

Vox Holloway in association with St Luke's Church, West Holloway, presents

# THE YEAR OF JUBILEE

## The Story of the Fisk Jubilee Singers

**SUNDAY 26TH JUNE, 7.30PM**  
**ST LUKE'S CHURCH, WEST HOLLOWAY**

A musical work by **Harvey Brough** and **Justin Butcher**

**Emily Dankworth** soprano  
**Melanie Marshall** alto  
**Ronald Samm** tenor  
**Michael Henry** bass

**Justin Butcher**  
Mr George White

**Robin Aspland** piano  
**Alec Dankworth**  
double bass  
**Mike Bradley** drums  
**Tori Freestone**  
sax & flutes

**Vox Holloway**

Directed by  
**Harvey Brough**



[www.voxholloway.com](http://www.voxholloway.com)

**ST LUKE'S CHURCH** Hillmarton Road, N7 9RE





The Partners and Staff at Gelbergs  
are proud to support Vox Holloway and  
wish the choir every success with their  
'Year of Jubilee' concert



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# The Year of Jubilee

The Story of the Fisk Jubilee Singers

Words by **Justin Butcher**

Music by **Harvey Brough**

With spoken slave testimonies taken from  
American Slave Narratives: An Online Anthology  
<http://xroads.virginia.edu/~hyper/wpa/wpahome.html>

Directed by **Harvey Brough**

**Emily Dankworth** Soprano

**Melanie Marshall** Alto

**Ronald Samm** Tenor

**Michael Henry** Bass

**Justin Butcher** Mr George White

**Robin Aspland** Piano

**Alec Dankworth** Double bass

**Mike Bradley** Drums

**Tori Freestone** Saxophone and flutes

## The Year of Jubilee

When Harvey and I decided, in 2012, to create a gospel-and-blues concert for Vox Holloway, we found ourselves on the horns of a dilemma. Our vision for VH has always been to explore as many musical genres as possible – baroque, romantic and contemporary choral music, western sacred music, pop/rock, Latin American and Arabic music, folk music of the British Isles, etc. – and here was an obvious gap. But how could a predominantly white British choir sing with integrity in an African–American idiom – blues, gospel, spirituals – the music of oppression and slavery? The prospect of simply appropriating the tragic, glorious heart and soul of spirituals and gospel music for our own purposes was Not On.

As I write this, sitting above Fionnphort beach on the westernmost tip of the Ross of Mull, a lone piper standing on the rocks above me has just struck up a Highland air – and I’m spellbound. The unearthly Hebridean sunlight is glittering across the Sound of Iona, the waves of the Atlantic are lapping on the white beach and my soul is soaring, enthralled by the keening call of the bagpipes across the bay. Every breath and contour of that sound is filled with yearning. Yearning for here, for now, this exquisite moment of radiant light, surround-sound birdsong and sighing tide. Context is everything.

We couldn’t find the context that would allow us to sing the searing music of slavery with authenticity. And then the story found us. Tricia Zipfel, a long-term choir member and now chair of Vox Holloway, told us about Viv Broughton, director of the Premises Studios in Hackney, and his research into the Fisk Jubilee Singers – a choir of emancipated slaves formed in the aftermath of the American Civil War who toured the globe in the 1870s. This choir was brought together on a wing and a prayer by George White, treasurer of the new Fisk University in Nashville, Tennessee. Their mission was ‘to sing out of people’s pockets’ the money that must be found to secure the future of the first university founded for black students in the wake of emancipation.

The Fisk Jubilee Singers set out, in 1871, to sing their way from town to town, and initially their

reception was lukewarm. Congregations in southern US churches were moved by their performances, but little money was forthcoming. Many hotels refused them accommodation. They were collecting barely enough money at each concert to purchase rail tickets to the next town. Their clothes were threadbare, and they were travelling into winter, far colder in the northern states than they’d ever known in the south. George White was often close to despair: as well as committing the university treasury’s last remaining funds, he had put up every penny of his own money and taken on considerable personal debt to finance the tour. But he led them on, unwavering in his belief in their talent and their mission.

Their breakthrough came at last in New York, where they became an overnight sensation. The visceral passion of their performance and the heart-rending poignancy of their voices were like nothing the sophisticated New York audiences had ever heard. And the music pierced their souls, aching prayers of suffering, faith and hope ripped from the heart of the Judeo-Christian story taught by the white masters and reforged in the crucible of slavery. Audiences were stirred and challenged as never before. At the instigation of celebrated writer Mark Twain, liaising with his friend, the renowned philanthropist the Earl of Shaftesbury, the Jubilee Singers were invited to perform in London.

They sang everywhere – in Westminster Abbey, the Crystal Palace, in Downing Street for Gladstone and his family, before Queen Victoria, but also in hospitals, schools, soup kitchens and orphanages. Viv Broughton’s research shows that the pupils of the Ragged School in Hackney (one of many schools across the country supported by a charitable foundation for the education of orphans) were so inspired by the Jubilee Singers’ visit that they formed their own gospel choir in emulation. This was it: the ‘hinge’ moment, the historic moment of transference – when the hidden music of the slave plantations, a secret, taboo code of liberation theology and resistance, was conveyed to a new audience and a new manifestation was propagated. And so Harvey and I decided to build our new piece around this story – of how gospel music first came to the ears of the world.

