



Shepherds, animals, kings and infanticide

*A concert of choral music for the
post Christmas seasons*

sung by

Viva la Musica

Chamber Choir

Registered charity no 1180705

Simon Lumby
conductor

David Ward-Campbell
organist

Sunday 12th January 2025

at 7.00pm

Trinity Methodist Church Centre
Royland Rd, Loughborough

Refreshments served after the concert

Programme

O Magnum Mysterium

Giovanni Gabrieli (1557-1612)

Little is known of Gabrieli's early life. It is likely that he was brought up by his uncle Andrea before going to Munich to study with the great composer Orlando di Lasso. Returning to Venice, he became organist at St Mark's Basilica, then also at the Scuola Grande di San Rocco. His work at the former gained him a Europe-wide reputation, particularly for his pioneering use of small choirs (*cori spezzati*) and ensembles placed around the basilica to create dramatic musical effects.

This motet was published in Venice in 1587, in Book 1 of *Concerti di Andrea et di Giovanni Gabrieli*, a collection of works mostly by his uncle, who was a significant influence on him. Indeed, this motet is sometimes attributed to Andrea rather than Giovanni. In it, Gabrieli uses two choirs, with an unusual distribution of voices. The first choir is made up mainly of higher voices, from soprano down to bass, the second of alto down to bass. These choirs would have been doubled by instruments, supporting the vocal lines and occasionally playing sections on their own. The opening of the motet is solemn, slightly dark, as the choirs answer each other, often switching between major and minor modalities. Gabrieli follows the sequence of the text closely: we first consider the miracle that animals should witness the birth of Christ, then we see the baby lying in a manger ('in praesepio'), the music at this point appropriately delicate and reverent. After a brief reference to the Blessed Virgin Mary and the infant Christ, the music pauses before launching into a lively triple-time section of dancing Alleluias, reflecting our joy at what we have seen. Only in the last five bars does the dance cease and slow, as we revert to the original time-signature. The mood at the end is one of stately grandeur and awe.

O magnum mysterium et admirabile sacramentum,
ut animalia viderent Dominum natum jacentem in praesepio.
Beata Virgo, cujus viscera meruerunt portare Dominum Christum. Alleluia!

*O great mystery and wonderful sacrament,
that animals should see the new-born Lord lying in a manger.
Blessed Virgin, whose womb was worthy to bear Christ the Lord. Alleluia!*

The Shepherds at the manger

Reading: The Shepherd

by John Davenport Womack

The Shepherd's Carol

Bob Chilcott (b. 1955)

Bob Chilcott (b. 1955) has enjoyed a lifelong association with choral music, as a chorister and choral scholar at King's College, Cambridge and, for twelve years, as a member of the King's Singers. He became a full-time composer and conductor in 1997, and has composed a considerable amount of choral music. His most often performed pieces include *Can you hear me?*, *A Little Jazz Mass*, *Requiem*, and the *St John Passion*.

The Shepherd's Carol is a beautiful poem, written in 1945 by Clive Sansom (1910-81). It narrates, in the voice of one of the shepherds, their simple experience of being drawn to the baby Jesus by a star and the angels. Like the Kings, the shepherds bring three gifts to Bethlehem. But whereas the Kings offer expensive status-symbols, the humble shepherds bring more abstract but ultimately far more valuable qualities, like love and hope. The key to the poem lies in the last word, 'ourselves'. Unlike the Kings, who worship then return to their own lands, remaining rather exotic and distant, the shepherds offer the most essential human gift of all – themselves.

Chilcott's setting reflects the simplicity and directness of the original poem, and falls into three sections. The first creates an atmosphere of intense calm, both through constant repetition of that word, but also vocally, with quiet humming and loose, gently overlapping phrases. The middle section, louder and more energetic, builds to the moment when the shepherds hear 'a voice from the sky'. Finally, we return to the calmness of the opening, as the shepherds address the Virgin Mary and offer Jesus their gifts.

We stood on the hills, Lady,
Our day's work done,
Watching the frosted meadows
That winter had won.

The evening was calm, Lady,
The air so still,
Silence more lovely than music
Folded the hill.

There was a star, Lady,
Shone in the night,
Larger than Venus it was
and bright, so bright.

Oh, a voice from the sky, Lady,
It seemed to us then
Telling of God being born
in the world of men.

