



**The Barnes Choir  
conducted by Julian Collings  
invites you to**

## **Come and Sing Will Todd's Mass in Blue**

**on Saturday 25<sup>th</sup> March 2023 at All Saints Church,  
East Sheen Avenue, East Sheen. SW14 8AX**

A special choir will be formed for the day, involving members of The Barnes Choir and you, our guests. Julian Collings, our director, will be working intensively with us on the music and will provide performance insights, and we will be accompanied on the piano by Elspeth Wilkes.

We will be working from the OUP edition, and a score can be hired for the day if you don't have your own,

The timetable is:

- 09.30 - 10.00** Registration. Tea/coffee available.
- 10.00 - 12.45** Rehearsal with a break for tea/coffee at 11.15.
- 12.45 - 14.00** Lunch. Bring your own and eat it in the church or take a short walk into East Sheen and try one of the cafes or restaurants.
- 14.00– 15.30** Rehearsal followed by tea/coffee.
- 16.00 – 16.45** Performance. No dress code. Please invite family and friends free of charge.

Singing tickets are £20, score hire is £2.

You can register and pay with your debit/credit card at  
[www.barneschoir.org.uk](http://www.barneschoir.org.uk) or scan:



Enquiries: [singingday@barneschoir.org.uk](mailto:singingday@barneschoir.org.uk)

## MASS IN BLUE, BY WILL TODD



*“Mass in Blue”* by Will Todd, a 53-year-old English composer, is a radical departure for the Choir, whose previous forays into jazz and blues have been limited to Bob Chilcott's *“Little Jazz Mass”* and jazz-inspired short works. Like Chilcott's *“Mass”*, it is a work in a strongly jazz and blues idiom, but where the choral parts are laid down in a more traditional way. Within this idiom, the elements of the Mass are completely recognisable. It is a mixture of the boldly innovatory and the reassuringly traditional.

The *Kyrie* opens with a rubato piano flourish announcing that this is unmistakably a piece inspired by jazz and blues. The *Gloria* is the shortest and the most rhythmically complex, full of triplets and syncopation. The *Credo*, featuring both choir and soloist, is a lilting blues and less complex rhythmically and harmonically. The *Crucifixus* is slower and quieter, returning after a crescendo to a “be-bop” section before returning to the lilting tempo of the beginning. Todd isn't afraid of using the cliché of putting the music up a semitone before the end, making the *Sanctus* sound as if it's in a totally fresh key. This movement is quiet, slow and contemplative, building as it progresses. Beginning with solo piano, it then features the saxophone with some exciting harmonic shifts before it finishes peacefully. The *Benedictus*, which opens with a double bass solo, shortly accompanied by quiet, rather clinky piano chords, is rhythmically and harmonically complex. The long, elegaic *Agnus Dei* adheres fairly closely to traditional blues chords. Appearing to draw the work to a close peacefully, there is a louder, freer and more up-tempo ending, where the choir is triumphantly topped by the soprano soloist at the very height of her register in a resounding finale.

This work is an exciting challenge for the Choir. Todd's *Mass* is cleverly contrasted and well-constructed which is often unpredictable. It pushes the boundaries of the Choir's repertoire and will undoubtedly be a joy to rehearse and perform. **Barnaby Marder**