The première of *The Year of Jubilee*, in 2013, coincided with the 150th anniversary of the abolition of slavery in the US Congress. In 1863, in addition to the 4 million African–American slaves in the USA, there were an estimated 2 million people in slavery across the globe. Today, the figure is nearer 30 million. For our project to have teeth, and not become a sentimental, feel-good piece of self-indulgence, we decided to use the première concert to raise funds and awareness for the Not For Sale campaign, a US-based human rights movement working to combat modern-day people trafficking. Since then, *The Year of Jubilee* has been performed in Southampton with the university’s Community Choir, and at St James’s Piccadilly in 2015. This year marks the 150th anniversary of the foundation of Fisk University – and the Jubilee Singers are still going strong.

The first part of our concert tells their story and recalls the nineteenth-century struggle for emancipation, and the final section segues into a ‘stream of black consciousness’, tracing the harsh journey of empowerment through music. The Judeo-Christian gospel, taught to African–American slaves to make them obedient, is reimagined radically in solidarity with past victims of oppression: the children of Israel, enslaved in Egypt, are our forefathers; the Lord is calling Moses to lead us out of bondage into the Promised Land; the suffering of Jesus – stripped, whipped, beaten and crucified – is

our suffering; Jesus descends to hell to set us free, etc. And, no less challenging, the spirituals claim and appropriate the gospel hope for deliverance, freedom and resurrection now for those in bondage. Many of the lyrics contain coded messages of resistance, agitation and escape: ‘Steal Away’ is an obvious example, a sweet-seeming prayer of devotion to the all-encompassing love of Jesus which actually functioned as a cue, a signal-song for an imminent escape to the Underground Railway.

The triumphant Easter spirituals, ‘Listen to the Angels Shouting’ and ‘Were you There When They Crucified My Lord?’, flow seamlessly into Maya Angelou’s no less defiant ‘Still I rise’, bringing the freedom struggle right up to date. Over a final reprise of the abolitionist hymn ‘John Brown’s Body’, a narrative voice reads statistics reminding us of the vast scale and extent of slavery in our own era, throwing down the gauntlet of the abolitionists, agitators and freedom fighters of yesteryear to a contemporary audience.

Harvey’s wonderfully expansive ‘Freedom Chorus’ forms the epilogue to *The Year of Jubilee*, smelting together some of the greatest freedom anthems of recent decades, tracking through Nina Simone, Crosby, Stills & Nash, Oscar Peterson, George Michael – just as the baton of the historic freedom struggles is handed to us today.

