



Saturday 25th June 2011 at 7.30pm
Sheldonian Theatre, Oxford

Monteverdi Vespers

Timothy Byram-Wigfield
Conductor

Charivari Agréable

Elenor Bowers-Jolley
Miriam Allan
Sopranos

Thomas Elwin
Ben Alden
Tenor

The Quiristers of Winchester College
[Director: Malcolm Archer]

£3

OXFORD BACH CHOIR



Oxford
Bach Choir

Saturday 25th June 2011 at 7.30pm
Sheldonian Theatre, Oxford

Monteverdi

Vespers

There will be an interval of 15 minutes between parts 10 and 11

Timothy Byram-Wigfield
Conductor

Charivari Agréable

Elenor Bowers-Jolley, Miriam Allan
Sopranos

Rory McCleery
Alto

Thomas Elwin, Ben Alden, Joseph Ford Thompson
Tenors

Thomas Friberg, George Coltart
Basses

The Quiristers of Winchester College
[Director: Malcolm Archer]

Timothy Byram-Wigfield / Conductor



Tim leads a varied career as organist, pianist, singer and conductor. In the church music world he is known for his work as Director of Music of St George's Chapel, Windsor Castle, where he directs the famous Choir in daily services, as well as concerts, broadcasts and recordings. Particular to St George's are occasions of royal and national significance, and he has been privileged to direct the music for services such as the Blessing Service following the marriage of Their Royal Highnesses Prince Charles and The Duchess of Cornwall in 2005, events to mark HM The Queen's 80th birthday in 2006, and, in 2008, the wedding of Peter Phillips and Autumn Kelly.

As a chorus master he has worked with choruses as diverse as massed hospital nurses for Christmas concerts and professional choirs. Whilst in Edinburgh, as Master of the Music at St Mary's Cathedral, he worked with the RSNO Chorus and the Edinburgh Royal Choral Union. He also had a particularly close relationship with the Scottish Chamber Orchestra Chorus, training them for concerts and recordings, particularly during the Edinburgh Festival, conducted by Sir Charles Mackerras, Ivor Bolton and Roy Goodman. More recently he conducted the Northampton Bach Choir, whilst Director of Music at Jesus College, Cambridge, and trained London Voices for the British premiere of *Joan of Arc*, an oratorio by the American Gordon Getty.

As a soloist he has appeared in Festivals and cathedrals all over the UK, and given recitals in Denmark, France, Germany and the USA. His organ recordings have met with critical acclaim; one collection of transcribed overtures was nominated in 2004 in *Gramophone Magazine*, in the Best Instrumental category.

Elenor Bowers-Jolley / Soprano



Elenor graduated from the Royal Welsh College of Music and Drama with distinction in 2006 and has been enjoying a blossoming career as a soloist both on the operatic stage and concert platform.

Prizes and awards to date include the Mabel Christopher Linwood Award for singers, the Margaret Tann Award, the RWCMD Friends prize for Music, and The Worshipful Company of Musicians Silver Medal for Excellence. Elenor was a participant in the Britten-Pears Young Artists Programme where with assistance from the Levenhulme Trust she has taken part in courses on Purcell's *King Arthur* with Michael Chance and Lawrence Cummings, the songs of Fauré and Duparc with Malcolm Martineau, and sang the role of Zerlina in *Don Giovanni* conducted by Richard Egarr. She is currently studying with Paul Farrington.

Elenor has performed as the soprano soloist in numerous oratorios including a tour of Handel's *Messiah* for the English Symphony Orchestra, Haydn's *Creation*, Mozart's *Requiem* and *Coronation Mass* and Mendelssohn's *Elijah*. Operatic roles include Adele (*Die Fledermaus* – Strauss), Suzanna (*Le Nozze di Figaro* – Mozart), Elizetta (*The Secret Marriage* - Cimarosa), Nanetta (*Falstaff* - Verdi), and Belinda (*Dido and Aeneas* – Purcell).

Elenor is a member of Sir John Eliot Gardener's Monteverdi Choir with whom she has performed as a soloist in their tour of Bach's *St John Passion*. She also participated in the choir's residency at Spitalfields performing Bach's *Christmas Oratorio* and his motets. Elenor performed in the chorus of Bizet's *Carmen* at the Opéra Comique in Paris, a Prom of Bach motets at the Royal Albert Hall, and performed as a soloist in the choir's European tour of Handel's *Israel in Egypt*. She also performs with The Academy of Ancient Music, Tenebrae and The King's Consort with whom she performed as a consort soloist in Bach's *St Matthew Passion* in March 2010.

Among other recording credits, Elenor performed the Soprano solos on the score for the film *The Escapist* and *The Mermaid's Song* for the new production of *Peter Pan* which could be seen in Kensington Gardens, both scores composed by Ben Wallfisch.

Recent solo performances include Haydn's *Creation Mass*, Bach's *Jauchzett Gott in Allen Landen*, Schubert's *Mass in G*, Mozart *Confessore Vespers*, Monteverdi's *Vespers* for Bristol Bach Choir, Handel's *Dixit Dominus*, and Mozart's *Exultate Jubilate* for the Kings Lynn Festival. Future engagements include, Beethoven's Ninth Symphony in Bonn with the LSO, a Prom performance of Weber's *Der Freischütz* at the Royal Albert Hall and a return to the Kings Lynn Festival to perform Bach's *B Minor Mass*.

Miriam Allen / Soprano



Born in Newcastle, New South Wales, Australia, Miriam has been based in England since 2003. She has been a soloist with leading orchestral and choral organisations from all over the world: Monteverdi Choir and English Baroque Soloists, London Baroque (UK), Les Arts Florissants (France), Auckland Philharmonia (New Zealand), Concerto Copenhagen (Denmark), Il Fondamento (Belgium), Gewandhaus Kammerchor, Leipzig Kammerorchester, Concerto Köln, ChorWerk Ruhr (Germany), and Sydney Philharmonia Choirs, Australian Chamber Orchestra, Chacona and Arcadia (Australia).

She has been fortunate to work with many of the finest directors and conductors, including Sir John Eliot Gardiner, Lars Ulrik Mortensen, Laurence Cummings, William Christie and Roy Goodman. She appears on numerous recordings, highlights of which include Pinchgut Opera's *Fairy Queen* and *Dardanus, The Wonders of the World* with Echo du Danube, and Mozart's *Requiem* with the Leipzig Kammerorchester and Gewandhaus Kammerchor.