And so we have come, Lady,
Our day's work done.,
Our love, our hopes, ourselves
we give to your son.

L'Adieu des Bergers (*The Shepherd's Farewell*)

Hector Berlioz (1803-1869)

The composition of *L'Adieu des Bergers* started at a card game in 1850, when Berlioz scribbled some music as a diversion; he later wrote, 'I took a scrap of paper and draw a few staves, on which in a little while an *Andantino* in four parts for organ made its appearance', adding, 'I found a certain character of naive, rustic devotion in it and promptly decide to add some words in the same vein'. The organ piece thus became *L'Adieu des Bergers*. It was performed as a short item in November 1850, and over the next four years was incorporated into a much longer work, the oratorio *L'Enfance du Christ*, first performed in Paris on 10th December 1854. *L'Adieu des Bergers* is by far the most popular movement in *L'Enfance du Christ*. In the orchestral version it is warmly scored with rich woodwind and strings doubling the vocal parts.

The text is by Berlioz himself, and includes a number of quirks – notably the hope that Jesus might become a good father in his turn. The translation below is more faithful to the spirit of Berlioz' original than the usual Victorian translation by Paul England.

Il s'en va loin de la terre
où dans l'étable il vit le jour.
De son père et de sa mère
qu'il reste le constant amour!
Qu'il grandisse qu'il prospère
et qu'il soit bon père à son tour.

*He goes far away from the land
where, in the barn, he saw the light of day.
May he remain the constant love
of his father and his mother.
May he grow, may he thrive,
and may he be a good father in his turn.*

Oncques si, chez l'idolâtre,
il vient à sentir le malheur,
fuyant la terre marâtre,
chez nous qu'il revienne au bonheur!
Que la pauvreté du pâtre
reste toujours chère à son cœur!

*If he ever comes to feel unhappiness
among the idolatrous,
fleeing from an adopted land,
may he return to us in happiness.
May the poverty of the shepherds
always remain dear to his heart.*

Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice
vous ne puissiez sentir les coups!
Qu'un bon ange vous avertisse
des dangers planant sur vous!

*Dear child, God bless you!
God bless you, happy father!
May you never never feel
the blows of injustice.
May a good angel warn you
of the dangers hovering over you.*

Videntes Stellam

Orlando di Lasso (1532-1594)

The variations on his name (Orlande or Ronald de Lasso, Orlando di Lasso) reflect the fact that Lassus was born in Flanders and spent his youth in Italy. However, Lassus (the widely used Latin version of his surname) spent most of his life in the service of the Bavarian court in Munich. This motet dates from his early years there, but was first published in *Sacrae Cantiones* (Venice, 1562), when he was thirty. Lassus was a prolific composer, writing sixty complete masses; his output was mostly sacred, but he also wrote secular madrigals.

In this motet, after a fanfare-like motif, Lassus offers bright, lively counterpoint, reflecting the Kings' joy at the news of Christ's birth. At the words 'matre ejus' ('his mother') the music pauses, except for a low note in the bass: a moment of stillness as the Kings themselves may have paused in awe at what they saw. The words 'procidentes' and 'adoraverunt eum', in a simpler, homophonic setting, slow the pace further; perhaps Lassus is conveying the quiet reverence of the Magi as they prepare to offer their gifts. In the last section, the Magi finally open their treasures. Lassus first sets the word 'aurum' (gold) in a running, rising and falling motif, almost like liquid gold, while 'thus' (frankincense) and 'myrrham' (myrrh), both of which foreshadow Christ's death, are set in darker, deeper tones, in breves and semi-breves. At the end, though the general mood is festive and we finish on the bright key of G major, there is an undercurrent of seriousness, as we are left also contemplating the future, and the Crucifixion.

Videntes stellam Magi gavisi sunt gaudio magno; et intrantes domum,
invenerunt puerum, cum Maria, matre ejus, et procidentibus adoraverunt eum.
Et apertis thesauris suis, obtulerunt ei munera: aurum, thus et myrrham.

