will still flow, have enhanced our website and many things like the diary of events, the concert routine etc. will be available there in future.

But it's not the same as a hard

copy of the Newsletter delivered to your seat every month in term time.

Well, that's it then. I hope you've enjoyed receiving The Newsletter every month. In these later years it has been a bit of a struggle to get material together for publication, but here is my last ever issue.

Thanks to those of you who have supported my efforts over the years by providing material, and I do hope that one day, some enterprising person will step forward to resurrect this publication.

Bob Hussey

Concert Routine Saturday 16 July 2011

NB: COMPULSORY REHEARSAL ON FRIDAY 15 JULY 2011 AT WILLETT HALL at 7.15 p.m. SATURDAY 16 JULY 2011

1400 Singers to have arrived at the Wiltshire Music Centre. As it is unlikely there will be time for you to go back to Bath after the rehearsal, bring your concert dress with you and some refreshments for the gap between the rehearsal and the performance. Don't forget the picnic afterwards!

1415 Choir on stage. Warm up.

1700 Rehearsal ends

1800 Concert Starts. Running Order: Tippett; Juniors; Fanshawe; Interval; Ellington
~ 2000 Concert ends.

STRAIGHT AFTER CONCERT PICNIC WITH YOUR GUESTS & FRIENDS ON THE LAWNS

- All singers need a Choir Folder. Please speak with Helen Roberts if you need one.
- Dress will be Black Trousers/Skirt with a plain bright coloured, long-sleeved, collared shirt or blouse.
- You can leave valuables in the dressing rooms which will be locked during the concert..
- Only take Choir folders on stage with you. No handbags or water bottles.
- There will be an interval in this concert. Please do not leave your dressing rooms in the interval to mingle with the audience.
- After the concert all hired music should be placed in the receptacles located in the Dressing Rooms.

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The Big Buzzard Band

At our Summer Concert we will be singing with the "Big Buzzard Band". Of course, you know that, we were rehearsed by Andy Williamson last Monday! But I thought you'd like to read about the rest of the quintet.

Here they are.



Andy Williamson (Tenor Sax) has always been active in both jazz and classical music, sadly still distinct ghettos within music, whose members often regard those in the other camp with some apprehension. This began as a teenager, when he could be found singing in the National Youth Choir, playing sax in the National Youth Wind Orchestra and the Durham Youth Jazz Orchestra and viola in too many orchestras to mention.

He played for years with notorious extroverts, The Honkin Hep Cats and set up the Big Buzzard Boogie Band. Along the way, he has appeared on stage with Tom Robinson, Martha Reeves and the Vandellas and duetted with Suggs from Madness (taking the place of the then recently departed Ian Dury). He created 'Plainsong For the Planet' to provide a non-liturgical way for anyone to perform Gregorian Chant, and set up the Jazz Activists a loose group of musicians who perform at political demonstrations around liberty and the destruction of our ecosystem. He devised a course with Junior Laniyan on Jazz structure and Improvisation for Tap Dancers. In 2010, he joined the Denbone Walkers, with guitarist Denny Ilett, celebrating the centenary of T-Bone Walker. He also co-founded 'The Organ Grinders' with keyboard player Maff Potts (after Maff donated one of his kidneys to Andy in 2007), with the aim of encouraging more people to join the UK Organ Donor Register and to raise awareness about living kidney donation. Andy promotes concerts in South Devon where he also teaches, and runs the Ashburton Community Choir.

Having started musical life on piano & cornet at the tender age of six, Al Swainger always knew that he was going to play music for a living. Despite careers fairs only offering teaching, or a life in the military, as viable options for musicians Al has been delighted to find that it's possible to do what you love and earn a living at the same time.

Al's interests and experience range across the board through pit work in musicals, summer seasons, touring productions, studio session work and a variety of pop, rock, soul & funk bands. He currently works regularly as part of the Craig Milverton Trio (Craig was voted top jazz pianist at the British Jazz Awards 2010), A Tribute to Oscar Peterson (with Craig Milverton, Dominic Ashworth & Nick Millward), soul/pop/disco band Mother Popcorn,

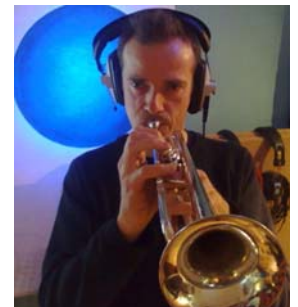
He also works with the Digby Fairweather's Half Dozen (voted best small group at the British Jazz Awards 2010), Ian Bateman's Kick Ass Brass & the Louise Parker Quartet.



