



Bob Chilcott

All Good Things

Nidaros Jazz Mass • Jazz Songs of Innocence
Ophelia, Caliban, and Miranda • Weather Report

Alexander Hawkins, Piano

Commotio

Matthew Berry • Bob Chilcott

Ophelia, Caliban, and Miranda (2016)	12:50
<i>Texts: Charles Bennett (b. 1954)</i>	
1 River Bride (Ophelia)	3:37
2 Ariel taught me how to play (Caliban)	6:53
3 All good things come to an end (Miranda)	2:20
4 Marriage to My Lady Poverty (2012)	4:44
<i>Text: Charles Bennett (b. 1954)</i>	
5 Scarborough Fair (2008)	2:04
<i>Text: Trad. English</i>	
6 The Real of Heart (2016)	3:55
<i>Text: Anon. adap. Bob Chilcott</i>	
Jazz Songs of Innocence (2011)	17:29
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7 Piping down the valleys wild	1:44
8 The Lamb	2:38
9 The Little Boy Lost / The Little Boy Found	4:49
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12 Thou, my love, art fair (2015)	4:12
<i>Text: William Baldwin (c. 1515–1563)</i>	
13 The House of the Rising Sun (2008)	4:27
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14 Weather Report (2005)	4:47
<i>Text: Traditional rhymes</i>	
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<i>Text: Latin Mass</i>	
15 Kyrie	3:22
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19 Agnus Dei	5:32

Recorded: 2–4 September 2016 at SJE, the Church of St John the Evangelist, Oxford, UK
Producers: Bob Chilcott and Mike Hatch • Engineer: Mike Hatch • Editor: Jennifer Howells
Publisher: Oxford University Press

Bob Chilcott (b. 1955)

All Good Things

I have always had very broad tastes in music. When I sang in the group The King's Singers I felt as much joy singing *Ave Virgo sponsa Dei* by Adrian Willaert as I did singing *I Got Rhythm* with George Shearing, or Billy Strayhorn songs with the WDR Big Band. The continuing ethos of that group has been to give life and energy to all different types of music at hand, in the most true and stylistic way possible. In my work as a composer for singers I have tried to follow this example by embracing a broad stylistic palette, and using this in the best way I can to give energy and motivation to singers.

The model for all of my pieces with jazz combo has been a set of George Gershwin arrangements which Richard Rodney Bennett made for The King's Singers in the early 1970s. The beauty of these arrangements was in the way that he combined superbly voiced but fixed vocal parts with the freer use of the jazz combo, giving the opportunity for the players to shine and the singers to blend and mould as a melodic and rhythmic unit.

Ophelia, Caliban, and Miranda is the most recent set written in this way. Charles Bennett's brilliant villanelles cast 'what might have happened if...' scenarios to three Shakespeare characters. I wrote the set in 2016 for picfest in Eugene, Oregon, a youth choir festival directed by Peter Robb which each year has a concert within the Oregon Bach Festival. It was a particularly exciting year for this festival as it was an opportunity to combine a 350-voice youth choir with the wonderful American jazz fusion quartet, Yellowjackets, and this was the first performance of *Ophelia, Caliban, and Miranda*.

Marriage to My Lady Poverty sets another poem by Charles Bennett which takes inspiration from a painting by Sassetta, depicting the mystical marriage of St Francis to a female virtue interpreted as Poverty. The work was written in 2012 for the Chapter House Choir in York.

In 2008 I wrote a collection of folk song arrangements in a jazz style, and we have recorded two of them here. *Scarborough Fair* was written for Justin Doyle and the Ryedale Festival, and *The House of the Rising Sun* for

one of the many Singing Days run by Waverley Care, an Edinburgh-based charity providing support for people living with HIV, of which I am a Patron.

The Real of Heart was composed in 2016 for a consortium of twelve choirs who commissioned it as a fund-raising 'auction' piece for the fine Washington, DC-based choral organisation, Chorus America. I wrote the piece just after the untimely death of John Scott, the British organist and Director of Music at St Thomas Church, Fifth Avenue, in New York City. John was a contemporary of mine at Cambridge University and a fellow music student, and I wrote this piece in his memory.