*JUSTIN BUTCHER*, Director, Vox Holloway

# The Year of Jubilee

## OVERTURE

**Nobody Knows the Trouble I See, Lord**

**There Is a Balm in Gilead**

**In Bright Mansions Above**

**Dixieland**

**John Brown's Body**

**John Brown's Body (reprise)**

**Battle of the two tunes**

## THE FISK UNIVERSITY

**Woke Up this Morning with My Mind Stayed on Freedom**

**Great Gettin' Up Mornin'**

**Oh, I'm a going to sing**

**Lily of the Valley**

**Woke Up this Morning with My Mind Stayed on Freedom (reprise)**

## INTERVAL

## ON THE ROAD WITH THE GOSPEL TRAIN

**The Gospel Train is coming**

**We Shall Walk Through the Valley**

**Roll, Jordan, Roll**

**Deep River**

**Steal Away**

**Swing Low**

## THE YEAR OF JUBILEE

**Go Down, Moses (The Debt of Ham)**

**A Man of Sorrows**

**A King, They Said, Was Coming Today!**

**Were You There When They Crucified My Lord?**

**Listen to the Angels Shouting!**

**Still I rise**

**Finale – John Brown's Body (the Marching song of the Union Army)**

## FREEDOM CHORUS

## OVERTURE

**Nobody Knows the Trouble I See, Lord**

*Nobody knows the trouble I see, Lord,*

*Nobody knows like Jesus.*

*Nobody knows the trouble I see, Lord,*

*Nobody knows like Jesus.*

*Brothers, won't you pray for me,*

*Brothers, won't you pray for me,*

*Brothers, won't you pray for me*

*And help me to drive ol' Satan away.*

*Nobody knows ...*

*Sisters, won't you pray for me,*

*Sisters, won't you pray for me,*

*Sisters, won't you pray for me*

*And help me to drive ol' Satan away.*

*Nobody knows ...*

**There is a Balm in Gilead**

*There is a balm in Gilead to make the wounded whole,*

*There is a balm in Gilead to heal the sin-sick soul.*

*Sometimes I grow discouraged, I think my life's in vain,*

*But then the Holy Spirit revives my soul again.*

*There is a balm in Gilead ...*

*If you cannot sing like angels, if you cannot preach like Paul,*

*You can tell the love of Jesus and say He died for all.*

*There is a balm in Gilead ...*

**In Bright Mansions Above**

*In bright mansions above, in bright mansions above,*

*Lord, I want to live up yonder in bright mansions above.*

*My mother's gone to glory, I want to live there too,*

*Lord, I want to live up yonder in bright mansions above.*

*In bright mansions ...*

*My father's gone to glory, I want to live there too,*

*Lord, I want to live up yonder in bright mansions above.*

*In bright mansions ...*

*My brother's gone to glory, I want to live there too,*

*Lord, I want to live up yonder in bright mansions above.*

*In bright mansions ...*

**Dixieland**

*I wish I was in the land of cotton, old times there are not*

*forgotten,*

*Look away, look away, look away, Dixie Land.*

*In Dixie Land where I was born in, early on a frosty mornin',*

*Look away, look away, look away, Dixie Land.*

*I wish I was in Dixie, hooray! hooray!*

*In Dixie Land I'll take my stand to live and die in Dixie,*

*Away, away, away down South in Dixie,*

*Away, away, away down South in Dixie.*

**John Brown's Body**

*He captured Harper's Ferry with his nineteen men so true,*

*And he frightened old Virginia till she trembled through and through;*

*They hung him for a martyr, themselves the traitor crew,*

*But his soul's marchin' on.*

*Glory, glory, Hallelujah! Glory, glory, Hallelujah!*

*Glory, glory, Hallelujah! His soul's marchin' on.*

*John Brown died that the slave might be free,*

*John Brown died that the slave might be free,*

*John Brown died that the slave might be free,*

*But his soul's marchin' on.*

*Glory, glory, Hallelujah! ...*

## THE FISK UNIVERSITY

**Woke Up this Morning with My Mind Stayed on Freedom**

*Woke up this morning with my mind stayed on Freedom*

*Hallelujah*

**Great Gettin' Up Mornin'**

*Lord, help me to be more humble in this world*

*Lord, help me to be more humble in this world*

*In that great gettin' up mornin' we shall face another sun,*

*Lord, help me to be more humble in this world.*

*Lord, help me to be more faithful in this world ...*

*Lord, help the women and the children in this world ...*

*Lord, help the poor and needy in this world ...*

**Oh, I'm a going to sing**

*Oh, I'm a going to sing, going to sing, going to sing all*

*along the way.*

**Lily of the Valley**

*He's the lily of the valley, Oh! my Lord!*

*He's the lily of the valley, Oh! my Lord!*



*What kind of shoes are those you wear, Oh! my Lord?  
That you can ride upon the air, Oh! my Lord!  
He’s the lily of the valley, Oh! my Lord! ...*

*These shoes I wear are gospel shoes, Oh! my Lord!  
And you can wear them if you choose, Oh! my Lord!  
He’s the lily of the valley, Oh! my Lord! ...*

**Woke Up this Morning with My Mind Stayed  
on Freedom** *(reprise)*  
*Woke up this morning with my mind stayed on Freedom  
Hallelujah*

## ON THE ROAD WITH THE GOSPEL TRAIN

**The Gospel Train is coming**  
*Oh! The gospel train is comin’, I hear it just at hand,  
I hear the car wheels movin’ and rumblin’ through the  
land.  
Get on board, children, get on board, children,  
Get on board, children, For there’s room for many a more.*

*Oh! I hear the bell and whistle, they comin’ round the  
curve;  
She’s playin’ all her steam an’ pow’r an’ strainin’ ev’ry  
nerve!  
Get on board, children ...*

**We Shall Walk Through the Valley**  
*We shall walk through the valley and the shadow of death,  
We shall walk through the valley in peace;  
If Jesus Himself shall be our leader,  
We shall walk through the valley in peace.*

*There will be no sorrow there,  
There will be no sorrow there;  
If Jesus Himself will be our leader,  
We shall walk through the valley in peace.*

**Roll, Jordan, Roll**  
*Roll, Jordan, roll! Roll, Jordan, roll!  
I want to go to heaven when I die, To hear Jordan roll!*

*Oh, brothers, you ought t’have been there, Yes, my Lord!  
A-sittin’ in the Kingdom, to hear Jordan roll.  
Roll, Jordan, roll! ...*

*Oh, sinners, you ought t’have been there; Yes, my Lord!  
A-sittin’ in the Kingdom, to hear Jordan roll.  
Roll, Jordan, roll! ...*

*Oh, preachers, you ought t’have been there; Yes, my Lord!  
A-sittin’ in the Kingdom, to hear Jordan roll.  
Roll, Jordan, roll! ...*

**Deep River**  
*Oh, when I get to heav’n, I’ll walk about,  
There’s no one there to throw me out,  
Lord, I want to cross over into camp ground.*

*Deep river, my home is over Jordan,  
Deep river, Lord, I want to cross over into camp ground.*

**Steal Away**  
*Steal away, steal away, steal away to Jesus  
Steal away, steal away home I ain’t got long to stay here.*

*My Lord he calls me, He calls me by the thunder.  
The trumpet sounds within-a-my soul.  
I ain’t got long to stay here.  
Steal away ...*

*Green trees bending, sinner trembling,  
The trumpet sounds within a my soul.  
I ain’t got long to stay here.  
Steal away ...*

**Swing Low**  
*Swing low, sweet chariot, coming for to carry me home,  
Swing low, sweet chariot, coming for to carry me home.*

*I look’d over Jordan, and what did I see? coming for to  
carry me home,  
A band of angels coming after me – coming for to carry me  
home,  
Swing low ...*

