

## **MEDITERRANEA FESTIVAL**

**Aula Mgr Giuseppe Farrugia, St Georges' Basilica, Gozo**

**Sunday 22 October 2005, 8.00pm**

**OXFORD GIRLS' CHOIR, accompanied by Colin Good**

Somebody loves me - George Gershwin, arr. Colin Good

The man I love - George Gershwin (Katie Birtill, solo)

Can't help lovin' dat man (Rita Oldenbourg, Nyamoi Fall-Taylor, solos) - Jerome Kern,  
arr. Roderick Williams

The girl from Ipanema - (Daisy Venables, solo) Antonio Carlos Jobim, arr. Roderick  
Williams

Worried and Lonesome Blues / Carolina Shout – James P. Johnson (Colin Good, piano)

Lush life – Billy Strayhorn (Daisy Venables, solo)

Ain't misbehavin' (Alik Salter, solo) - Fats Waller, arr. Richard Vendome

Good Vibrations – Brian Wilson, arr. Roderick Williams

### *INTERVAL*

My Baby Just Cares For Me - Nina Simone, arr. Roderick Williams

The Boy Next Door – Hugh Martin/Ralph Blane, arr. Colin Good

Visions - Stevie Wonder, arr. Colin Good

Blues In Thirds / Rosetta – Earl Hines (Colin Good, piano)

Killing Me Softly - Gimbel/Fox, arr. Roderick Williams

My Ship - Kurt Weill (Jessica Butcher)

Big Yellow Taxi - Joni Mitchell, arr. Roderick Williams

There Ain't No Sweet Man That's Worth The Salt of My Tears - Fred Fischer, arr. Colin  
Good -  
(Catherine Crosse, Katie Birtill, Jessica Butcher, solos)

## OXFORD GIRLS' CHOIR

For centuries Oxford has been home to some of the finest choral singing in the world. The Oxford Girls' Choir was formed by Richard Vendome in 1984, when a group of families whose sons sang in Oxford's famous male choirs decided to do something for their equally talented daughters, and so the Oxford Girls' Choir was born. Several former members have gone on to make singing their career.

The choir specializes in repertoire historically associated with women, such as Hildegard of Bingen, Vivaldi and the Venetian female musical, and opera-ballet, as well as contemporary music, such as the jazz arrangements heard this evening.

**Colin Good** 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. 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.