I have always loved William Blake's *Songs of Innocence* and I chose a number of them to set in 2011 for the Crescent City Choral Festival, a children's choir festival in New Orleans with which I have been associated since 2001. The final song, *The Divine Image*, was the original motivation for me to write this piece, a poem with such an important and timeless message.

Thou, my love, art fair is a setting of the 16th-century poet William Baldwin, composed for The King's Singers in 2015. The piece, commissioned by the Minnesota Commissioning Club to honour Jerry and Cathie Fischer, lifelong friends of The King's Singers, was written for a concert in aid of the Park Nicollet Frauenshuh Cancer Centre in Minneapolis.

Weather Report was composed for Stephen Cleobury and the BBC Singers as an ending piece for their programme as part of the 2005 World Choir Symposium in Kyoto, Japan. They wanted a showpiece finisher and I decided to cast the work in a big band style, with closely voiced extended harmony. I chose traditional texts on a very British theme – the weather.

Nidaros Jazz Mass was originally written in 2012 for jazz trio with girls' voices. It was composed for Anita Brevik and the Nidaros Cathedral Girls' Choir, a really superb youth choir based in Trondheim in Norway. I made the mixed choir version in 2014 for Keiichi Asai and the Kyoto Echo Choir in Japan, and this is the version we have included on this recording.

I am thrilled that, once again, Matthew Berry and Commotio have collaborated here on this, their second project of my music for Naxos. I am proud that this choir, renowned for its championing of contemporary music, is, like Alexander Hawkins, Raphael Mizraki, Sue Greenway, and me, Oxfordshire-based. Only Jon Scott, our drummer, had to travel a little way! I am particularly thrilled that Alexander Hawkins features on this album. I have known Alexander for a number of years, since his Cambridge days, and watched him evolve into one of the most admired jazz musicians of his generation. We are also thrilled to have Mike Hatch – one of the great

recording engineers of our day, and a wonderfully enthusiastic, energetic and experienced colleague – work with us on this project, and Jennifer Howells, who has edited it. We are also grateful to all at the Church of St John the Evangelist, a really superb concert and recording venue in Oxford. Final thanks go to Val Withams, my friend and colleague who has managed this project with enormous skill, commitment and good grace on behalf of us all, for which she deserves enormous thanks and credit.

Bob Chilcott

Bob Chilcott

Photo: John Bellars



Bob Chilcott has enjoyed a lifelong association with choral music, as a composer, conductor, and singer. He was a chorister and choral scholar in the choir of King's College, Cambridge and for twelve years was a member of the vocal group The King's Singers. In 1997 he became a full-time composer. *A Little Jazz Mass*, *Requiem*, and *St John Passion* are among a number of works from his prolific output which are performed worldwide. He has written large-scale works, including *The Angry Planet*, composed for the 2012 BBC Proms, community-based projects, such as *The Voyage* for Age UK Oxfordshire, which in 2017 was nominated for a Royal Philharmonic Society Award, pieces for children, including his much-loved song, *Can you hear me?*, and a significant amount of music for the church. In 2013 he wrote *The King shall rejoice* for the service in Westminster Abbey to celebrate the 60th anniversary of the coronation of Her

Majesty, Queen Elizabeth II. Chilcott has conducted choirs in more than 30 countries worldwide and has worked with many thousands of amateur singers across the UK in a continuing series of Singing Days. For seven years he was conductor of the Chorus of The Royal College of Music in London and since 2002 he has been principal guest conductor of the BBC Singers. His music has been widely recorded by many leading British choirs and groups including King's College, Cambridge, Wells Cathedral, Westminster Abbey, The King's Singers, The Sixteen, Tenebrae, the BBC Singers, The Bach Choir, Commotio, and Ora. In 2016 Bob collaborated with the celebrated singer Katie Melua and the Gori Women's Choir on the album *In Winter*, which reached the top 10 in the album charts in the UK and Germany. In 2017 Chilcott was awarded an Honorary Fellowship of The Royal School of Church Music.