*I’m sometimes up and sometimes down, coming for to  
carry me home,  
But still my soul feels heav’nly bound, coming for to carry  
me home.  
Swing low ...*

## THE YEAR OF JUBILEE

**Go Down, Moses (The Debt of Ham)**  
*Go down, Moses, way down in Egypt land,  
Tell old Pharaoh, Let my people go!*

*You gave us your Bible,  
and your tales of Cain and Abel and Noah and the Flood,*

*and you told us how Noah  
cursed his son Ham an’ all his seed;  
an’ the children o’ Ham – they was the black man,  
destined to toil in bondage to the white,  
an’ endure all the torments heaped on them  
’cos they was cursed,  
an’ that was why God made us to be slaves,  
to pay the debt of Ham.  
Go down, Moses ...*

*An’ you told us of gentle Jesus,  
meek an’ mild, who become an earthly child,  
He love the world so much,  
come to be a friend to all men,  
black, white, yellow an’ red.  
Are you weary? Take it to Jesus!  
Heavy laden? Take it to Jesus!  
Are you sorrowful? Full of despair?  
Take it to Him.  
He’ll be a solace to you – Take it to Jesus!  
In your distress – Take it to Jesus! Take it to Him.  
He’ll be a light to cheer your darkest night  
And a shelter in the storm.  
Go down, Moses ...*

*When Israel was in Egypt land: Let my people go!  
Oppress’d so hard they could not stand. Let my people go!  
An’ you give us your Jesus like a medicine,  
an ointment for the wrists and ankles  
chafed red to the bone by cruel bonds.  
Your Jesus like a salve, like a healin’ balm  
for the welts an’ blist’ring stripes on our backs  
from the white man’s lash –  
No more shall they in bondage toil. Let my people go!  
Let them come forth with Egypt’s spoil. Let my people go!  
Your Jesus like a sleepin’ drug  
to make us forget our suff’rin’ shame,  
an’ make us beasts of burden.  
Your Jesus like a shade  
’gainst the sun in the sky above us  
so we don’t never look up no more.  
Go down, Moses ...*

**A Man of Sorrows**  
*This man o’ sorrows, acquainted with grief,  
this friend o’ sinners, this suff’rin’ servant,  
despised, rejected jus’ like us  
an’ by His stripes are we healed from our stripes  
This Jesus who turned the whips o’ the oppressors  
back in their faces an’ cursed them with a holy anger  
an’ cast down their money-changin’ tables*

*where they was growin’ rich an’ fat  
off the sweat an’ toil o’ poor folks jus’ like us;  
An’ he drove them out o’ the Temple  
an’ said he would tear down these temples o’ slav’ry  
an’ build a new world  
where ev’ry chile could run free on God’s good earth!*

**A King, They Said, Was Coming Today!**  
*A king, they said, was coming today!  
Let all his people prepare the way!  
Summon the officers, summon the guards!  
Clear the streets and the boulevards!  
Make ready the roads for a royal parade!  
Make way for the king’s cavalcade!  
Let horses be saddled, Let carriages harnessed!  
Let silver be polished and timber be varnished!  
Spring-clean your houses – sweep ev’ry room!  
Set idle hands busy with dusters and brooms!  
Whitewash the sepulchres, trim the lawns!  
Flog all the servants, make them work till dawn!  
Summon the Council, the Governor and the Mayor!  
Summon the great and the good from everywhere!  
Break open the wine and prepare for a feast!  
Fill the cathedral with bishops and priests!  
Let heralds proclaim his glorious deeds!  
His rank, his titles and his ancestry!  
Let statesmen pay tributes, let choristers sing!  
With pomp and circumstance befitting a king!*

*The king came indeed, but He came dressed in rags:  
No heralds, no chariots, no trumpets, no flags;  
A donkey His steed through the dust and the heat;  
A towel He wore – to wash others’ feet.  
His title, His rank, His royal pedigree  
Was ‘stable-born vagabond’, ‘refugee’,  
‘Suffering servant’, ‘heretic’, ‘thief’,  
‘A man of sorrows acquainted with grief’.  
He claimed that the Temple, the Holiest Shrine  
Was His own, was His home, but He came there to find  
The God He believed in had taken His leave –  
His home was now a vile den of thieves.*

*So the King rode alone, and came unto His own,  
And His own knew Him not, for they built Him a throne  
Of nails and of wood, and the great and the good  
Made their way to the spot where the three crosses stood –  
Remote and forlorn, and they crowned Him with thorns,  
And His throne with a royal inscription adorned,  
In Hebrew, in Latin, Aramaic and Greek,  
So all who attended that Passover week  
In Jerusalem should comprehend*

*That the ‘King’ who hung there was a fool amongst men.*  
**Were You There When They Crucified My Lord?**  
*Were you there when they crucified my Lord?*  
*Were you there when they crucified my Lord?*  
*O sometimes it causes me to tremble, tremble, tremble,*  
*Were you there when they crucified my Lord?*

*Were you there when they pierced Him in the side?*  
*Were you there when they pierced Him in the side?*  
*O sometimes it causes me to tremble, tremble, tremble,*  
*Were you there when they crucified my Lord?*