Andy Hague is a prolific composer and arranger. Although he's playing drums tonight, he leads his own groups on trumpet which he plays to an equal extent. Key career points include: attended Banff Summer School [1988] with tutors such as Dave Holland & Kenny Wheeler; recorded four broadcasts for the BBC's Jazz Notes programme, and three CDs as band-leader; many appearances as a session musician including the albums by Portishead and their Live in New York video; organised two tours with support from Jazz Services, and appeared at festivals such as Edinburgh, Brecon & Glastonbury; received composition commissions from Bristol Brass Consort, South West Jazz and Jazz at the Albert. His theatre work includes 'Blues Brother, Soul Sister' [Bristol Old Vic production starring Kwame Kwei Amah & Ruby Turner] and 'Hold On' [national tour starring Peter Straker & Ruby Turner]. Andy played on the soundtrack of the motion picture "A Good Woman" starring Helen Hunt & Scarlett Johansson. Andy has tutored for Bristol Jazz Workshops for several years, directs a community big-band for Bristol Music Service, and has acted as an external examiner for the Welsh College of Music & Drama.

Pete Judge is trumpeter with Get The Blessing (BBC Jazz Award winners 2008) and multi-instrumentalist with the acoustic trio Three-Cane Whale. He has played with Super Furry Animals, Marc Gauvin, the Afro-Cuban ensemble Papa Noel & Asere, audio-visual duo Artic and the collective Mopti, and on films including Nic Roeg's 'Sound On Film', Austin Chicks 'XX/XY', and Aardman Animation's 'Pirates'. He has worked as a musician/performer with Kneehigh Theatre Company on 3 shows, and has composed theatre, film, and live ensemble music for Travelling Light Theatre Company ('Shadow Play', 'Home' and 'How Cold My Toes'), the Tobacco Factory's 'Adventures Of Pinocchio', Shetland Arts Trust, Portland Royal Manor Theatre, Gloucester Royal Hospital, acta theatre, Bristol's Brunel 200, and Aberystwyth Silver Band.

The excellent Pete Judge sounds somewhere between the late Don Cherry and the UK's



Originally from Chicago, Robin Holloway was a double-major in classical and jazz piano at the Chicago College of Performing Arts, where he studied with some of the jazz world's foremost musicians, including Grammy-winning pianist Laurence Hobgood. He came to London in 2006 and completed his Masters degree at the Guildhall School of Music and Drama in 2007. Since that time, he has worked as a pianist/composer/theatrical performer and recording artist in London and continental Europe. Equally at home on stage as an actor, Robin has co-written and co-composed several theatre pieces, including a musical-comedy show entitled Cosmic Jazz Cabaret, which he performed at the Edinburgh Fringe Festival in 2008. He recently completed a two-year course in "creating theatre and performance" at the London International School of Performing Arts.

Arvo Part - Litanies

Not everyone likes Arvo Part's music. I was trawling through some stuff on the web when I came across this review of a performance of the *Litanies*, (NOT the work we will be singing in the Autumn). This performance took place in the US in 1997.

“Rich Performances of Thin Music / Arvo Part's 'Litany' isn't worth the lovely rendering it got

The spiritual dimensions of American life have come to a sorry pass when music as thin and unrewarding as Arvo Part's "Litany" can be embraced as an important piece of sacred art.

The Estonian composer's 20-minute setting of liturgical texts by St. John Chrysostom,

premiered in 1994 at the Oregon Bach Festival, has been the centerpiece of a best-selling CD on the ECM New Series label, and it was the climactic closer of Sunday's frustrating joint concert in Davies Symphony Hall by the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra. Yet what does it amount to, really? A chorus and four solo voices (the excellent Hilliard Ensemble, on hand for this piece only) intone a series of 24 short hourly prayers in uncluttered English translation, while the orchestra supports them with chordal writing of studied simplicity.

STARK TEXTURES

Like many composers who scorned the tyranny of serialism, Part has gone to the oppo-

site extreme, jettisoning the complexities of modernism in favour of tonal harmonies and the stark textures of plainchant and medieval music.

The results are pretty enough, no doubt, and the dignity of an extended work like Part's setting of the St. John Passion can be impressive. But the effects of music like this are too easily achieved to amount to much, and there comes a point at which ascetic restraint shades into bloodlessness.”

I'll never complain about a bad review again. Ed.



Singing Summer Holidays ...

Well, Summer Holidays are upon us as we pack up and away after our Summer Concert on the 14th of July. We won't see each other again until the 5th of September which is a significant break. Some of you I know will be spending time over the period attending Summer Schools and singing courses—many in far off and exotic locations. When you come back it'd be nice to hear about your experiences. Perhaps you could let us have some ideas of what you did, where you went, what it cost and whether you feel it was worth it?

I've been trawling through some of the available courses

on the web—and there are lots and lots/ Here are three:

For the purist there is always Andrew van der Beek's courses which focus on early music. Visit www.lacock.org.

Andrew's courses are not for the faint-hearted but you do get the chance to work with some extremely good musicians and tackle some wonderful music.