Raph Mizraki



Photo: Amalia Bastos

As a teenager Raph Mizraki played the cello in the London Schools' Symphony Orchestra and London Youth String Ensemble, while working as a pianist and musical director in fringe theatre shows in West London. His musical interests became increasingly diverse which led to British Council tours in India and the Middle East, and involvement with theatre companies such as Kaboodle and Tara Arts. He was for several years a member of the Dufay Collective, in which he played oud, rebec, lute, gittern, viol and medieval percussion, and he played violone and Renaissance percussion with some of London's leading early music ensembles. He has taken part in cross-cultural projects with African and Arabic musicians and toured extensively on drums and cello with Maddy Prior and the Carnival Band. He later became bassist for the now celebrated Jamie Cullum. Currently Raph plays in the house trio at Oxford's jazz club The Spin, and for the Adderbury Ensemble.

Sue Greenway



Photo: Amalia Bastos

Sue Greenway is a professional saxophonist and teacher. She received a scholarship to study at the University of North Texas and also holds a BMus (Hons) (composition), and a postgraduate teaching qualification from London University. She trained as a secondary school teacher before joining the RAF music service (as one of the first woman entrants), where she played in the RAF Central Band and the prestigious RAF Squadronaires Dance Orchestra. Since leaving service life, she has worked as a freelance musician with the Syd Lawrence Orchestra, The Don Lusher Big Band, the BBC Big Band, Jay Craig and His Orchestra, the Pasadena Roof Orchestra and the Piccadilly Dance Orchestra. She has performed in London's West End and has collaborated with the singer Tony Jacobs to co-produce the Tuxedo Jazz Orchestra. Sue guests as a sides(wo)man in the jazz groups of Neville Dickie, the Gresty-White Ragtimers, and Dickie White's All Stars, as well as leading her own mainstream jazz quartet.

Alexander Hawkins



Photo: Amalia Bastos

Alexander Hawkins is a pianist, organist, and composer. His highly individual sound-world reconciles both his love of free improvisation and fascination with composition and structure. His ensemble, which is his main project as bandleader, has been described as 'one of the most vividly distinctive in contemporary jazz'. Alexander also co-leads two prominent ensembles: the critically acclaimed Convergence Quartet, and the organ trio Decoy. He has developed a special creative relationship with drummer Louis Moholo, as well as being a frequent presence on stage and on record alongside other established masters such as Mulatu Astatke and Joe McPhee. As a composer he has received a major commission from the BBC, as well as one from the London Jazz Festival to commemorate its 21st anniversary. Concert appearances have taken him to club, concert and festival stages worldwide. His music has been broadcast extensively, nationally and internationally. www.alexanderhawkinsmusic.com

Jon Scott



Photo: Amalia Bastos

Manchester-born, London-based drummer, Jon Scott, quickly established his reputation as one of the most creative and flexible young players on the British and European jazz scene. He is a key member of several original projects, as well as being in demand as a sideman. Jon is the regular drummer for groups including 2011 MOBO Best Jazz award winners Kairos 4Tet, French tenor Julien Lourau's Groove Retrievers project, Dice Factory, Jack Cheshire, George Crowley's Can of Worms, Rory Simmons' Monocled Man, and Anglo-German collaboration Paragon. He works frequently with Hannes Riepler, Mulatu Astatke, Alice Zawadzki, Jim Mullen and Kristian Borring, and has recorded and performed with artists including Chris Cheek, David Binney, Julian Argüelles, Will Vinson, Julian Siegel, Julian Joseph, Byron Wallen and Kit Downes. Jon regularly tours the UK and internationally, with recent trips including the Fuji Rock Festival in Japan, Lagos, and the London, Istanbul, Stockholm, Copenhagen and Manchester jazz festivals.

Commotio



Photo: Amalia Bastos

Commotio was formed in August 1999 to promote neglected contemporary choral repertoire. Performances have included the second UK performance of Alfred Schnittke's mighty *Requiem*, and other rarely heard works including Paul Hindemith's *Mass*, Kenneth Leighton's *Mass for Double Choir*, and the world premiere of Pierre Villette's *Inviolata*. Commotio also promotes and performs the works of a younger generation of composers including, most recently, Richard Allain, Jake Runestad, David Bednall and Thomas Hyde. The choir has made a number of recordings for Naxos, including a disc of the music of James Whitbourn (8.572103); *In the Heart of Things* (8.572739), the

choral works of Francis Pott (8.572739); and *The Rose in the Middle of Winter – Carols by Bob Chilcott* (8.573159) which reached No. 1 on the *Specialist Classical Chart*. In August 2013 Commotio featured as a gala choir at the Association of British Choral Directors' Convention. Commissions include works by John Duggan, Richard Allain and Edward Cowie. www.commotio.org