In 2010, Miriam completed a concert tour of Australia with Ironwood Ensemble for Musica Viva and returned to Australia for performances of *Messiah* with the Queensland Orchestra and Melbourne Symphony directed by Stephen Layton in December. After making her debut with Glyndebourne Festival Opera in performances of Purcell's *Fairy Queen* in 2009, Miriam continued with that production to Paris, Caen and New York in 2010. Other engagements in 2009 included performances of *Israel in Egypt* in Germany and Monteverdi's *6th Book of Madrigals* with Les Arts Florissants. In 2011, Miriam looks forward to further performances of Monteverdi's madrigals with Les Arts Florissants; returns to Australia for performances with the Melbourne Symphony Orchestra of Mozart and Handel; and will make her debut with the Bach Collegium Japan, under Masaaki Suzuki. She is also to take the role of Costanza in Pinchgut Opera's production of Vivaldi's *Griselda*.

Miriam is a vocal coach at Westminster Abbey and Head of Singing at Bloxham School, Oxfordshire.

Thomas Elwin / Tenor



Thomas was born in London in 1986. A former Head Chorister at St. Paul's Cathedral, Thomas is currently studying at the Royal Academy of Music (RAM) where he studies with Ryland Davies and Audrey Hyland. Thomas was a finalist in both the Jackdaws Vocal Awards 2010 and the London Bach Singing competition. In September 2011 Thomas will start the Opera Course at the Royal Academy of Music.

Thomas enjoys performing a wide variety of music, particularly the music of Mozart and the lighter Bel Canto repertoire. Recent operatic work includes Ferrando (Mozart's *Così fan Tutte*) with the Jackdaws Musical Trust and Red Burgundy (Peter Cowdrey's *The Lovely Ladies*) at the Buxton Opera Festival 2011. Previous roles include Grimoaldo (Handel's

Rodelinda), Tamino (Mozart's *Magic Flute*), Paris the Boy (Tippett's *King Priam*) and Nemorino (Donizetti's *L'Elisir D'amore*). Scenes at RAM include Egisto (Cavalli's *L'Egisto*), Lionel (Flotow's *Martha*) and Lindoro (Rossini's *L'Italiana*).

Concert performances include Bach's *St. Matthew Passion* (Arias and Evangelist) and *St. John Passion* (Arias and Evangelist), Britten's *Serenade*, Handel's *Messiah* and *Saul*, and Mozart's *Requiem*. Future engagements include Vaughan Williams's *On Wenlock Edge*, Bach's *Christmas Oratorio*, Rossini's *Petite Messe Solennelle*. Recital performances include Britten's *Winter Words*, Tippett's *The Heart's Assurance*, Schumann's *Liederkreis Op. 39* and *Dichterliebe* and Barber's *Op.10* and *Op. 45*.

Thomas is extremely grateful for the support he has received, namely from Mr. Martin Cearns, Mr. Nicolas Barker OBE, Kathleen Trust and Fidelio Charitable Trust.

Joseph Ford Thompson / Tenor



Anglo-American tenor Joseph Ford Thompson graduated from the University of Birmingham in 2009 having read Music, and is currently based in London. He studies with Tim Evans-Jones of the Royal College of Music. In September of this year, Joseph will commence his Postgraduate vocal studies at the Royal Academy of Music in London under the tutelage of Philip Dohan. Operatic roles have included Edward Alexander & Narrator in the European Premiere of Phillip Glass's *Appomattox*, Gastoné in Verdi's *La Traviata*, Alfredo in Strauss's *Die Fledermaus*, Bill in Barber's *A Hand of Bridge*, Angel in Mozart's *The Impresario*, Grimoaldo in Handel's *Rodelinda*, and First Priest in Mozart's *Magic Flute*. Joseph has sung in the UK and internationally with groups including The Armonico

Consort, the Rodolfus Choir, and the choirs of the Guards Chapel London, Royal Hospital Chelsea, Birmingham Oratory, and the Brompton Oratory.

Ben Alden / Tenor



Ben studied Modern Languages at Durham University before embarking on Postgraduate Vocal studies as an ABRSM scholar at the Royal Scottish Academy of Music and Drama in Glasgow. He studied under Peter Alexander Wilson and also worked with Malcolm Martineau, Ann Murray and Philip Langridge.

Ben currently combines his freelance singing with a Lay Clerkship at St George's Chapel, Windsor Castle. As an accomplished ensemble singer, he works regularly with the Monteverdi Choir under Sir John Eliot Gardiner, the BBC Singers, Tenebrae, Polyphony, The Sixteen and Dunedin Consort. In addition he is a member of male-voice consorts Quintessential Voices and Liedertafel. He appears frequently on CD and in television and radio broadcasts, including the BBC Proms.

Engagements have taken him abroad throughout Europe, the Isle of Man and the U.S.A. and he has appeared on stage in the Salle Pleyel, Paris and The Royal Opera House, Covent Garden.

As a recitalist Ben has an extensive repertoire of Lieder, French song and English song. His performances include Britten's *Canticle III*, Ireland's *The Land of Lost Content* and Vaughan Williams's *On Wenlock Edge*.

With a repertoire spanning over a millennium, Ben enjoys a varied career on the concert platform. His repertoire includes Mozart's *C Minor Mass* with Leeds Festival Chorus, Bach's *St Matthew Passion* and *Christmas Oratorio* in Durham Cathedral, *Mass in B Minor* for the Edinburgh Fringe, *St John Passion* in Durham and Dunblane Cathedrals and *Magnificat* in Inverness Cathedral, Handel's *Messiah* with the London Handel Orchestra in St George's Chapel, Windsor Castle, Carissimi's *Jephte*, Cavalieri's *Rappresentazione de Animo e di Corpo*, Zelenka's *Lamentations*, Elgar's *The Kingdom*, Rossini's *Petite Messe Solennelle*, Britten's *St Nicolas*, Stainer's *Crucifixion*, Haydn's *Nelson Mass* and *Harmoniemesse*.

Recent and future engagements include Vaughan Williams's *Serenade to Music* for Windsor Festival, Stainer's *Crucifixion* in Sandjefjord, Norway, Mozart's *Requiem*, Monteverdi's *1610 Vespers*, Bach's *Mass in B Minor*, Swayne's *Stabat Mater* and Handel's *Messiah*.