*He go down into hell, He go down*  
*In the place beneath the earth, in the earth*  
*to set the pris’ners free an’ lead ‘em out rejoicin’,*  
*He go down into hell, he go down.*

*An’ he bursted all the chains o’ death an’ hell,*  
*An’ He broke down the prison doors an’ the tomb*  
*An’ come forth blazin’ with the joy o’ His resurrection*  
*Breakin’ free from the chains o’ death an’ hell!*

#### **Listen to the Angels Shouting!**

*Where do you think I found my soul?*  
*Listen to the angels shouting.*  
*I found my soul at hell’s dark door,*  
*Listen to the angels shouting.*

*Before I lay in hell one day,*  
*Listen to the angels shouting.*  
*I sing and pray my soul away,*  
*Listen to the angels shouting.*

*Run all the way, run all the way!*  
*Run all the way, my Lord,*  
*Listen to the angels shouting.*

*An’ when He go back into heaven,*  
*sittin’ by his Daddy’s right hand,*  
*He send His Spirit down*  
*On all men, all women, all children,*  
*Like tongues o’ fire flamin’ from the heav’ns,*  
*flickerin’ over their heads,*  
*An’ his Spirit give the power o’ God*  
*To ev’ry chile who believe in Him!*

*Blow, Gabriel, blow! Blow, Gabriel, blow!*  
*Tell all the joyful news!*  
*Listen to the angels shouting!*

*Where do you think I found my soul?*  
*Listen to the angels shouting.*

*I found my soul at hell’s dark door,*  
*Listen to the angels shouting.*

*Before I lay in hell one day,*  
*Listen to the angels shouting.*  
*The Spirit of Jesus done break down the walls,*  
*Listen to the angels shouting.*

*Break down the walls! Break down the walls!*  
*Like good ol’ Joshua,*  
*Listen to the angels shouting.*

#### **Still I rise**

**Finale – John Brown’s Body**  
*(the Marching song of the Union Army)*

*John Brown’s body lies a mould’ring in the grave,*  
*John Brown’s body lies a mould’ring in the grave,*  
*John Brown’s body lies a mould’ring in the grave,*  
*His soul’s marchin’ on.*  
*Glory, glory, Hallelujah! Glory, glory, Hallelujah!*  
*Glory, glory, Hallelujah! His soul’s marchin’ on.*

*He captured Harper’s Ferry with his nineteen men so true,*  
*And he frightened old Virginia till she trembled thro’ and thro’;*  
*They hung him for a martyr, themselves the traitor crew,*  
*His soul’s marchin’ on.*  
*Glory, glory, Hallelujah! ...*

*John Brown died that the slave might be free,*  
*John Brown died that the slave might be free,*  
*John Brown died that the slave might be free,*  
*His soul’s marchin’ on.*  
*Glory, glory, Hallelujah! ...*

*Now has come the glorious Jubilee,*  
*Now has come the glorious Jubilee,*  
*Now has come the glorious Jubilee,*  
*When all mankind are free.*  
*Glory, glory, Hallelujah! ...*

#### **FREEDOM CHORUS**

**I wish I knew how it would feel to be free**  
*Billy Taylor/Dick Dallas*

**The Cost of Freedom**  
*Stephen Stills*

**Hymn to Freedom**  
*Oscar Peterson/Harriet Hamilton*

**Freedom**  
*George Michael*



**HARVEY BROUGH** is one of the UK’s most accomplished and diverse musicians. Harvey and the Wallbangers had great success in the 1980s throughout Europe. Harvey worked with Jocelyn Pook on the music for the films *Merchant of Venice* and *Eyes Wide Shut*, and television work includes the BBC 2 series *In a Land of Plenty*. Harvey’s *Requiem in Blue* (1999) has been performed more than 50 times throughout Europe. Other compositions include *Valete in Pace* (2004), *Thecla* (2008), *A Fairy Dream* (2009) and *Beached*, an opera commissioned by Opera North. Harvey is the Turner Sims Professor of Music at the University of Southampton where he runs a community choir. On 2nd December he is directing a performance of *Music on the Mind*, a Vox Holloway commission with words by Justin Butcher, in Southampton with singers from all over the city.



**JUSTIN BUTCHER** is a writer, director, actor and musician. His plays include: *Scaramouche Jones*; the satires *The Madness of George Dubya*, *A Weapons Inspector Calls* and *Guantanamo Baywatch*; *Go to Gaza, Drink the Sea*; and five plays for BBC Radio 4. His latest plays are *Childhood in Berlin*, about pre-war Berlin, and *The Last Great Quest*, commissioned for the centenary of Scott’s Antarctic Expedition. His biography of Jimmy Mizen, *Jimmy – A Legacy of Peace*, was published in 2013. Also in 2013, he produced and curated the *Bethlehem Unwrapped* festival at St James’s Church, Piccadilly, a contemporary celebration of the life and culture of Bethlehem. He studied organ with Colin Myles at University College School and singing with Michael Pearce at Oxford and Teresia van Sertima at Drama Studio London, where he is now a tutor and director. He is founder–director of Vox Holloway, and has been organist and choirmaster of St Luke’s Church since 1992.