*Seeing the star, the Magi rejoiced with great joy; and entering the house
they found the boy, with Mary, His mother, and fell down and worshipped Him.
And having opened their treasures, they offered Him gifts: gold, frankincense, and myrrh.
(Matthew 2: 10-11)*

Animals in the stable

The Little Road to Bethlehem

Words by Margaret Rose, Music by Michael Head (1900-1976)

Soloist: Ellie Stell

Reading: In the Stable

by Enid Blyton

Little Donkey

Words and music by Eric Boswell, arr. Andrew Fletcher (b. 1950)

Eric Boswell (born Eric Simpson, Sunderland, 1921-2009) was an English composer of popular songs and folk music. He is most famous for writing *Little Donkey*, but it is atypical of his output generally: many of his songs relate to the North-East of England, written in the dialect of that region, and some are comic. Boswell had an unusual background for a composer, studying Electronic Engineering and Physics before working for Marconi, then becoming a Lecturer in Physics at Sunderland Polytechnic. In 1959, having just written *Little Donkey*, he bumped into singer Gracie Fields in a publisher's office and offered it to her. The song became a hit, and was later recorded by the likes of the Beverley Sisters, and Nina and Frederick.

Little donkey, little donkey,
on a dusty road,
got to keep on plodding onwards
with your precious load.
Been a long time, little donkey,
through the winter's night;
don't give up now, little donkey,
Bethlehem's in sight.

Ring out those bells tonight,
Bethlehem, Bethlehem,
follow that star tonight,
Bethlehem, Bethlehem.
Little donkey, little donkey,
had a heavy day,
little donkey, carry Mary
safely on her way.

Little donkey, little donkey,
journey's end is near,
there are wise men, waiting for a
sign to bring them here.
Do not falter, little donkey,
there's a star ahead;
it will guide you, little donkey,
to a cattle shed.

Ring out those bells tonight,
Bethlehem, Bethlehem,
follow that star tonight,
Bethlehem, Bethlehem.
Little donkey, little donkey,
had a heavy day,
little donkey, carry Mary
safely on her way.

The Lamb

John Tavener (1944-2013)

The Lamb is a poem by William Blake (1757-1827) from his collection *Songs of Innocence and Experience* (1789). It draws on religious symbolism, primarily the Agnus Dei, and on the concept of Jesus as the Lamb of God. In the poem, the lamb and the child, both symbols of innocence, converse together in a pastoral landscape; the child, naturally inquisitive, asks questions in verse one, and immediately answers them in verse two. Blake himself is known to have set the poem to music (he is an exact contemporary of Beethoven) but no copies have survived.

Inspired by *The Lamb* while reading Blake's poetry, Tavener wrote this setting swiftly, later commenting, 'I read the words, and immediately I heard the notes'. He sent it to King's College, Cambridge, for inclusion in the annual Service of Nine Lessons and Carols, as well as to Martin Neary, Director of the Choir of Winchester Cathedral, who gave the first performance on 22nd December 1982. Tavener's setting captures the child-like tone and inquisitiveness of the original. Musical material in the first two bars is developed throughout the whole piece, and simple harmony is combined with dissonance; the middle section in particular relies on inversion and retrograde motion to create Tavener's unusual sound-world. Setting of the words is largely syllabic (one note per syllable), and a performance direction instructs the singers to be 'flexible' and 'always guided by the words'.

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?

Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee;
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild,
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

The Oxen

Jonathan Rathbone (b. 1957)

After training as a chorister at Coventry Cathedral and a Choral Scholar at Christ's College, Cambridge, where he read Mathematics, Rathbone rounded off his musical education at the Royal Academy of Music, specialising in singing and composition. His composing career includes works for theatre, film, radio, television, the concert platform and the Church. Most significantly, he was Musical Director of the Swingle Singers (1984-96), but he has also worked with many of the world's leading musicians, from the New York Philharmonic, under Pierre Boulez, to Stephane Grappelli and George Martin. He has been much in demand as a freelance choral director, arranger and workshop leader, in Europe, the USA and the UK.

Rathbone sets a poem by Thomas Hardy (1840-1928) which explores a West Country folk tradition that at midnight on Christmas Eve, farmyard animals kneel in their stalls to pay homage to the birth of Jesus. It was published in *The Times* on Christmas Eve, 1915. As a child, Hardy went regularly to church, but he lost his faith as he grew older; throughout his life there was a conflict between his wish to believe and his inability to do so. The poem is thus an expression of Hardy's own cautious agnosticism, culminating in the last line, in which he is left only 'hoping' that the animals might be kneeling, and that it 'might' be true. But he himself remains 'in the gloom' of uncertainty, ultimately unable to believe.

