

OXFORD GIRLS' CHOIR

21st Anniversary Concert



Nyamoi Fall Taylor

Haydn - Nelson Mass
Music from 18th century Venice
Close harmony jazz

with a musical contribution from the
younger singers of Oxford Youth Choirs

Oxford Baroque Players
(leader Simon Kodurand)

Colin Good - piano

directed by Richard Vendome

tickets: £10, concessions £7, children free
available at the door

(or order from www.oxfordgirlschoir.co.uk)

Oxford Youth Choirs is a registered charity (no. 299109)

Oxford Town Hall

Saturday 23rd April, 7pm

Prep Choir, Boys' Choir and Junior Choir

Round and round Traditional arr. Ruth Schram.

Can you hear me? Bob Chilcott

Ten green bottles/Green glass Traditional arr. Sue Nicholls

Percussion: Ross Wackett

Oxford Girls' Choir

(with past members and male voices)

Missa in Angustiis (Nelson Mass) Joseph Haydn

Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei

Soloists: Catherine Young (OGC 1991-2002), Lucy Ballard (OGC 1984-8),

Hugo Tucker, Benjamin Thompson

INTERVAL

Oxford Girls' Choir

Music from 18th century Venice

Clari splendet (1st movement) Nicola Porpora

Soloist: Daisy Venables

Lauda Jerusalem Antonio Vivaldi

Soloists: Alicia Clarke, Amy Charles

Confitebor tibi (1st movement) Antonio Pampani

Soloists: Katie Birtill, Daisy Venables

Close harmony jazz

Somebody loves me George Gershwin arr. Colin Good

Can't help lovin' dat man Jerome Kern arr. Roderick Williams

The girl from Ipanema Antonio Carlos Jobim arr. Roderick Williams

Soloist: Jessica Butcher

Visions Stevie Wonder arr. Colin Good

There ain't no sweet man that's worth the salt of my tears

Fred Fischer arr. Colin Good

Soloists: Catherine Crosse, Katie Birtill, Jessica Butcher

Good Vibrations Brian Wilson arr. Roderick Williams

[encore: *They say it's wonderful* Irving Berlin arr. Colin Good]

Piano: Colin Good

programme notes:

Prep Choir, Boys' Choir and Junior Choir items

'Round and round' and 'Ten green bottles' are both arrangements of familiar songs in three parts. 'Can you hear me' is of a more lyrical nature and was written to include the use of sign language.

Missa in Angustiis, 'Nelson Mass' (1798) Joseph Haydn (1732-1809)

brevis) dating from c.1749. But when he returned to composing church music in 1796 after a 14 year gap the musical world had changed, and this is apparent in the six great masses written between then and 1802, works still firmly grounded in Haydn's Catholic faith, but at the same time symphonically transcendent in their richness of structure. The title *Missa in angustiis* (known to us as the 'Nelson Mass') is Haydn's own, and reflects the anguished state of Europe during the 1790s; it comes as no surprise that the serenity of the music is occasionally broken by portents of war (such as the trumpet calls near the end of the Benedictus).

Music from 18th century Venice

The *Ospedale della Pietà* in Venice was set up for abandoned and unwanted babies, and not, as is often wrongly described, a school for girls or a convent. The girls could marry, become nuns, or stay at La Pietà, where they underwent unique musical training as the *Figlie di Coro* (or *Choro*).

Antonio Vivaldi (1678-1741) started his career at La Pietà as *maestro di violin* in September 1703, aged 25, six months after being ordained a priest. In 1714 he became *maestro dei concerti*, a post created specially for him. It was during this period that he wrote his first sacred works, which were performed in the high choir lofts behind the grills in the Pietà, where the performers could be heard but not seen. The female tenors and basses were reinforced by three cellos. We know which singers sang the solos: their names are written on the music.

Lauda Jerusalem has the names of the soloists written on the manuscript by Vivaldi, as was the rule. It was written for Vespers, with double choir and double orchestra, and would have been performed in the two choir lofts, with the small orchestra and large choir in one loft, and large orchestra and small choir in the opposite loft.

Antonio Pampani (1705-1775) wrote his exuberant setting of *Confitebor tibi*, Psalm 110 (111 in the Authorized Version) for the neighbouring *Ospedale dell' Ospedaletto* in 1756. It is scored for three soloists, SSAA chorus, strings, horns (trumpets in tonight's performance) and continuo, and has been edited by Richard Vendome from a photocopy of the original MS. Pampani composed many oratorios, solo motets and operas, and worked at the *Accademico Filarmonico* as well as the *Ospedaletto*.

Nicola Antonio Porpora (1686-1768) and the *ospedali*

Porpora was born in Naples and at the age of ten entered the celebrated *Conservatorio dei Poveri di Gesu Cristo*, whose other students included Alessandro and Domenico Scarlatti, Durante, Pergolesi, and Jommelli. After working as an opera composer in London, he became *maestro del coro* at La Pietà, following the death of Vivaldi in 1741. But after just one year there he went back to London to direct the première of his opera *Temistocle*, before returning to Venice as singing teacher and then *maestro del coro* of the Ospedaletto in 1744; this was his most prolific time as a composer of sacred music. In 1752 Porpora moved to Vienna, where he gave lessons in singing and composition - the young Haydn was among his pupils. He died in poverty in Naples on 3 March 1768.