**EMILY DANKWORTH** is among London’s top emerging musical talents. Her standout performing ability is highly unique, probably given the diversity of her musical upbringing, travelling between Europe and the USA during her career. Given Emily’s musical heritage – granddaughter to Dame Cleo Laine and the late Sir John Dankworth, as well as niece to Jacqui Dankworth and daughter to Alec Dankworth – it is no surprise that she has her forte in music. Emily has performed live at Ronnie Scott’s Jazz Club, the Barbican Hall, Jazz at Lincoln Centre (NYC), Boston Symphony Hall, the National Center for Performing Arts (Beijing), the Elgar Room and King’s Place, and has been featured on BBC Radio and BBC TV, including the *Paul O’Grady Show*, BBC Radio 2, *The One Show*, *The Choir*, BBC Radio 3, and Ronnie Scott’s and Jamie Cullum’s radio shows. She has performed with many internationally acclaimed jazz musicians, including at the Jazz at Lincoln Center Orchestra – and embarked on a month-long tour with them around the USA in 2013. She has worked alongside Damien Sneed and sung with the 70-voice Chorale Le Chateau. Her classical solo performances include *Feel the Spirit* (Rutter), with Congleton Choral Society, *The Year of Jubilee*, music by Harvey Brough, and choral concerts,

operas and zarzuelas (Spanish operettas), including *La Traviata*, Verdi’s *Requiem* and *La Cavalleria Rusticana*. Emily’s most recent commitments have been with the a-capella group Vive. She is now focusing on her solo career and lives in London. She performs regularly in Alec Dankworth’s World Spirit and Spanish Accents, the Jamie Leeming Group, Ben Castle’s Tombola Theory and vocal quartet Silk Street.



**MELANIE MARSHALL** won a Foundation Scholarship to study singing and piano at The Royal College Of Music, and her career has encompassed many genres including jazz, oratorio, musical theatre and opera. Melanie is currently appearing as General Cartwright in *Guys and Dolls* (UK Tour); other theatre work includes *Jane Eyre* (National Theatre/UK tour and Hong Kong); *Fela!* (National Theatre, on Broadway, US and Canada tour); *The Infidel* and *Rent Party* (Theatre Royal Stratford East); *Jane Eyre* (Bristol Old Vic); *Hot Mikado* (the Watermill); *Porgy and Bess* (Glyndebourne and the Savoy); *Elsa Canesta* and *L’Eveil* (Rambert Dance Company); *Simply Heavenly* (YoungVic and Trafalgar Studios); *The Fat Lady Sings* (with Kit and the Widow); *Carmen Jones* (Crucible and the Old Vic); *Kiss Me Kate* and *The Tempest* (Old Vic). Melanie’s concerts include: *Feel the Spirit* and *Distant Land* (Carnegie Hall); she has been guest vocal soloist with all the BBC orchestras, the Liverpool Philharmonic Orchestra and the Halle Orchestra; and sung at the Bermuda and the Chester Festivals. Melanie’s film/TV work includes: *Cuffs*, *Wide Sargasso Sea*, *Casualty*, *Songs of Praise*, *Later with Jools* and *Florence Foster Jenkins*. Her recordings include: *Feel the Spirit*, *A Christmas Festival*, *Cocktail*, *Distant Land*, *Messiah* and *Poetry in Song*.



**RONALD SAMM** studied voice and piano at the Guildhall School of Music and Drama, and pursued postgraduate study at the Royal Northern College of Music in Manchester. After Guildhall, roles on London’s West End followed, most notably Husky Miller in *Carmen Jones*, and the Apollo MC in *The Buddy Holly Story*. After the RNCM, Ronald Samm worked with British Youth Opera, Travelling Opera, Broomhill Opera and Glyndebourne Festival Opera, and became a trainee at the National Opera Studio. Since leaving the studio, his appearances have included Tamino (*Die Zauberflöte*), Don Jose (*Carmen*) for Pegasus Opera, Drum-Major (*Wozzeck*) for Birmingham Opera Company, the title role in Britten’s *The Prodigal Son*, Jake (*Porgy and Bess*) in Lisbon, and Florestan in *Fidelio*, again for Birmingham Opera Company. Ronald assumed the role in Verdi’s *Otello* in December 2010 with the Birmingham Opera Company, gaining widespread critical acclaim. Other operatic roles have included First Armed Man and Second Priest (*Die Zauberflöte*) for Opera North, an evening of contemporary opera at the Linbury Theatre, Covent Garden, Canio (*I Pagliacci*) for Welsh National Opera and English Pocket Opera and *Otello* for Children’s Music Workshop. Recent engagements include Bardolph (*Falstaff*), Spoletta (*Tosca*), Canio (*I Pagliacci*) and Laca (*Jenufa*), all for English Touring Opera, the *Dancing Master* in



Birmingham Opera Company's production of Strauss's *Ariadne auf Naxos* (Prologue only), Siegmund (*Die Walküre*) in Lisbon, Florestan (*Fidelio*) for the Festival Burgarena in Austria and *Sportin' Life/Porgy and Bess* for Opera de Lyon, and in concert for the Accademia di Santa Cecilia in Rome and at the Teatro Lirico in Cagliari, Sardinia.