Thomas Friberg / Bass



Thomas has spent the last nine months in London as part of a year-long study exchange from the University of Western Australia. While studying Physics and Mechanical Engineering at University College London, Thomas sang regularly with youth choral groups such as the National Youth Choir of Great Britain, their elite *Laudibus* chamber choir, the *Rodolfus* choir and also sings weekly with the Chapel Choir of Kings College London. This period of brief exposure in London has quickly led to solo work across the country. Most recently, Thomas has played the role of Figaro in the King's College London's production of Mozart's *The Marriage of Figaro* and also the role of Pilate in a production of Bach's *St John Passion* with the Choirs of St Nicholas Church Harpenden and the Lawes Baroque Players.

While there has been much choral musical involvement in the United Kingdom since arriving in August 2010, the majority of Thomas's solo musical experience comes from his education and participation within events in his home town of Perth, Australia. As well as being a Lay Clerk of St George's Cathedral, Thomas performs regularly with The Giovanni Consort and the St George's Cathedral Consort, more recently performing Arvo Pärt's *Passio* with the Hilliard Ensemble at the Perth Concert Hall. Earlier in the 2009 Consort series, he sang bass solos in the Consort's performance of Handel's *Dixit Dominus* and Purcell's *Come ye sons of art*. Thomas's musical experience as a baritone stems from his involvement at St George's Cathedral as a treble and then at Christ Church Grammar school where he received the inaugural vocal scholarship. In 2007 he subsequently achieved a perfect TEE performance score and was a soloist with the performing arts Perspectives at His Majesty's theatre. Shortly afterwards, Thomas worked as a guest artist with the Metropolitan Symphony Orchestra (MetSO) of Western Australia.

This July, Thomas will return to Australia and will resume his role at St George's Cathedral, singing alongside Western Australian opera chorus members on a weekly basis. Despite not formally studying music in Perth, Thomas will be continuing in his pursuit of new solo roles when arriving back home. Current confirmed engagements for 2011 include an October concert with the Perth Undergraduate Choral Society as a soloist alongside WA Opera star Katja Webb.

George Coltart / Bass



George is in his final year studying medicine at New College, where he has been a choral scholar in its internationally renowned choir. He has performed leading roles in many operas within Oxford including *Le nozze di Figaro*, *Die Fledermaus*, *Così fan tutte*, *Albert Herring*, *A Dinner Engagement*, *Hansel and Gretel* and *Gianni Schicchi*. He has also sung bass solos in oratorios, by composers including Handel, JS Bach, Brahms, Monteverdi, Rossini, and Haydn in Oxford and beyond. George recently recorded the works of Francois Couperin with New College Choir in March, and will be singing in the New Chamber Opera production of Salieri's *Falstaff* in July. George is studying with Paul Farrington.

Rory McCleery / Countertenor



Rory McCleery began his musical career as a chorister at St Mary's Episcopal Cathedral, Edinburgh under Timothy Byram-Wigfield and Matthew Owens. He studied music at Oxford University as both Organ and Domus Academic scholar of St Peter's College.

Rory completed an MSt in Musicology with Distinction at Oxford in 2009. He is currently pursuing doctoral research in the French Renaissance composer Jean Mouton, supported by the Arts and Humanities Research Council.

Rory is a Lay Clerk in New College Choir, Oxford, with whom he has performed at the Ambronay, Saint Riquier, and Contrepoints festivals in France, in concert in the United States, Cyprus, Italy, Germany, Spain and Hungary, and as a soloist for

broadcasts on Radio France and BBC Radio 3.

Rory currently studies singing with Giles Underwood, and has also participated in masterclasses and consultations with James Bowman, Teresa Cahill, Robert Rice, Carys Lane, Nicholas Clapton and David Lowe. Recent solo performances have included Bach's *Magnificat*, *St John Passion*, *St Matthew Passion* and Cantata BWV 80 *Ein Feste Burg*, Handel's *Messiah*, and Britten's *Abraham and Isaac* with tenor Daniel Norman.

Operatic credits include 'Spirit' (Purcell - *Dido and Aeneas*) for Philip Pickett and The Musician of the Globe, and 'Lichas' (Handel - *Hercules*) for New Chamber Opera Studio.

Rory is an experienced consort singer, and has worked with a variety of ensembles, including Stile Antico, Ex Cathedra, and The Cardinal's Musick. He was an 'Apprentice' with The Monteverdi Choir in 2010-11, performing the *Monteverdi Vespers of 1610* throughout Europe and singing the alto solos for concerts in the Duomo in Pisa and the Concertgebouw in Bruges. Recent collaborations have also included a concert of English Renaissance music for solo voice and viols with the Rose Consort of Viols, and a performance with lutenist Jakob Lindberg as part of the 'Listening Gallery' project at the Victoria and Albert Museum. Future engagements include concerts with La Nuova Musica and Contrapunctus; a recording of music by William Byrd with the Cardinal's Musick; concerts and a recording of Bach and Handel with Ludus Baroque; and concert tours of Brahms, Bruckner and Stravinsky and a recording of Bach's motets with The Monteverdi Choir.

Rory is also the musical director of *The Marian Consort* (www.marianconsort.co.uk), an early music vocal group which has given concerts throughout the UK and Europe, has featured on BBC Radio 3's *The Early Music Show* and *In Tune*, was a finalist in the 2009 YEMF Young Artists' Competition, and is a current Young Artist of the Brighton Early Music Festival.

The Quiristers of Winchester College

Winchester College was founded by William of Wykeham, Bishop of Winchester, in 1382, and Winchester College Quiristers have sung services for over 625 years in Winchester College Chapel. In modern times they have formed a choir renowned for its excellence, under their musical Director, Malcolm Archer.

The Quiristers perform a wide variety of music at home and abroad. They benefit from scholarships, a first rate all-round education, and a particularly broad musical training which build confidence, teamwork and a commitment to the highest standards. The Quiristers sing on their own as a concert choir, and also as Winchester College Chapel Choir, where they are joined by lower voices who are senior boys from the College, many with previous experience as both choristers and Quiristers.

Until 1966 the Quiristers were educated in a small school within Winchester College but since that time they have attended The Pilgrims' School, where they are given scholarships worth half the full boarding fee. These scholarships are funded by Winchester College. At Pilgrims' the Quiristers benefit from the best academic teaching and join in all the school sporting activities.