The Oxen was written in 1991 for the Swingle Singers, and is very much in their smooth, homogenous close-harmony style. The mood is serious, even solemn, only partially resolving with the last chord.

Christmas Eve, and twelve of the clock.
'Now they are all on their knees'
An elder said as we sat in a flock
By the embers in hearthside ease.

So fair a fancy few would weave
In these years! Yet, I feel,
If someone said on Christmas Eve,
'Come; see the oxen kneel,

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

In the lonely barton by yonder coomb
Our childhood used to know,'
I should go with him in the gloom,
Hoping it might be so.

Kings

Reading: The Three Kings

by Edith Nesbit

In Wintertime

Lennox Berkeley (1903-1989)

Lennox Berkeley was born on 12th May 1903 in Oxford, the younger child and only son of Aline Carla Harris, daughter of the former British Consul in Monaco, and Captain Hastings George FitzHardinge Berkeley (1855-1934), the illegitimate and eldest son of George Lennox Rawdon Berkeley, the 7th Earl of Berkeley (1827-1888). After the Dragon School in Oxford, Gresham's, and St George's School, he read French at Merton College, Oxford, graduating with a fourth class degree in 1926; he was to become an honorary Fellow of Merton in 1974. In 1927, Berkeley went to Paris to study music with Nadia Boulanger, and there became acquainted with Poulenc, Stravinsky, Milhaud, Arthur Honegger and Albert Roussel. He also studied with Ravel, often cited as a key influence in his technical development as a composer. In 1936, he met Benjamin Britten, and the two composers shared a house for a year, living in the Old Mill at Snape. They subsequently enjoyed a long friendship and artistic association, collaborating on a number of works, including a suite of Catalan dances entitled *Mont Juic* and, with four other composers, *Variations on an Elizabethan Theme*. Berkeley worked for the BBC during the Second World War, where he met his future wife, Elizabeth Bernstein (1923-2016) whom he married on 14th December 1946. Together they had three sons, the eldest, Michael, Baron Berkeley of Knighton, also becoming a composer.

Lennox wrote several piano works for the pianist Colin Horsley, who commissioned the *Horn Trio* and some piano pieces, and gave the first performances or made the first recordings of a number of Berkeley's works, including his third Piano Concerto (1958). From 1946 to 1968 Berkeley was Professor of Composition at the Royal Academy of Music, where his students included Richard Rodney Bennett, David Bedford, John Tavener and Brian Ferneyhough. Ferneyhough felt that he learned nothing from Berkeley because of the gap between their musical ideas, remembering him as 'a notably urbane and well-meaning presence', whose 'gallic aesthetics were completely unable to deal with my compositional needs'. 1954 saw the premiere of Berkeley's first opera, *Nelson*, at Sadler's Wells. He was knighted in 1974 and from 1977 to 1983 was President of the Cheltenham Festival.

In Wintertime was commissioned in 1983 by King's College, Cambridge, for the Service of Nine Lessons and Carols, establishing the tradition that each year the service should include a newly-commissioned carol. The words are by Betty Askwith (1909-1995), poet, biographer, novelist and translator.

When thou wast born in wintertime,
The saviour of mankind to be,
Came men of ev'ry sort and clime:
To worship thee.

The three wise men who from afar
Drew near the wond'rous babe to see,
And in their wisdom found thy star:
These worshipp'd thee.

And those who waited in thy courts,
Who sought from earthly things to flee,
Who serv'd by pray'r and quiet thoughts:
These worshipp'd thee.

And shepherds who sat watching then,
Their flocks about the hills dispersed,
Unlearn'd, unletter'd, humble men:
These found thee first.

Illuminare, Jerusalem

Judith Weir (b. 1954)

The anonymous poem *Illuminare, Jerusalem* is preserved in a single source: the *Bannatyne Manuscript*, a collection of hundreds of poems compiled by an Edinburgh merchant in the late sixteenth century though many of them, including this one, were first written a century earlier. Its title and refrain, *Illuminare, Jerusalem*, is from Isaiah 60:1: 'Surge, illuminare, Jerusalem, quia venit lumen tuum, et gloria Domini super te orta est' ('Arise, shine, Jerusalem, for thy light is come, and the glory of the Lord is risen upon thee'). The first two verses are influenced by this Bible passage, which also prophesies that 'the Gentiles shall come to Thy light, and kings to the brightness of thy rising.' These verses concentrate on Epiphany imagery, the coming of Christ as the rising of a star illuminating the darkness of his people, and the homage of the three Kings. The third verse contrasts Christ, the rightful king, with Herod, an archetype of the tyrant and usurper.