Oxford Girls' Choir – the first 21 years

For centuries Oxford has been home to some of the finest choral singing in the world. In 1984, encouraged by a group of families whose sons sang in Oxford's famous male choirs Richard Vendome decided to do something for their equally talented daughters, and the Oxford Girls' Choir was born. Former members have gone on to make singing their career, and several have recently won scholarships to Cambridge and the Royal Academy of Music.

In addition to performing the standard choral repertoire, Oxford Girls' Choir has a special interest in female vocal traditions, from Hildegard of Bingen onwards. To celebrate the tercentenary of the first known performance of Purcell's "Dido and Aeneas" in 1689 the choir staged the opera both in Oxford and in Chelsea, near the site of Josias Priest's school for "young gentlewomen". This production, which includes period costume, dance and instruments, and a reconstruction of the missing music for the prologue, has subsequently been performed to great acclaim in Britain (at the South Bank and elsewhere) and in France, Germany, Holland, Ireland, Italy and Malta. It will next be heard in the Holywell Music Room on 9th July 2005 in a production by Ian Brener and Victoria Couper.

It was the late Denis Arnold, Heather Professor of Music at Oxford, who introduced the choir to the Venetian *ospedale* tradition of female music-making. In 2002 and 2004 the choir gave concerts at Vivaldi's church, La Pietà, in Venice, singing music by Porpora and Pampani (researched and edited by Richard Vendome), as well as by Vivaldi himself, and replicating the performance practice of the original *Figlie di Choro*, by singing in the galleries of La Pietà.

The choir's repertoire is extremely varied; it has premièred many works by contemporary British composers, including Judith Bingham, Howard Haigh, Edward Dudley-Hughes, Kenneth Leaper, Francis Pott, Roderick Williams and Stevie Wishart. Overseas tours are an integral part of our activities: this year the choir will travel to Gozo to take part in performances of *La Bohème* as part of the Mediterranea Festival. There are also public workshops taken by leading musicians, focusing on different vocal traditions, from jazz and folk singing to opera. The choir has an enviable repertoire of close-harmony arrangements by Roderick Williams, Colin Good and others which, thanks to our patrons, Lord and Lady Berkeley, have twice been performed at fund-raising events at the House of Lords.

The success of the organization has led to the need for development and it is now part of Oxford Youth Choirs, a registered charity with a staff of six. The Oxford Prep Choir (our starter choir for boys and girls aged 4–7), Oxford Boys' Choir (for boys aged 7 and over), and Oxford Girls' Junior Choir, aim to introduce young children to the pleasures and fun of singing and to the joy of performing. Through a wide and varied repertoire they develop basic musicianship and part-singing skills. Every Saturday morning during term the choirs provide a vocal and musical education for 125 children from state and independent schools in the Oxford area. The most experienced singers perform professionally as a chamber choir and support the staff in running the choir.

Richard Vendome, musical director

Richard Vendome studied organ, piano and composition at the Royal College of Music, becoming a Fellow of the Royal College of Organists before winning a scholarship to the Queen's College, Oxford. He has performed both at home and abroad, most recently in Malta, Norway and the USA, and is editor of *Spanish Netherlands Keyboard Music* (1983-). Richard has held British Technology Group and Leverhulme Trust research fellowships at Oxford University and was awarded the British Computer Society Medal in 1990. He has taught techniques of composition and music history for Queen's and St Hilda's Colleges, and advises on the design and conservation of pipe organs. He has been organist of St Mary and St Nicholas Church, Littlemore since 1984 and has been the musical

director of Oxford Girls' Choir for the whole of its 21-year history. His special interests include musicology, keyboard playing, conducting and the psychology of music-making.

Penelope Martin-Smith, associate musical director

Penny read music at Goldsmiths' College, University of London, and has a diploma in singing from the Guildhall School of Music. A coloratura soprano, her career as a performer and teacher spans the whole range of vocal music from medieval to modern, including American, English, French, German and Italian song. She is equally at home in plainchant, opera and jazz.

Joyce Morris, Oxford Girls' Junior Choir and musicianship tutor

Joyce read music at Bristol University before returning to her native Leeds to teach at Lawnswood High School. She has worked with young people across the complete school age range, and before retirement was Director of Music in the Junior Department of Oxford High School. Under her direction the choir went from strength to strength and were finalists in the first BBC Songs of Praise Competition in 2003. She is the rehearsal accompanist for Woodstock Music Society and sings with Kidlington Church Choir. Her daughter Catherine was a founder member of Oxford Girls' Choir.

Jane Brown, Oxford Prep choir

Jane read sociology and economics at Durham University, where she sang in St Aidan's choir and the university choral society. She was also technical director of the University Theatre. Jane took over "Musical Originals" in 1990 (musical activities for children aged 6 months to 7 years).