In addition to singing four regular services each week in the College Chapel, the Quiristers broadcast, record and go on tour. In recent years they have sung in the USA, Italy, Canada, Germany, the Czech Republic and Hong Kong. They also perform a fascinating mix of both sacred and secular repertoire and regularly sing in London, where performances have included the BBC Promenade Concerts. They also frequently appear on TV and Radio. On three occasions since the

Millennium, Quiristers have won the title of BBC Young Chorister of the Year, by any standards an outstanding record.

Quiristers are usually required to sing in term time only which means they can spend Christmas and Easter with their families. For boys with musical gifts, the musical training offers a unique opportunity and all boys learn two instruments, with practice timetabled and supervised, and many win scholarships (academic and musical) to a range of secondary schools.

We are always looking for new recruits, and we welcome enquiries from parents with sons who enjoy singing. Malcolm Archer is always happy to meet parents and to give informal advice.

The Quiristers and the Chapel Choir are available for concerts, broadcasts, recordings and film and TV sound tracks, and for further details about their availability, or about how to become a Quirister, please contact Malcolm Archer at: www.malcolmarcher.com

Charivari Agréable Simfonie

Recognized as ‘one of the classiest baroque bands’ (The Observer), whose ‘musical intuitions are always captivating’ (Goldberg), Charivari Agréable is ‘one of the most versatile Early Music groups around at the moment, which, under its benign director, Kah-Ming Ng, appears to be infinitely adaptable, finding musicians who can fit into any of its many and varied programmes’ (International Record Review). The group has been hailed for its ‘thinking musicians who treat music of the past more creatively’ via their arrangements of music, ‘based on a greater knowledge of the historical and social contexts for the music.’ They represent ‘a new and very exciting phase of the early music revival, one that enriches the existing repertory and can bring us ever closer to the spirit of the original music’ (Gramophone).

The ensemble specializes in the ingenious use of period instruments to produce ‘ravishing sonorities and full-bodied textures’ (Gramophone) with ‘their powerful cohesion, warm sound, and their eloquent authority’ (Diapason). The group has ‘carved something of a niche for itself in imaginative and well-thought-out programming’; ‘its work is the fruit of both scholarly research and charismatic musicianship, a combination that puts it at the forefront of period-instrument ensembles’ (BBC Music Magazine).

Charivari Agréable (trans. ‘pleasant tumult’, from Saint-Lambert’s 1707 treatise on accompaniment) was formed at the University of Oxford in 1993, and within the year became a prize-winner of the Early Music Network Competition, made its debut at the Wigmore Hall, and recorded the first of many subsequent live concerts for the BBC, including Radio 3’s

‘In tune’, ‘Music Restor’d’, and ‘The Early Music Show’. Charivari Agréable has since recorded for New York’s WNYC, and many European radio stations. Their discography of 20 discs have garnered such accolades as the Diapason d’Or, Gramophone Editor’s Choice, International Record Review’s ‘Best CD of the Year’, Classic FM’s Christmas Choice, BBC Music Magazine’s ‘Outstanding CD’, and MusicWeb International’s ‘Recording of the Year.

Apart from hosting an annual summer festival of early music in Oxford, the ensemble regularly expands into Oxford’s resident period-instrument orchestra, Charivari Agréable Simfonie. The orchestra has on-going collaborations with over forty vocal groups – choral societies and professional choirs alike – all over the UK, and has been conducted by many musicians of renown, including Edward Higginbottom and the late Sir Charles Mackerras. The ensemble has appeared at all prominent venues in London, even in Buckingham Palace; recent and forthcoming engagements include major festivals in the UK, and tours to Austria, Belgium, the Czech Republic, Finland, Germany, Hungary, The Netherlands, Slovenia, Spain, Sweden, South East Asia, Turkey, and the USA.

Following the success of their recent orchestral disc entitled ‘The Original Brandenburg Concertos’ by Torelli, the ensemble released in 2010 two Vespers discs: ‘The Pachelbel Vespers’ with The King’s Singers, which is Classic FM’s CD of the Month, and the Monteverdi Vespers with the Choir of New College Oxford. These, together with their latest disc ‘Concerti Curiosi’, are available for sale during the interval and after the concert; do please visit www.charivari.co.uk

Future Concerts

Saturday 3rd December 2011, Sheldonian Theatre, 7:30pm

J.S. Bach:

Cantata '*Wachet auf, ruft uns die Stimme*'

BWV 140

Magnificat in E flat BWV 243a

Motet '*Lobet den Herrn*' BWV 230

Cantata '*Jauchzet frohlocket*'

(Christmas Oratorio, Part 1)

BWV 248

Conductor: *Nicholas Cleobury*

London Mozart Players

Saturday 17th December 2011,
Sheldonian Theatre, 7:30pm

'Carols for All'

Conductor:

Timothy Byram-Wigfield

Saturday 10th March 2012,
Sheldonian Theatre, 7:30pm

Haydn:

Mass in B flat major,
'Theresienmesse'

Mozart:

Requiem Mass
in D minor

Conductor: *Nicholas Cleobury*

London Mozart Players



Historical Note

This is the third time that the Oxford Bach Choir has tackled Monteverdi's *Vespers*. The first time took place half a century ago, when we performed the *Vespers* in March 1961 under the baton of Sydney Watson. The soloists included John Carol Case, the future King's Singer Anthony Holt, and a tenor who would go on to make a great name for himself in the world of early music as a conductor, namely Roger Norrington, who is now the President of the Oxford Bach Choir. Watson, being Organist of Christ Church, brought in his choristers, presumably to sing the *Sonata sopra Sancta Maria*, and the Oxford Orchestral Society supplied the accompaniment.

Watson did the *Vespers* a second time in May 1968, with several of the same forces, including the Oxford Orchestral Society, the choristers of Christ Church Cathedral, and Roger Norrington. However, this time the soloists included a former lay clerk of Christ Church who was just starting to win a reputation for himself as a countertenor soloist, namely James Bowman. This appears to have been the first occasion on which the Oxford Bach Choir engaged a countertenor for one of its concerts.

Robin Darwall-Smith



**Best wishes to all
the performers in
tonight's concert**

**For all aspects of design please
call
01235 533000
Email
info@robhancockdesign.com**

The Oxford Bach Choir (OBC) was founded in 1896 by Basil Harwood, then organist of Christ Church, to further the music of J.S. Bach in this city. In 1905, it merged with the Oxford Choral and Philharmonic Society, whose origins can be traced back to 1819, thus making the OBC the inheritor of a choral tradition in Oxford extending back almost two centuries.