Weir's setting, commissioned in 1985 by King's College, Cambridge for the Service of Nine Lessons and Carols, is vigorous, energetic and at the same time mysterious; she uses the harsh consonants, gutturals, and short vowels of medieval Scots to create the distinctive, rather alien atmosphere of the whole poem.

Judith Weir had been an undergraduate at King's, Cambridge, and the deep notes and rich colours of its organ created a lasting impression on her. In this carol she specifies a 32-foot stop to accompany the word 'Illuminare', creating what she describes as 'a mysterious wobble' in the flow of the text; for a moment, the mood is dark, resonant, and weighty.

Jerusalem rejos for joy:
Jesus, the sterne of most beauty,
in thee is rissin as richtous roy,
fro dirkness to illumine thee.
With glorious sound of angel glee
thy prince is born in Bethlehem
which sall thee mak of thralldome free:
Illuminare, Jerusalem.

With angellis licht in legionis
thou art illuminit all about.
Three kingis of strange regionis
to thee are cumin with lusty rout.
All drest with dyamantis,
reverst with gold in ev'ry hem,
sounding attoneis with a shout:
Illuminare, Jerusalem.

The regeand tirrانت that in thee rang,
Herod, is exileit and his offspring,
The land of Juda that josit wrang,
and rissin is now thy richtous king.
So he so mychtie is and digne,
when men his glorious name does nem,
heaven, erd and hell makis inclining:
Illuminare, Jerusalem.

*Jerusalem, rejoice for joy:
Jesus, the star of greatest beauty,
is risen in thee as righteous king
from darkness to illumine thee.
With glorious sound of angels rejoicing
thy prince is born in Bethlehem,
who shall make thee from slavery free:
Illuminare, Jerusalem.*

*With the light of legions of angels
thou art illumined all about;
three kings from far regions
have come to thee in a splendid company;
all adorned with diamonds,
and trimmed with gold on every hem,
crying out together with one shout:
Illuminare, Jerusalem.*

*The raging tyrant who reigned over thee,
Herod, is exiled with his offspring;
he possessed the land of Judah unjustly,
and risen is now thy righteous king.
Because he is so mighty and worthy,
when his glorious name is spoken
heaven, earth and hell will bow:
Illuminare, Jerusalem.*

The slaughter of the Holy Innocents

Coventry Carol

Kenneth Leighton (1929-1988)

Kenneth Leighton began his musical education as a chorister at Wakefield Cathedral; he then studied at The Queen's College, Oxford, graduating with both BA in Classics and BMus, having been a pupil of Bernard Rose. In 1955 he was appointed Lecturer in Music at the University of Edinburgh where he was made Senior Lecturer, Reader, and then Reid Professor of Music in October 1970.

Staged annually on the Feast of Corpus Christi, The Shearmen and Taylors' Pageant re-told events from the Annunciation to the Massacre of the Innocents. It was performed in Coventry from the late 12th century until 1579.

In the pageant, this lullaby is sung by the women of Bethlehem as a poignant farewell to their children, and an expression of their fears for the infant Jesus, moments before Herod's soldiers come in to slaughter all children. Leighton's haunting setting was first published in 1956. He uses a slightly modernised version of the text (the original music and words were destroyed in a fire in 1579), beginning with atmospheric repetitions of the refrain from choir and soprano soloist; after that, the choir delivers most of the text, before the soloist reappears at the end to leave us with the same mournful, rocking melody with which the carol began.

Lully, lulla, thou little tiny child,	Herod, the king,
By, by, lully, lullay,	In his raging,
Lully, thou little tiny child,	Charg'd he hath this day
Lully, lulla, lullay.	His men of might,
	In his own sight,
	All children young to slay.
O sisters too,	That woe is me,
How may we do	Poor child, for thee!
For to preserve this day?	And ever morn and may,
This poor youngling	For thy parting
For whom we sing,	Nor say nor sing,
By, by, lully, lullay!	By, by, lully, lullay.