Run by Singers (for whom Nigel occasionally runs a workshop) are always good value. Their programme is at www.runbysingers.org/Event2011.htm and you have a chance to sing in Assisi with David Allinson in August.

For those of you who don't want anything quite so

highbrow then you need look no further than Ramblers Countryside Holidays where you can combine a "Walking and Singing" holiday in the Peak District National Park. Visit www.ramblerscountrywide.co.uk/walking_and_singing_holidays.aspx.

Just a word of caution though. These seem to be really for people who don't usually sing, and the programme is likely to be "Songs from the Shows" etc.

I hope you have a great holiday and come back refreshed in the Autumn.

After a long days walk through the Dales the Ramblers' Country Holidays group gets together for a sing song in their boarding house.

The Choir Forward Diary

In future it will be your responsibility to make sure check the updated choir Dairy regularly. You'll find it on the website:
www.bathbachchoir.org.uk

Fri 15 Jul	Compulsory Rehearsal	Willett Hall, KES
Sat 16 Jul	Summer Concert Michael Tippett <i>5 Negro Spirituals</i> (from memory) David Fanshawe <i>Pacific Song</i> Duke Ellington <i>Sacred Concert</i>	Wiltshire Music Centre
<i>Fri 22 Jul</i>	<i>Schools Term 6 ends</i>	
<i>Mon 1 Sep</i>	<i>Schools Term 1 starts</i>	
Mon 5 Sep	First Rehearsal Winter Term	Willett Hall, KES
Mon 19 Sep	AGM after short rehearsal	Willett Hall, KES
<i>Fri 21 Oct</i>	<i>Schools Term 1 ends</i>	
21 - 24 Oct	Choir Tour to Rome	
<i>Mon 31 Oct</i>	<i>Schools Term 2 Starts</i>	
Fri 4 Nov	Compulsory Rehearsal	Willett Hall, KES
Sat 5 Nov	Autumn Concert Goodall <i>Eternal Light</i> Whitacre <i>Lux Aurumque</i> Górecki <i>Totus Tuus</i> (abridged) Pärt <i>Beatitudes</i> Tavener <i>Svyati</i>	Bath Abbey
Dates for Carols rehearsals are: 7, 14, 18, 21, 25, 28 November and 2, 5, 9 and 12 December.		
14-16 Dec	Carols by Candlelight	Grand Pump Room
<i>Fri 16 Dec</i>	<i>Schools Term 2 ends</i>	
2012		
<i>Tue 3 Jan</i>	<i>Schools Term 3 Starts</i>	
Mon 9 Jan	First Rehearsal Spring Term	Willett Hall, KES
Sat 28 Jan	Workshop Bach <i>B Minor Mass</i>	St Michael's Without
Mon 6 Feb	Open Rehearsal	Willett Hall, KES
<i>Fri 10 Feb</i>	<i>Schools Term 3 Ends</i>	
<i>Mon 20 Feb</i>	<i>Schools Term 4 Starts</i>	
Fri 16 Mar	Compulsory Rehearsal	Willett Hall, KES
Sat 17 Mar	Spring Concert: J S Bach <i>Mass in B Minor</i>	Bath Abbey
<i>Fri 30 Mar</i>	<i>Schools Term 4 Ends</i>	
<i>Sun 8 Apr</i>	<i>Easter Sunday</i>	
<i>Mon 16 Apr</i>	<i>Schools Term 5 Starts</i>	
Mon 16 Apr	First Rehearsal Summer Term	Willett Hall, KES
<i>Mon 7 May</i>	<i>May Day Bank Holiday Rehearsal?</i>	
<i>Fri 1 Jun</i>	<i>Schools Term 5 Ends</i>	
<i>Mon 4 Jun</i>	<i>Spring Bank Holiday Rehearsal?</i>	
<i>Tue 5 Jun</i>	<i>Queen's Diamond Jubilee Bank Holiday</i>	
<i>Mon 11 Jun</i>	<i>Schools Term 6 Starts</i>	
Fri 13 Jul	Compulsory Rehearsal	Willett Hall, KES
Sat 14 Jul	Summer Concert	Wiltshire Music Centre
<i>Thu 19 Jul</i>	<i>Schools Term 6 Ends</i>	
Mon 3 Sep	First Rehearsal Winter Term	Willett Hall, KES
Mon 24 Sep	AGM after short rehearsal	Willett Hall, KES
Fri 2 Nov	Compulsory Rehearsal	Willett Hall, KES
Sat 3 Nov	Winter Concert ?? (What?)	Bath Abbey
Dates for Carols Rehearsals are: November 5, 12, 19, 26, 30 and December 3, 7, 10, 14 and 17 Dress Rehearsal.		
19 — 21 Dec	Carols by Candlelight	Grand Pump Room