Soprano

Aoife Dudley
Pernille Hanehøj
Chloe Martindale*
Francesca Mosely
Dawn Ponniah
Kate Smith
Victoria Thomas
Hannah Wight

Alto

Naomi Barson-Cain
Sue Chamberlin
Rupert Griffin
Catherine Mann
Naomi Neville
Kate Saunders
Griselda Sherlaw-Johnson
Helen Swan
Heather Thomas*
Jutta Walcher

Tenor

Tim Ambrose
James Graham
Michael Hosking
Neil Malcolm**
James Martin
Tim Nightingale
David Smith

Bass

Hugh Conway Morris
Kevin Jones
Martyn Matthews
Michael Peyton Jones
Michael Rowley
Paul Thomas
Philip Towler

*Solo: *Weather Report*

**Solo: *Thou, my love, art fair*

Matthew Berry



Matthew Berry, the conductor and joint-founder of Commotio, studied music at University College, Oxford, where he was organ scholar and then assistant organist. He studied organ with David Sanger, David Goode and Ian Curror. After conducting the Oxford Chamber Choir for two years as a student, he founded Commotio in 1999. Having finished his degree, he studied post-graduate choral direction with Patrick Russill for two years at the Royal Academy of Music in London. His expertise lies in the research and promotion of little-known contemporary choral repertoire, principally from Scandinavia, South Africa, the United States and Slovenia. Over the past 18 years he has initiated many UK and world premieres with Commotio. In February 2013, the governing body of the Royal Academy of Music elected Matthew an Associate of The Royal Academy of Music (ARAM), an award to 'former students who have made a significant contribution to the music profession'.

Ophelia, Caliban, and Miranda

① River Bride (Ophelia)

You'll pull me from the stream, and by its side
you'll promise to be true,
true to your river bride.

You'll tell me how you cried
as lovers do,
I'm your river bride.

When I pull you from the stream, and by its side
confess I lied when I told them we were through.
You'll tell me how you cried

as lovers do. I'm your river bride.
And once I'm dried you'll tell me how you knew,
when you've pulled me by the stream, and by its side

sit there starry eyed.
The only one who could make your dreams come true
was your river bride.

When you pull me from the stream, and by its side
I'll say, 'I nearly died',
then make a king of you.
You'll tell me how you cried as lovers do.
Marry your river bride.

② Ariel taught me how to play (Caliban)

After you left and sailed away,
thinking I would probably go under,
Ariel taught me how to play

the saxophone. I tamed the beast each day,
and once a while I made it sing so tender.
After you left and sailed away.

And when it rained on Saturday
we'd sit around and quietly remember
how you left and sailed away.

But after all I have to say,
I didn't think of you, my dear Miranda.
Ariel taught me how to play.

This graceful music lets me stay
in a world composed of wonder.
After you'd left and sailed away,
Ariel taught me how to play.

③ All good things come to an end (Miranda)

Beloved husband, Ferdinand,
you're probably my biggest fan,
but all good things come to an end

and this is one. That's why I send
this note to you to say, although you're quite a man,
beloved husband, Ferdinand,

we're on the rocks of love my friend,
it hasn't gone to plan.
And since all things come to an end,

I've gone back to the island
to remember who I am.
Beloved husband, Ferdinand.

You'll think I'm building castles in the sand,
but don't be angry if you can,
all good things come to an end,

please understand.
Beloved husband, Ferdinand,
I'm still in love with Caliban.
All good things come to an end.

*'Ophelia, Caliban, and Miranda' texts by Charles Bennett,
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④ Marriage to My Lady Poverty

Here is the ring I have made for My Lady Poverty;
a ring I've woven from grass and wayside flowers.
It will sing on her hand like a skylark.

I am the bird who has come to take crumbs from your hand.
In my soft grey plumage I fly to our wedding barefoot.
I am far too shy to look at you.

We need no more than birds: they sing at dawn
and wander wherever they please. We ask for nothing more
than the birds of the sky: we ask for song.

We need no more than flowers: they sleep all winter long.
We ask for nothing more
than the flowers of the field: we ask to blossom.