Reading: Lucy's Carol by Lucy, aged 4, recorded by her mother as she talked to her dolls

Lamentations of Jeremiah Part 2

Thomas Tallis (1505-85)

Little is known about Tallis's early life, and no record of him exists before 1531. Though at heart a Catholic, he survived the religious controversies of the age, and served four successive monarchs from Henry VIII to Elizabeth I. He was briefly at Waltham Abbey, before it was dissolved in 1540, then at the Chapel Royal and the Royal palace of Placentia, in Greenwich. At some stage, he had taught his great contemporary William Byrd, and in 1575 Queen Elizabeth I granted the two of them the monopoly for printing polyphonic music in England, in any language. As known Catholics, they did not prosper, however, and poor sales led to a petition to Elizabeth for further support. Shortly after this, Tallis may have given up composing altogether: no manuscripts exist in the last ten years of his life.

Between 1560 and 1569 Tallis set the first two lessons at Matins on Maundy Thursday (or *Tenebrae* as it is often known). He wrote two separate compositions in different modes, but they are usually grouped together as *Lamentations, Parts I and II*. Following custom, Tallis sets not only the Biblical text, from the opening of the *Book of Lamentations*, but also the announcement (*De lamentatio....*), the Hebrew letters which separate each verse (*Ghimel, Daleth and Heth*), and the concluding refrain (*Jerusalem, Jerusalem*) which urges the city to abandon its sinfulness and turn back to God, or risk destruction.

The *Lamentations* are some of Tallis' most personal and powerful music, and it is unlikely that they were ever used as part of a service. It is, however, tempting to see them as an implicit lament for the decline of Catholicism in England. and the rise of Protestantism.

De lamentatione Jeremiæ prophetæ.

Ghime! Migravit Juda propter afflictionem, ac multitudinem servitutis;
habitavit inter gentes, nec invenit requiem.

Daleth. Omnes persecutores eius apprehenderunt eam inter angustias.
Lugent, eo quod non sint qui veniant ad solemnitatem:
Omnes portæ eius destructæ, sacerdotes eius gementes;
virgines eius squalidæ, et ipsa oppressa amaritudine.

Heth. Facti sunt hostes eius in capite; inimici illius locupletati sunt:
quia Dominus locutus est super eam propter multitudinem iniquitatum eius.
Parvuli eius ducti sunt captivi ante faciem tribulantis.
Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

From the Lamentation of Jeremiah the prophet.

Ghime! *Judah is gone into captivity because of her affliction and great servitude;
she dwelleth among the heathen, [and] she finds no rest.*

Daleth. *All her persecutors have captured her between the narrow straits.
The streets of Zion mourn, because none come to the solemn feasts:
all her gates are ruined, her priests sigh;
her virgins are afflicted, and she is in bitterness.*

Heth. *Her adversaries are in the ascendant; her enemies prosper:
for the Lord hath judgement upon her for the multitude of her transgressions.
Her children are gone into captivity before the face of her oppressors.
Jerusalem, Jerusalem, return unto the Lord thy God.*

Lully, Lulla, Lullay

Philip Stopford (b. 1977)

Composer, conductor and organist Philip Stopford began his musical career as a chorister at Westminster Abbey. He won a music scholarship to Bedford School, then became an Organ Scholar at Truro Cathedral, the home of the original Christmas service of Nine Lessons and Carols. This gave him the opportunity to play the organ during church services, direct a choir, and gain administrative experience. Stopford composed services for Truro, as well as conducting one of the choirs. Continuing his education, he read Music at Keble College, Oxford, serving as an Organ Scholar. He recruited singers for the Chapel Choir, which he directed, and also conducted *Musica Beata*, a chamber choir. He made two recordings of sacred music while at Keble.

Between 1999 and 2000, Stopford was the Organ Scholar at Canterbury Cathedral, before being appointed Assistant Organist at Chester Cathedral. Between 2003 and 2010, he served as Director of Music at St. Anne's Cathedral, Belfast where, from 2003, he composed a new Christmas work every year for the choir. In addition, he accepted commissions from individuals, churches, and choruses. At present, he is a full-time composer and conductor, creating new works by commission, and giving workshops around the world. He is noted for his lyrical settings of Christmas and sacred texts.