The membership of the Choir, which is drawn from the city and its surrounds and students from the universities, currently numbers around 160.

Among the Choir's conductors have been Sir Hugh Allen, W. H. Harris, Sir Thomas Armstrong, Sydney Watson, Simon Preston and Christopher Robinson. Since 1997 the Choir's principal conductor has been Nicholas Cleobury and since 2008, Timothy Byram-Wigfield, Director of Music at St George's Chapel, Windsor Castle, has been our Associate Conductor.

The Choir has always maintained a close relationship with Bach's music, and in 1903 it gave the first complete Oxford performance of his *B Minor Mass*. However, it has also always aimed to provide singers and audiences alike with a wide range of choral music from the seventeenth century onwards. It has also always supported new music, giving about a dozen world premieres, including Vaughan Williams' *Sancta Civitas* (1926), Martin Butler's *Two Rivers* (2001), which was commissioned by the Choir and, more recently, David Owen Norris's *Prayerbook* (2006), as well as early performances of works by such composers as Parry, Holst, Constant Lambert, Walton and David Matthews.

In 1996, to celebrate its centenary, the Choir commissioned and performed, under its then conductor Christopher Robinson, a new work from Nicholas Maw, *Hymnus*. It was performed three years later under Nicholas Cleobury with the BBC Concert Orchestra, and subsequently recorded with this orchestra as part of a CD containing works of Maw under the ASV label.

In March 2010 the Choir gave the world premiere of Bob Chilcott's *Requiem*, a work which it jointly commissioned with Music at Oxford and Preston Hollow Presbyterian Church, Dallas, Texas.

The Choir regularly performs with professional soloists and leading orchestras, which have included the City of Birmingham Symphony Orchestra (with whom the Choir performed Beethoven's *Missa Solemnis* and Delius' *A Mass of Life* in Symphony Hall, Birmingham in the 1990s), the BBC Concert Orchestra, the New Queen's Hall Orchestra, the Royal Philharmonic Orchestra, the Britten Sinfonia, London Mozart Players, the English Chamber Orchestra and Charivari Agréable.

Traditionally, the Choir performs in the Sheldonian Theatre, and rehearses on Monday evenings during the university term.

<http://www.oxfordbachchoir.org>

Claudio Monteverdi (1567–1643)

Vespro della Beata Vergine 1610

‘Vespers for the Feast of the Assumption of the Blessed Virgin Mary’

- 1 Versicle and Response: Domine ad adjuvandum me festina
- 2 Psalm 109 (110): Dixit Dominus
- 3 Motet: Nigra sum
- 4 Psalm 112 (113): Laudate pueri
- 5 Motet: Pulchra es
- 6 Psalm 121 (122): Laetatus sum
- 7 Motet: Duo Seraphim
- 8 Psalm 126 (127): Nisi Dominus
- 9 Motet: Audi coelum
- 10 Psalm 147: Lauda Jerusalem
- 11 Hymn: Ave maris stella
- 12 Sonata sopra Sancta Maria ora pro nobis
- 13 Magnificat

Just over four hundred years ago Ricciardo Amadino, a Venetian publisher, printed an anthology of sacred music by Claudio Monteverdi. Although Amadino expected a financial return from this venture - Monteverdi was, after all, the era's most admired composer of madrigal and opera - he could hardly have known that the *Vespro della Beata Vergine* of 1610 would become one of the most frequently performed and passionately loved works antedating Bach's choral-orchestral masterpieces. Scholars and conductors, however, continue to disagree on the number of performers Monteverdi expected, what instruments might have been used (and when they might play), whether chant should be used to precede

each of the five psalms, whether two of the work's movements were intended to be transposed in performance - even which pieces included in the 1610 anthology can actually be considered part of the 'Vespers'. Another fascinating question is why Monteverdi wrote the 'Vespers' in the first place? Prior to the 1610 publication he was known exclusively as a composer of secular music (nine books of dramatic, often highly erotic madrigals and the very first operatic masterpieces). Many scholars believe that, dissatisfied with his work at the Gonzaga court after 18 years and beset by financial difficulties, Monteverdi travelled to Rome for an audience with Pope Paul V, possibly seeking a bursary for his son and perhaps actively exploring

Claudio Monteverdi (1567–1643)

new career opportunities. He took with him his own publication of a Mass (Missa 'In Illo Tempore') dedicated to the Pope; published in the same volume was a setting of the main movements of the 'Vespers' (five psalms, a Magnificat, and the hymn, 'Ave maris stella') together with an additional setting of the Magnificat, an opening Toccata (adapted from his earlier opera *Orfeo*), and five 'sacred concertos' for various voices ('Nigra sum', 'Pulchra es', 'Duo Seraphim', 'Audi coelum' and the Sonata sopra 'Sancta Maria ora pro nobis'). It is the inclusion of these latter items that has caused considerable debate about whether the 'Vespers' were ever intended to be performed liturgically with all of these items included. The 1610 published anthology bears a dedication to Pope Paul V, and includes all the music he took with him to Rome. Whilst the Mass setting (Missa 'In Illo Tempore') is in a style very much in keeping with the Pope's conservative ideas about music, the 'Vespers' music may have been composed to appeal to the eclectic tastes of Venetian listeners. Monteverdi was appointed maestro di cappella at St. Mark's in 1613 - the records of the Basilica indicate that the 1610 publication was seen as evidence of Monteverdi's qualifications for the position - and would remain there for the rest of his life.

'Vespers' is an evening service in the Roman Catholic Church. It is one of the Divine Offices, which are services where certain prayers are recited at fixed hours of the day or night. The most important texts are the five prescribed psalms: 'Dixit Dominus', 'Laudate pueri', 'Laetatus sum', 'Nisi Dominus', and 'Lauda Jerusalem', as well as the closing Magnificat. Monteverdi, however, sets several other texts as well.

The opening versicle ('Deus in adiutorium meum intende') and the hymn 'Ave maris stella' are both common parts of the liturgy but the other five movements are not. These are the four motets for solo voices as well as the Sonata sopra 'Sancta Maria', a movement that is primarily instrumental. Whilst the purpose of these motets has been consistently debated, most scholars now agree that they probably functioned as substitutes for chant antiphons that were sung before and after each psalm. Musically, the *Vespro della Beata Vergine* is a work of staggering compositional virtuosity written across an astonishingly wide range of styles. Having just passed the 400th anniversary of this remarkable piece it is striking that the work retains such power to delight, surprise, and shock the attentive listener. The kaleidoscopically shifting textures, the sense of being both familiar and alien, and the virtuosity of Monteverdi's ability to express linguistic ideas in abstract sound make any performance of Monteverdi's 1610 'Vespers' an exciting, challenging, and deeply satisfying experience.

