

## Set 1

Performing a programme celebrating black history in music, please welcome – the RAF Squadronaires!

### **In the Mood**

That was *In the Mood*.

Though a firm favourite of Squadronaires concerts, some of you may well be wondering why the band opened the programming with a number synonymous with Glenn Miller.

Well, it's precisely because this famous tune was in fact written by Joe Garland, first recorded by Edgar Hayes. With Black musicians in the US banned from the largest dance halls and their records rarely played on mainstream radio, Garland took the composition to Miller, in search of a band who could make it a hit with white audiences.

We'd like to continue with a song that had multiple iterations:

*At Last* had also been a hit for Glenn Miller – but it was the arrangement recorded by Etta James that secured this song its place in history. It was this version that was eventually inducted into the Grammy Hall of Fame in 1999 and famously performed by Beyonce for the Inauguration Ball of US President Barack Obama.

To perform the song for you this evening, please welcome an incredible young vocal talent, who the band are delighted to perform with; Ellisse A!

### **At Last**

To conclude the band's first set tonight we have our take on Whitney Houston's Gospel tour de force, adapted especially for this evening, this is *I Go to the Rock!*

### **I Go to the Rock**

## Set 2

### **Caravan**

That was Duke Ellington's Caravan.

Duke Ellington was one of the most significant composers of the 20<sup>th</sup> Century – and in that number we hear him take a melody with its roots in North Africa, lead it via the Afro-Cuban rhythms of Puerto Rico and juxtapose against swinging the 'Hot' Jazz for which he was famed.

Hearing that music, it's hard to believe that Duke Ellington formed his orchestra nearly 100 years ago. His compositions have a vibrancy that make them feel current today, and doubly so when performed by our wonderful vocalist this evening. Please welcome back, to perform the Duke's, *Do nothing 'till you hear from me*, Ellisse A!

### **Do Nothing 'till you Hear from Me**

Our final piece this evening is something very special; it celebrates the life of dancer and bandleader; Ken 'Snakehips' Johnson.

A leading figure in Black British music in the 1930's - He founded the West Indian Dance Orchestra with Jamaican musician Leslie Thompson.

It was commissioned by RAF Music to mark 80 years since the bombing of the Café de Paris by the German air force during the Blitz, in which Snakehips Johnson was killed.

The piece was composed for the RAF by Peter Edwards, a musical leader of 'Tomorrows Warriors', an organisation committed to championing diversity, inclusion and equality across the arts through jazz, with a special focus on "Black musicians, female musicians and those whose financial or other circumstances might lock them out of opportunities to pursue a career in the music industry"

Peter was inspired by the music of Jiver Hutchinson, Trumpeter with the West Indian Dance Orchestra – this is *Jiver's Delight!*

### **Jivers Delight**