As I fly from our wedding I look back over my shoulder:
my husband is the flower in my heart;
his ring will sing on my finger.

When I hear the song of a lark, I shall think of you.
When I lie in the open field on a bed of meadow-sweet,
I shall hear your music, singing me to sleep.

*'Marriage to My Lady Poverty' text by Charles Bennett
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⑤ Scarborough Fair

Are you going to Scarborough Fair?
Parsley, sage, rosemary, and thyme.
Remember me to one who lives there,
She was once a true love of mine.

Tell her to make me a cambric shirt.
Parsley, sage, rosemary, and thyme.
Without no seam nor fine needlework,
Then she'll be a true love of mine.

Oh are you going to Scarborough Fair?
Parsley, sage, rosemary, and thyme.
Remember me to one who lives there,
She was once a true love of mine.

(Text: Trad. English)

⑥ The Real of Heart

We have known treasure fairer than a dream
upon the hills of youth.
And it shall stay jewelled in the distance,
untarnished and supreme.
Life's decay shall never shadow it, its years like hours
grown golden in the sun,
Lived full in the gathered light,
An amethyst across the sea, the sea of night.
For dawn and dusk we knew and caught our breath
With the exquisite imaginings of Spring,
Lived deep, and grown wistful with remembering
A tune we used to sing, these were ours,
Life's touch upon our hands, music and flowers.
Through the years they play their part,
These are the endless things, the real of heart.

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Jazz Songs of innocence

⑦ **Piping down the valleys wild**
Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:
'Pipe a song about a lamb.'
So I piped with merry cheer,
'Piper, pipe that song again.'
So I piped; he wept to hear.

'Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer.'
So I sung the same again,
While he wept with joy to hear.
'Piper, sit thee down and write
In a book that all may read',
So he vanished from my sight.
And I plucked a hollow reed,
And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.

⑧ **The Lamb**
Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
He is called by thy name,
For he calls himself a lamb.
He is meek and he is mild;

He became a little child.
I a child and thou a lamb,
We are called by his name.
Little Lamb, God bless thee.

⑨ **The Little Boy Lost / The Little Boy Found**
'Father, father, where are you going?
Oh do not walk so fast.
Speak, father, speak to your little boy,
Or else I shall be lost.'

The night was dark, no father was there,
The child was wet with dew.
The mire was deep, and the child did weep,
And away the vapour flew.

The little boy lost in the lonely fen,
Led by the wandering light,
Began to cry, but God ever nigh
Appeared like his father in white.

He kissed the child and by the hand led,
And to his mother brought,
Who in sorrow pale through the lonely dale
Her little boy weeping sought.

⑩ **The Echoing Green**
The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the spring.
The skylark and thrush,
The birds of the bush,
Sing louder around,
To the bells' cheerful sound,
While our sports shall be seen
On the echoing green.

Old John with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk.

They laugh at our play,
And soon they all say:
'Such were the joys
When we all, girls and boys,
In our youth time were seen
On the echoing green'.

Till the little ones weary
No more can be merry;
The sun does descend,
And our sports have an end.
Round the laps of their mothers,
Many sisters and brothers,
Like birds in their nest,
Are ready for rest;
And sport no more seen
On the darkening green.

The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the spring.
The skylark and thrush,
The birds of the bush,
Sing louder around,
To the bells' cheerful sound,
While our sports shall be seen
On the echoing green.

¶¶ The Divine Image
To Mercy, Pity, Peace and Love
All pray in their distress,
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace and Love
Is God our father dear,
And Mercy, Pity, Peace and Love
Is Man his child and care.

For Mercy has a human heart,
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.

Then every man of every clime
That prays in his distress,
Prays to the human form divine:
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk or Jew.
Where Mercy, Love and Pity dwell.
There God is dwelling too.

(Texts: William Blake, 1757–1827)

¶¶ Thou, my love, art fair

Lo, thou, my love, art fair;
Myself have made thee so:
Yea, thou art fair indeed,
Wherefore thou shalt not need
In beauty to despair;
For I accept thee so,
For fair.

For fair, because thine eyes
Are, like the culvers', white;
Whose simpleness indeed
All others do exceed;
Thy judgement wholly lies
In true sense of sprite
Most wise.