Michael Foster, Worcestershire Press

Claudio Monteverdi (1567–1643)

Vespro della Beata Vergine 1610

‘Vespers for the Feast of the Assumption of the Blessed Virgin Mary’

English translations taken from the King James Bible and the Book of Common Prayer

1. Deus in adiutorium meum intende, Psalm 69 (70): 2

Deus in adiutorium meum intende.

Haste thee, O God, to deliver me: make haste, to help me, O Lord.

Domine, ad adiuvandum me festina.

Glory be to the Father and to the Son and to the Holy Spirit.

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. Alleluia.

As it was in the beginning, is now, and ever shall be, without end.

Amen. Allelujah.

2. Dixit Dominus, Psalm 109 (110)

Dixit Dominus Domino meo:

The Lord said to my Lord,

sede a dextris meis.

sit thou on my right hand, until I make thine enemies

Donec ponam inimicos tuos,

thy footstool.

scabellum pedum tuorum.

The Lord shall send the rod of thy power out of Sion: even in the midst of thine enemies.

Virgam virtutis tuae emittet Dominus ex Sion:

At thy beginning in thy day of glory in the splendour of the holy places,

dominare in medio inimicorum tuorum.

before the first light I begat thee.

Tecum principium in die virtutis tuae, in splendoribus sanctorum:

The Lord swear, and will not repent:

ex utero ante luciferum genui te.

thou art a priest for ever after the order of Melchisedech.

Juravit Dominus, et non paenitebit eum:

The Lord upon thy right hand shall destroy even kings in the day of his wrath.

tu es sacerdos in aeternum

He shall judge among the nations, he shall the places with the dead bodies, and smite in sunder the heads over divers countries..

secundum ordinem Melchisedech.

Dominus a dextris tuis,

confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas:

conquassabit capita in terra multorum.

De torrente in via bibet:

propterea exaltabit caput.

He shall drink of the brook in the way:

Gloria Patri et Filio et Spiritui Sancto.

therefore shall he lift up his head.

Sicut erat in principio, et nunc, et semper,

Glory be to the Father and to the Son and to the Holy Spirit.

et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, without end. Amen.

Claudio Monteverdi (1567–1643)

3. *Nigra sum*, Song of Songs 1: 5; 2: 10–12

*Nigra sum, sed formosa, filiae Jerusalem.
Ideo dilexit me rex et introduxit me in
cubiculum suum et dixit mihi: Surge,
amica mea, et veni.
Jam hiems transiit, imber abiit, et recessit.
Flores apparuerunt in terra nostra.
Tempus putationis advenit.*

*I am black but comely, ye daughters of Jerusalem.
Therefore the king hath delighted in me and brought
me to his chamber and said to me:
Rise up, my love, my fair one and come away.
For, lo, the winter is passed, the rain is over and
gone;
The flowers appear on the earth; the time
of pruning is at hand.*

4. *Laudate pueri*, Psalm 112 (113)

*Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super caelos gloria ejus.
Quis sicut Dominus, Deus noster,
qui in altis habitat, et humilia respicit in
caelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut colloset eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

*Praise the Lord, ye servants:
O praise the name of the Lord.
Blessed be the name of the Lord, from this time forth
for evermore.
The Lord's name is praised from the rising of the sun
unto the going down of the same.
The Lord is high above all nations, and his glory
above the heavens.
Who is like unto the Lord our God, that hath his
dwelling so high, and yet humbleth himself to
behold the things that are in heaven and earth?
He taketh up the simple out of the dust, and lifteth
the poor from the mire.
That he may set him with princes, even with the
princes of his people.
He maketh the barren woman to keep house, and to
be a joyful mother of children.
Glory be to the Father and to the Son and
to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
without end. Amen.*

5. *Pulchra es*, Song of Songs 6: 3–4

*Pulchra es, amica mea, suavis et decora
filia Jerusalem.
Pulchra es, amica mea, suavis et decora
sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me, quia ipsi me
avolare fecerunt.*

*Thou art beautiful, my love, sweet and comely
daughter of Jerusalem.
Thou art beautiful, my love, sweet and comely as
Jerusalem, terrible as an army with banners.
Turn away thine eyes from me, for they make me
flee away.*

Claudio Monteverdi (1567–1643)

6. Laetatus sum, Psalm 121 (122)

Laetatus sum in his quae dicta sunt mihi:

In domum Domini ibimus.

Stantes erant pedes nostri

in atriis tuis, Jerusalem.

Jerusalem, quae aedificatur ut civitas:

cujus participatio eius in idipsum.

Illuc enim ascenderunt tribus, tribus

Domini:

testimonium Israel ad confitendum nomini

Domini.

Quia illic sederunt sedes in iudicio,

sedes super domum David.

Rogate quae ad pacem sunt Jerusalem:

et abundantia diligentibus te.

Fiat pax in virtute tua:

et abundantia in turribus tuis.

Propter fratres meos et proximos meos

loquebar pacem de te:

Propter domum Domini Dei nostri,

quaesivi bona tibi.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,

et in saecula saeculorum. Amen.

I was glad when they said unto me:

'We will go into the house of the Lord'.

Our feet shall stand in thy gates, O Jerusalem.

Jerusalem, is built as a city

that is at unity with itself.

For thither the tribes go up, even the tribes of the

Lord, to testify unto Israel, to give thanks unto the
name of the Lord.

For there is the seat of judgement, even the seat of
the house of David.

O pray for the peace of Jerusalem:

they shall prosper that love thee.

Peace be within thy walls,

and plenteousness within thy palaces.

For my brethren and my companions' sakes, I will

wish thee prosperity.

Yea, because of the house of the Lord our God, I will

seek to do thee good.

Glory be to the Father and to the Son and

to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,

without end. Amen.

7. Duo Seraphim, Isaiah 6: 2–3; 1 John 5: 7

Duo Seraphim clamabant alter ad alterum:

Sanctus, sanctus, sanctus Dominus Deus

Sabaoth.

Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in caelo:

Pater, Verbum et Spiritus Sanctus.

Et hi tres unum sunt.

Sanctus Dominus Deus Sabaoth.

Plena est omnis terra gloria ejus.

Two seraphim cried to one another:

Holy is the Lord God of Sabaoth.

The whole earth is full of his glory.

There are three who bear witness in heaven:

the Father, the Word, and the Holy Spirit:
and these three are one.

Holy is the Lord God of Sabaoth.

The whole earth is full of his glory.

Claudio Monteverdi (1567–1643)

8. Nisi Dominus, Psalm 126 (127)

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce haereditas Domini, filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit
desiderium suum ex ipsis:
non confundetur cum loquatur
inimicis suis in porta.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*Except the Lord build the house, their labour is
but lost that build it.
Except the Lord keep the city, the watchman
waketh in vain.
It is but lost labour that ye haste to rise up early,
and so late take rest, and eat the bread of
carefulness;
for so he giveth his children sleep.
Lo, children and the fruit of the womb are an
heritage and a gift that cometh of the Lord..
Like as the arrows in the hand of the giant, even
so are the children of outcasts.
Happy is the man that hath his quiver full of
them: they shall not be ashamed when they
speak with their enemies in the gate.
Glory be to the Father and to the Son and
to the Holy Spirit.
As it was in the beginning, is now, and ever shall
be, without end. Amen.*

9. Audi caelum, [text attribution unclear]

Audi caelum verba mea plena desiderio et
perfusa gaudio (Audio)
Dic, quaeso, mihi: Quae est ista quae
consurgens ut aurora rutilat, ut
benedicam? (Dicam)
Dic, nam ista pulchra ut luna, electa ut sol,
replet laetitia terras, caelos, maria (Maria)
Maria virgo illa dulcis praedicta de propheta
Ezechiel, porta orientalis? (Talis)
Illa sacra et felix porta per quam mors fuit
expulsa introduxit autem vita? (Ita)
Quae semper tutum est medium inter
homines et Deum pro culpis remedium?
(Medium)
Omnes hanc ergo sequamur qua cum gratia
mereamur vitam aeternam consequamur
(Sequamur)
Praestet nobis Deus, Pater hoc et Filius et
Mater cujus nomen invocamus dulce
miseris solamen (Amen).
Benedicta es, Virgo Maria, in saeculorum
saecula.

*Hear, O heaven, hear my words full of longing
and pervaded by joy. (I Hear)
Tell me, I pray, who is she that shines like the
dawn in her rising, that I might bless her?
(I will tell)
Tell me, for she, beautiful as the moon, radiant
as the sun, fills with joy the earth, heavens and
seas. (Mary)
Mary, that sweet virgin foretold by the prophet
Ezekiel, the portal of the East? (Even she)
That sacred and happy portal through which
death was driven out and life brought in?
(Even so)
She who is always a sure intermediary between
men and God, the cure for our sins?
(The Mediator)
Let us all therefore follow her through whose grace
we may be granted eternal life. Let us go with
her. (Let us follow)
May God help us, God the Father, and the Son,
and the Mother on whose sweet name we call
as a comfort to the wretched. (Amen)
Thou art blessed, virgin Mary, for
ever and ever.*

Claudio Monteverdi (1567–1643)

10. Lauda Jerusalem, Psalm 147: 12–20 (147)

Lauda Jerusalem Dominum: lauda Deum
tuum, Sion.

Quoniam confortavit seras portarum
tuarum:

benedixit filiis tuis in te.

Qui posuit fines tuos pacem:
et adipe frumenti satiat te.

Qui emittit eloquium suum terrae:
velociter currit sermo ejus.

Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.

Qui annuntiat verbum suum Jacob:
Justitias et judicia sua Israel.

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*Praise the Lord, O Jerusalem;
praise thy God, O Sion.*

*For he hath made fast the bars of thy gates;
he hath blessed thy children within thee.*

*He maketh peace in thy borders,
and filleth thee with the flour of wheat.*

*He sendeth his commandment upon earth;
and his word runneth very swiftly.*

*He giveth snow like wool;
and scattereth the hoar frost like ashes.*

*He casteth forth his ice like morsels;
who is able to abide his frost?*

*He sendeth out his word, and melteth them;
He bloweth with his wind, and the waters flow.*

*He sheweth his word unto Jacob,
his statutes and ordinances to Israel.*

*He hath not dealt so with any nation;
neither have the heathen knowledge of his laws.*

*Glory be to the Father and to the Son and
to the Holy Spirit.*

*As it was in the beginning, is now, and ever shall be,
without end. Amen.*

INTERVAL

11. Ave maris stella, Hymn at the First Vespers of the Blessed Virgin Mary

Ave maris stella, Dei Mater alma,
Atque semper virgo, felix caeli porta.
Sumens illud Ave Gabrielis ore,
Funda nos in pace, mutans Evae nomen.
Solve vincla reis, profer lumen caecis,
Mala nostra pelle, bona cuncta posce.
Monstra te esse matrem; sumat per te
preces,

Qui pro nobis natus, tulit esse tuus.
Virgo singularis, inter omnes mitis,
Nos culpis solutos, mites fac et castos.
Vitam praesta puram, iter para tutum,
Ut videntes Iesum, semper collaetemur.
Sit laus Deo Patri, summo Christo decus,
Spiritui Sancto, tribus honor unus.
Amen.

*Hail, star of the sea, bountiful mother of God
and ever Virgin, happy gate of heaven.*

*Taking that Ave from the mouth of Gabriel,
preserve us in peace,
changing the name of Eve.*

*Loose the chains of the bound, bring light to the blind,
drive out our ills, invoke all things good.*

*Show thyself to be a mother, may he who was born for
us receive our prayers through thee.*

*Singular virgin, more gentle than all, absolve us from
sin and make us gentle and pure.*

*Grant us a pure life, prepare a safe way,
that in seeing Jesus we may rejoice for ever.*

*Praise be to God the Father, glory to Christ on high,
and with the Holy Spirit honour to the three in one.
Amen.*

Claudio Monteverdi (1567–1643)

12. Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

13. Magnificat, Luke 1: 46–55

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari
meo.

Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.

Et misericordia ejus
a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit
humiles.