**MICHAEL HENRY** is a London-born composer, musical director and baritone with a vocal career spanning three decades. He has provided live backing vocals for George Michael, Chaka Khan, Will Young and The Pet Shop Boys, studio vocals for Diana Ross, Robbie Williams, Billy Bragg and Chrissy Hynde, featured classical roles for Royal Opera House 2, ENO and Glyndebourne, and has been a full-time member of Errollyn Wallen's Ensemble X, Shiva Nova and a-capella ensembles The Shout and Flying Pickets. Michael was also a featured soloist in Scott Walker's *Drifting & Tilting* at London's Barbican in 2008. More recent engagements include vocal animateur and conductor for the BBC 'Horrible Histories' Prom 2011 and performer/musical director in a-capella dance piece *May Contain Food* for Protein Dance in 2016.



**ROBIN ASPLAND** studied music at Colchester Institute, followed by a Postgrad in jazz at the Guildhall School of Music in the early 1980s. He has been a pianist on the London Jazz scene since the mid-1980s. His early work included the Pasadena Roof Orchestra and he was a member of the Pizza Express Modern Jazz Sextet in the late 1980s and early 1990s. Robin has played with Ronnie Scott, Kenny Wheeler, John Dankworth (Dankworth Generation Band) and Cleo Laine, Peter King, Jim Mullen (Morrisey Mullen), Norma Winstone and Hamish Stuart. He played on the soundtrack of *The Talented Mr Ripley*, and has played with many visiting artists such as Annie Ross, Mark Murphy, Arturo Sandoval, George Coleman, Steve Grossman, Bobby Watson, Herb Geller, Phil Woods and Curtis Stigers. From 1996 to 2006, he toured and recorded, on and off, with Van Morrison (with Georgie Fame). Currently he plays with the BBC Big Band and continues to work with Dave O'Higgins, Alan Barnes and Anita Wardell, among others.



**ALEC DANKWORTH**, British Jazz Awards winner, has had the privilege of working with various musicians who reflect his love of music from all walks of life – from Stéphane Grappelli to Abdullah Ibrahim and Van Morrison. After studying at the Berklee College of Music, Alec became a member of various ensembles in the UK – notably the Clark Tracey quintet, the Julian Joseph Quartet and Nigel Kennedy. In 1995 Alec joined the Van Morrison group touring Europe and America, and recorded three albums, including *The Healing Game*. The year 1997 saw a move to New York, where he performed with the Duke Ellington Orchestra, with a residency at 'Birdland'. A year later Alec joined the Dave

Brubeck Quartet, performing in the USA, the UK and Europe, including at the New Orleans Jazz Festival and Carnegie Hall. Returning to London in 2001, Alec worked with John Dankworth and Cleo Laine. Alec currently runs various groups including Spanish Accents, the Million Dollar Band (performing the big band music of John Dankworth) and most recently World Spirit, featuring Emily Dankworth on vocals. In 2012 Alec joined the Ginger Baker Jazz Confusion, featuring Pee Wee Ellis. The group toured the USA and Europe in 2013. He also works with Georgie Fame and the Blue Flames, and Zoe Rahman.



**MIKE BRADLEY** is an acclaimed jazz and pop drummer, active since the late 1980s. His career across many genres has taken him worldwide. Since 2009 he has been the resident drummer for *Thriller Live* in London's West End. Other shows in which Mike has featured include *The Rat Pack*, *Dirty Dancing*, *The Genius of Ray Charles*, *Blood Brothers* and *Jesus Christ Superstar*. His role in leading jazz ensembles continues alongside his West End work, including Sax Appeal, the Simon Allen Quintet, John Etheridge's Zappatistas, Julian Stringle, the Zimbe African choral project and jazz-soul singer Zena James. He appears on the albums of Natalie Cole and David Cassidy, and numerous jazz albums comprising his own material. He has toured worldwide with The Swingle Singers and played regularly with Ronnie Scott, and John Dankworth and Cleo Laine.



**TORI FREESTONE** (saxophones/flute/violin) performs at the forefront of the UK music scene as band leader and side woman. She has featured in a number of the UK's most exciting contemporary bands: Ivo Neame's Quintet and Octet, the Andre Canniere Sextet featuring Ted Poor, Rory Simmons' Fringe Magnetic, Neil Yates' Surroundings and Surroundings Revisited, the Asaf Sirkis Quartet, the London Jazz Orchestra, the Creative Jazz Orchestra, Compassionate Dictatorship, the Cuban group Orquesta Timbala – a duo with pianist Alcyona Mick – and her own trio alongside musicians such as Iain Ballamy, Jim Hart, Julian Siegel, Jasper Hoiby, Jamie Cullum and Andy Sheppard, to name but a few. Performances to date include the following jazz festivals: Binhuis (Amsterdam, the Netherlands), the Cheltenham, Brecon, North Sea (the Netherlands), Haskovo (Bulgaria), Elb (Germany), Sudtiro (Italy) and La Laguna (Spain); also at the Queen Elizabeth Hall and Ronnie Scott's, plus tours of the UK, Portugal, Germany, the Netherlands, Norway and Cuba, and recordings for BBC Radio 2 and 3. Her debut trio album had rave reviews and she was commissioned to compose a new work for the trio for the 2014 EFG London Jazz Festival. A second album is due for release soon on Whirlwind Recordings.