(Text: William Baldwin, c. 1515–1563)

¶¶ The House of the Rising Sun

There is a house in New Orleans,
They call the Rising Sun,
It's been the ruin of many a poor girl,
And me, O God, for one.

Go tell my baby sister,
Never do like I have done,
Tell her to shun that house in New Orleans,
They call the Rising Sun.

If I'd-a listened what my mama said,
I'd-a been at home today.
Being so young and foolish, poor boy,
Let a rambler lead me astray.

One foot is on the platform,
The other one on the train,
I'm goin' back to New Orleans
To wear that ball and chain.

Goin' back to New Orleans,
My race is almost run,
Goin' to spend the rest of my life,
Beneath the Rising Sun.

(Text: Trad. American)

¶¶ Weather Report

Rain it raineth every day upon the just and unjust fella,
mostly on the just, because the unjust
hath the just's umbrella.

Whether the weather be cold,
whether the weather be hot,
we'll weather the weather whatever the weather,
whether we like it or not!

Dirty days have September,
April, June, and November,
from January up to May
the rain it raineth every day;
all the rest have thirty-one
without a blessed gleam of sun,
if any of them had two and thirty,
they'd be twice as wet and twice as dirty.

Rain long foretold, long last;
short notice, soon past.

Rain before seven, fine by eleven.

(Texts: Traditional rhymes)

Nidaros Jazz Mass

15 Kyrie

Kyrie eleison.
Christ eleison.
Kyrie eleison.

16 Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, benedicimus 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.

17 Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth,
Pleni sunt caeli et terra, caeli et terra gloria tua.
Hosanna in excelsis.

18 Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

19 Agnus Dei

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

(Text: Latin Mass)

15 Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

16 Gloria

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King, almighty God and Father,
we worship you, we give you thanks, we praise you
for your glory.

Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God, you take away the sin of the world:
have mercy on us;
you are seated at the right hand of the Father:
receive our prayer.
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.

17 Sanctus

Holy, holy, holy Lord, God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.

18 Benedictus

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

19 Agnus Dei

Lamb of God, you take away the sin of the world,
have mercy upon us.
Lamb of God, grant us peace.



Mike Hatch and Matthew Berry in the production booth.



Photo: Amalia Bastos

From left to right: Mike Hatch, Raph Mizraki, Bob Chilcott, Matthew Berry, Jutta Walcher.

Commotio would like to thank all those who assisted in the production of this recording, particularly Oxford University Press, Floating Earth, SJE Arts, and Choral Connections.

Bob Chilcott is one of Britain's most popular and respected composers and his choral music is performed worldwide. He has always embraced a broad stylistic palette and his writing for voice combined with jazz instrumentation gives these works a sense of vitality and energy. Performed by leading jazz soloists and Commotio, the distinguished promoters of contemporary repertoire, this sequence of brilliant villanelles, folk song arrangements and witty settings reveals once again the breadth of Chilcott's musical imagination.



Bob
CHILCOTT
(b. 1955)

All Good Things

1-3 Ophelia, Caliban, and Miranda (2016)*	12:50	7-11 Jazz Songs of Innocence (2011)*	17:29
4 Marriage to My Lady Poverty (2012)	4:44	12 Thou, my love, art fair (2015)	4:12
5 Scarborough Fair (2008)*	2:04	13 The House of the Rising Sun (2008)*	4:27
6 The Real of Heart (2016)*	3:55	14 Weather Report (2005)	4:47
		15-19 Nidaros Jazz Mass (2012/14)*	17:12

*WORLD PREMIERE RECORDING

Sue Greenway, Saxophone **1-3**

Raphael Mizraki, Double bass **1-3 5 7-11 13 15-19**

Alexander Hawkins, Piano **1-3 5 7-11 13 15-19**

Jon Scott, Drums **1-3 5 7-11 13 15-19**

Commotio • Matthew Berry, Conductor **4 6-11 14**

Bob Chilcott, Piano **6** **Conductor** **1-3 5 12-13 15-19**

A detailed track list and production and publisher's details can be found on page 2 of the booklet.
The sung texts are included in the booklet and can also be found at www.naxos.com/libretti/573383.htm
Booklet notes: Bob Chilcott • Cover: kotoffei (iStockphoto.com)