Esurientes implevit bonis:
Et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*My soul doth magnify the Lord,
and my spirit hath rejoiced in God my saviour.*

*For he hath regarded the lowliness of his
handmaiden: for behold from henceforth all
generations shall call me blessed.*

*For he that is mighty hath magnified me, and holy
is his name.*

*And his mercy is on them that fear him
throughout all generations.*

*He hath shewed strength with his arm;
he hath scattered the proud
in the imagination of their hearts.*

*He hath put down the mighty from their seat, and
hath exalted the humble and meek..*

*He hath filled the hungry with good things,
and the rich he hath sent empty away.*

*He remembering his mercy hath holpen his
servant Israel,*

*As he promised to our forefathers,
Abraham and his seed for ever.*

*Glory be to the Father and to the Son and
to the Holy Spirit.*

*As it was in the beginning, is now, and ever shall
be, without end. Amen.*

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Comprising former singers, friends and relations of current choir members, and many of those who regularly attend our concerts, the Friends provide invaluable support to Oxford Bach Choir.

Benefits enjoyed by Friends:

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- ❖ Watch and hear the choir at the orchestral rehearsal in the afternoon of the day of a concert;
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- | | |
|--------------------------|-----------------------|
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Pro rata reductions will apply to those joining after the start of the choir year

INTERESTED?

Please contact Christine Hockley,
 Secretary to the Friends of Oxford Bach Choir, at:
 43 Coopers Green, Bicester, OX26 4XJ
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Email: friends@oxfordbachchoir.org

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For information about any aspect of the choir please contact Alan Lane, General Secretary (tel. 01235 532759; email: admin@oxfordbachchoir.org) You can also visit the choir's web site at www.oxfordbachchoir.org

Michael Heighway / Rehearsal Accompanist



Michael began his musical education as a chorister at St George's Chapel, Windsor Castle under Jonathan Rees-Williams. He then gained a Music Scholarship to Eton, where he studied piano with Jeremy Filsell and organ with David Goode. Michael gained his ARCO diploma at school, and has given recitals as both an organist and pianist in Leicester Cathedral, Westminster Abbey, Portsmouth Cathedral and abroad. He spent half his gap year as Organ Scholar of St Thomas Church, Fifth Avenue, New York under John Scott, and spent the remainder as Organ Scholar of St Paul's, Melbourne under June Nixon. While in Australia, Michael performed many recitals throughout the Melbourne area and also made appearances on radio. Michael is currently Junior Organ Scholar at Christ Church Oxford and studies the organ with Thomas Trotter.

ACKNOWLEDGEMENTS

The Oxford Bach Choir is grateful to the following colleges for their support in the past twelve months:

All Souls College
Christ Church College
Merton College
Oriental College

Somerville College
St Catherine's College
St John's College
Wadham College

Worcester College

The Choir would also like to thank Michael Heighway for his help as accompanist at rehearsals, the staff of the Sheldonian Theatre, and Wadham College for the use of the Old Refectory for post-concert parties and the use of its meeting rooms. We are grateful to the Catholic Chaplaincy for allowing us the use of the Newman Rooms for our rehearsals. Thanks also to Graham Chamberlain for the preparation of the programme and to Rob Hancock for the programme design and layout



Sopranos 1

Hilary Adams, Claire Appleton,
Victoria Bass, Myfanwy Brown,
Margrit Campbell, **Penelope Carnwath** **,
Corynne Cook *, Fiona Cuthbertson,
Janet Davies, Sally Day, Jill Donald,
Käti Eidenbenz, Deborah Hayter,
Laurie Hedges, Melody Helm,
Hannah Jackson, Valerie McMillan,
Emily Rymer, Madelon Shaw,
Martine Smith-Huvers, Anastasia Stylianou,
Jane Taylor, **Jennifer Thompson** **,
Janet Trebilcock, Alexandra Wilson,
Linda Wisheart

Sopranos 2

Isobel Birse, Beccy Bradshaw,
Juliet Crussell, Nikki Curry,
Judith Domville, Lucy Driver,
Tanja Entwistle, **Christine Hockley** *,
Christine Hutchinson, Sarah Jinks,
Elizabeth Jones, Anne Leask,
Tina Leonard, **Jane Mason** *, Moira Oliver,
Diana Smith **, Georgina Spary,
Sarah Walton, Jessica Wardhaugh

Altos 1

Julia Ahlquist, Judith Atkinson,
Denise Ault, Clare Balme, **Ann Bergin** *,
Ylva Berglund Prytz, Christine Cox,
Louise Davis, Tess Ellison, Liz Greenlaw,
Verena Heise, Alison Le Cornu,
Anne Millar **, Penny Murray, Dot Nelson,
Janet Orchard, Daphne Payne,
Enid Rubenstein, **Cathy Smith** **,
Sally Spencer, Mary Stansfield,
Elizabeth Stratford, **Charlotte Sutherland** *

Altos 2

Margaret Arnold, Mhairi Bennett,
Jacqueline Burgess, Sally Despenser,
Emma Herdman, Clare Jarvis, Pia Key,
Su Lockley, **Helen Merrington-Rust** **,
Charlotte Pascoe, Lynne Reekes,
Rachel Stevens, Ruth Sutherland,
Katy Weston, Gillian Woodley

Tenor 1

David Floyd, **Rob George** *, Peter Gilliver,
Richard Green, Christopher Palmer,
Martin Peters ** #, Charles Riddell,
Stephen Thompson

Tenor 2

Robin Darwall-Smith, Andrew Jones,
Ray Ockenden, **Andrew Pritchard** **,
Richard Stone, Kapil Tuladhar,
David Weston

Bass 1

David Barrington, Chris Brown,
Richard Cullen, Richard Disney,
Simon Hunt *, **Richard Jenkyns** *,
David Russell, Hedley Troman,
John Wilson

Bass 2

John Abbott, John Chatwin, Julian Dunn,
Paul Hayter, **Alan Lane** **, Geoffrey Lane,
David Machin, Keith Randall, Tim Softley,
Daniel Talbot-Ponsonby

Charivari Agréable Simfonie / dir. Kah-Ming Ng



Violin 1: Persephone Gibbs
Violin 2: Benjamin Sansom
Viola da gamba: Ibi Aziz
Contrabasso da gamba: Elizabeth Harré
Cornetts & recorders: David Staff,
Matthew Manchester

Sackbuts: Katharine Furlong,
Raphael Clarkson, Alastair Warren
Chitarrone: Oskar Werninger
Triple harp: Joy Smith
Chamber organ: Kah-Ming Ng