Camilla Stephenson, Oxford Prep choir

Camilla studied music and education at Homerton College, Cambridge, where she also sang in the choir of Downing College and played the flute in the CUMS orchestra. She taught at the Hall School, Hampstead, and St Andrew's School, Pangbourne before founding "Semiquavers" (pre-school music classes) in 1991. Camilla is now a form teacher at Oxford High School and is responsible for coordinating junior music.

Colin Good, piano

Colin has spent his life in music since becoming a chorister at Magdalen College, Oxford, at the age of 9, and later reading music along the High at Queen's. But he was soon drawn inexorably towards the London jazz scene, fast winning a reputation as a skilled arranger and a hip hard-driving piano soloist. Over the next decade, he worked as player, composer and arranger, mixing TV and theatre work with his role as musical director of the 30's-style orchestra Vile Bodies, working with the late Humphrey Carpenter. It was his cameo role as a nightclub pianist in Sir Iain McKellen's modern dress film of *Richard III* that first, indirectly, brought him into contact with Bryan Ferry. Colin was the natural choice as keyboard artist for the *Best of Roxy Music* tour that followed, and as arranger, co-producer and pianist he has been at the heart of Bryan's latest album *Frantic*.

Years ago Colin toured with the Ink Spots. In one of their last ever sessions at Maida Vale Studios in London, the lead singer sauntered over to the fresh-faced pianist who was almost fifty years his junior: "For such a young man", he said softly, "you're playing goddam well". And as you'll hear, he still is.

Oxford Baroque Players

Violins

Simon Kodurand, *leader*

Katerina Bengtson

Bojan Čičič

Huw Daniel

Linda Hannah-Andersson

Jim O'Toole

Camilla Scarlett

Violas

Daniela Braun

Alexandria Lawrence

Cellos

Jenny Bullock

Judith Dalosso

Bass

Jonathan Moss

Trumpets

Stephen Cutting

-

Timpani

Christopher Fletcher-Campbell

Organ continuo

Colin Good

Oxford Youth Choirs

Senior Choir

Eleanor Armitage

Kesang Ball

Katriona Birtill

Melissa Bori

Lara-Clare Bourdeaux

Imogen Breen

Madeleine Breen

Rachel Buckle

Elizabeth Burnett

Jessica Butcher

Millie Butcher

Ivy Callaway

Imogen Carr

Matilda Carr

Whitney Chobbah

Alicia Clarke

Catherine Crosse

Emily Davey

Julia Dilnot

Rosie Dilnot

Bella Efthimiou

Nyamoi Fall-Taylor

Anna Fries

Caroline Fry

Imogen Gardam

Magdalen Gibbons

Verushka Grebenar

Emma Gullifer

Henrietta Gullifer

Lola Hirst

Scarlett Hirst

Phoebe Hopson

Emily Insch

Rosie Jones

Sophie Kent

Olivia Knops

Elena Marcus

Claire Morris

Rachel Morris

Emily Moughton

Elizabeth Nixon

Rita Oldenbourg

Hannah Pearce

Aliki Salter

Anna Shackleton

Ronni Shalev

Tamara Smith

Clemency Stephenson

Harriet Stephenson

Louisa Stephenson

Florence Taylor

Eleanor Thompson

Hermione Thompson

Ingrid Turner

Dorcas Upshall

Daisy Venables

Kimberley Waechtler

Alice Warder

Amy Webber

Boys Choir

Tenzin Ball

Joe Brown

Toby Dawes

Matthew Holmes

George Hopson

Joseph Hopson

Louis Hopson

Matthew Jenner

Jacob Jennings

Peter Norris

Henry Wilkinson

Junior Choir

Sarah Barron

Charlotte Bestwick

Eloise Breen

Abigail Buckle

Natasha Canter

Beatrice Carr

Shekeenah Chobbah

Ania Czepiel

Elizabeth Dobson

Rosalind Dobson

Rosie Foulger

Elinor Garnett

Arabella Hallmark

Sophie Hazell

Alice Koston

Alyce McNaughton

Kathryn Norris

Hannah Parry

Emma Phillipson

Ruby Reed-Berendt

Amber Saunders

Naomi Shalev

Philippa Stone

Elizabeth Swadling

Hannah Tollemache

Charlotte Tucker

Eveline Tucker

Alexandra Wilkinson

Prep Choir

Alexander Anderton
Palden Ball
Tiyash Banerjee
Esther Barratt
Edmund Breen
Alice Brown
Emily Brunner
Aeneas Chapman
Marianne Chapman

Magda Czepiel
Sofia Deas
Imogen Dooley
Carenza Glithero
Lois Glithero
Jacob Henstridge
Harriet Hicks
Anna Holmes
Lucy Jenner
Katherine Klemperer

William Klemperer
Annie Marshall
Emma Neale
Megan Norman
Mark Parry
Benedict Platt
James Swadling
Isabella Tayler
Flora Tucker

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