## VOX HOLLOWAY ("the voice of Holloway")

Founded in 2009 by Justin Butcher, Vox Holloway is a community choir open to all: there are no auditions and members are not required to have previous singing experience, belong to any faith or live in a particular postcode. Vox Holloway performs three or more times a year, singing an eclectic range of classical, ecclesiastical, folk, pop and world music. Previous concerts have included: Handel's *Messiah* and *Foundling Hospital Anthem*; Harvey Brough's *Requiem in*

*Blue*, *A Particolare Care* and *Thecla*; Tavener's *Ex Maria Virgine*; Rachmaninov's *Vespers*; Ariel Ramirez's *Misa Criolla* and Vivaldi's *Gloria*. In March 2015, we performed a new work by Clara Sanabras, *A Hum About Mine Ears*, at the Barbican, with Clara, Britten Sinfonia and the Chorus of Dissent. For more information including how to join, please visit [voxholloway.com](http://voxholloway.com).

### SOPRANOS

Liz Alsford  
Marian Barber  
Polly Barker  
Helen Barnett  
Helen Britten  
Jessica Bryan-Bentley  
Lynne Burrows  
Morag Carmichael  
Bruna Cattini  
Imogen Cauthery  
Sheena Cruse  
Marianne Falk  
Katherine Fewings  
Barbara Grender-Jones  
Kathy Grimes  
Maureen Hanscomb  
Lona Jones  
Carrol Lamouline  
Elizabeth McHale  
Sue McIntosh  
Storm Moncur  
Eryl O'Day  
Yemi Oloyede  
Natalie O'Tham  
Diane Pinter  
Stevie Porter  
Pippa Stobbs

Jane Sugarman  
Farah Syed  
Avis Venning  
Deirdre Vereker  
Tammy Walker  
Inga Wolf  
Meg Wroe

### ALTOS

Rita Bartlett  
Ros Brown  
Freddie Byron  
Marion Chadwick  
Fay Clark  
Lynda Collingwood  
Susan Davey  
Rosemary Davies  
Sandra Debo  
Jackie Draper  
Francesca Elston  
Perpetual Emovon  
Susan Fox  
Taahra Ghazi  
Karen Gledhill  
Helen Haigh  
Naomi Hammerton  
Katherine Heffernan  
Andrea Hegde

### MANDY HOSKING

Jane Keeley  
Sarah Kent  
Helen Kitley  
Rachel Langley  
Marina Lineham  
Jan Logan  
Amy MacGibbon  
Caroline Millar  
Isobel Miller  
Isobel Mitchell  
Maddy Paxman  
Shane Rowles  
Sarah Schofield  
Jenny Setterington  
Joanna Sholem  
Anna Skalski  
Elizabeth Skalski  
Ruth Skinner  
Lauren Souter  
Nicolette Spera  
Elaine Spicer  
Breda Sullivan  
Amanda Taylor  
Maggie Tomlin  
Laura Vuoma  
Chris Wise  
Tricia Zipfel

### TENORS

Brenda Barcellos  
Joern Janssen  
Rick Leigh  
Gabriel Li  
David Moreno  
James Murray  
Mark Reihill  
Hugh Richardson  
Peter Scott  
Adam Skalski  
Joshua Winfield  
Ben Woolford

### BASSES

Jonathan Adams  
Tim Bushe  
Phil Hainsworth  
John Henry  
Graham Hope  
Jim Joseph  
Tim MacFarlane  
Martin McEnery  
Chris McGowan  
Tom Nash  
Archie Onslow  
Jonathan Sedgwick  
Matthew Evan Smith

### A NOTE OF THANKS

Vox Holloway would like to thank Oscar Cainer (sound) and Lukas Demgenski (video), and all our soloists and musicians. Special thanks to Viv Broughton for lending us his expertise and knowledge of spiritual and gospel music. Thanks also to: Dave and Pat Tomlinson and the wardens, PCC and community of St Luke's; our rehearsal sectional leaders; Hannah Barton for

graphic design; Jane Sugarman for editorial expertise; and Jif Thompson for stage management. We are very grateful for the support of our patrons Lee Hall, Kevin McCloud and Emma Thompson. We would also like to thank individual members of Vox who have made generous personal donations in support of this concert programme



## The original Fisk Jubilee Singers, 1878



**BEN HORRY**, 89 years old, lived at Murrells Inlet, on the South Carolina coast about ten miles south of Myrtle Beach. In the characteristic patois of the low country, Horry described his work as a boatman, the federal occupation during the Civil War, the punishment his father received for intemperate drinking, and the diet of the low country.

## American Slaves



**EMMA CROCKETT**, about 79 or 80 years old, is seen here sitting on the porch of her home near Livingston, Alabama, not far from the plantation where she grew up. She was the daughter of Cassie Hawkins and Alfred Jolly, and the slave of Bill and Betty Hawkins. After emancipation, she learned to read a bit of printing, but never learned how to read handwriting. She was a member of the New Prophet Church; despite her headache the day she was interviewed, she sang her favorite hymn for the interviewer.

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