Lully, Lulla, Lullay is probably the most popular of Stopford's carol settings. It was written in 2008 while he was Organist of St Anne's Cathedral, Belfast. The composer notes: 'Just before one recording session, the carol *Lully Lulla Lullay* popped into my head. There was very little effort required. I simply went home for lunch and wrote it out. It is moments like that which inspire a composer, and the reaction it receives is very humbling.' He has left clear instructions on how he wants the carol performed: 'The simple and haunting beauty of the music should be carefully balanced so that no one part is prominent above the other. This ancient text is brought to the modern day with simple yet lush harmonies, while still harking back to medieval times through its simplicity'.

For notes on the text, see Kenneth Leighton, above.

Lully, lulla, Lully, lulla,
Lully, lulla, Lully, lulla,
By, by, lully, lullay.
Lully, lulla, Thou little tiny Child,
By, by, lully, lullay.

Herod, the king, in his raging,
chargèd he hath this day.
His men of might
in his own sight
all young children to slay.
Lully, lulla, Lully, lulla,
By, by, lully, lullay.
Lully, lulla, Thou little tiny Child,
By, by, lully, lullay.

O sisters too how may we do
for to preserve this day?
This poor youngling
for whom we sing
By, by, lully, lullay.
Lully, lulla, Lully, lulla,
By, by, lully, lullay.
Lully, lulla, Thou little tiny Child,
By, by, lully, lullay.

That woe is me, poor Child for Thee,
and ever morn and day.
For Thy parting
neither say nor sing,
By, by, lully, lullay.
Lully, lulla, Lully, lulla,
By, by, lully, lullay.
Lully, lulla, Thou little tiny Child,
By, by, lully, lullay.

Having been warned in a dream, the kings went home a different way...

Reading: Melchior from *The Magi Remember*

by Angela Graham

Three Kings

Jonathan Dove (b. 1959)

This carol sets a poem by Dorothy Sayers (1893-1957), and was commissioned by King's College, Cambridge for the Service of Nine Lessons and Carols on Christmas Eve 2000. A melancholic mood is immediately established by the beautifully simple lullaby refrain. Dove achieves a magical transformation at the start of the third stanza, by unexpectedly switching to the major mode. He then expands the scoring at 'many a gaud and glittering toy', the inner voices providing a sparkling accompaniment to the slower-moving melody, almost like chattering voices. An ecstatic climax is reached, but this subsides into a wistful repeat of the opening refrain, leaving a question-mark hanging over the scene.

Sayers' poem was published in 1916, in her first volume of published verse. It owes much to the ballad, with its simple structure (one King described in each verse), plain language, frequent repetition, and a melancholy atmosphere: even the first King, who is 'very young', already carries myrrh, foreshadowing Christ's death. However, the description of the second King as 'The solemn priest of a solemn time' has a much more modern feel. The 'solemn time' is clearly the Great War, then in its bloodiest year, and 'the solemn priest' ironically criticises those – such as clergy, or politicians – who preached the need to go to war, without necessarily enlisting themselves.

O balow, balow lalay
The first king was very young,
O balow, balow lalay,
With doleful ballads on his tongue.
O balow, balow lalay
He came bearing a branch of myrrh
Than which no gall is bitterer,
O balow, balow lalay,
Gifts for a baby King, O.

The second king was a man in prime,
O balow, balow lalay,
The solemn priest of a solemn time,
O balow, balow lalay,
With eyes downcast and rev'rent feet
He brought his incense, sad and sweet,
O balow, balow lalay,
Gifts for a baby King, O.

The third king was very old,
O balow, balow lalay,
Both his hands were full of gold,
O balow, balow lalay.
Many a gaud and a glittering toy,
Baubles brave for a baby boy
O balow, balow lalay,
Gifts for a baby king, O.

Viva la Musica Friends Scheme

Viva la Musica is very grateful to its Friends for their ongoing support of our music making:

**Jim Aitkenhead, Nora Birch, Gary Chadwick, Joanna Milner
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Viva la Musica was formed in 2002 by its first Music Director, David Necklen, and a group of singers who welcomed the challenges and experiences that being part of a small ensemble brings. It now sings a wide range of music from early to modern and from sacred to secular. Programmes, though sung largely in the a capella style, also include performances accompanied by small instrumental ensembles and organ. Our concert engagements for the next twelve months are advertised on the back cover of this programme. * indicates soloists

soprano: Jo Boddison, Katherine Dorrity*, Ellie Stell*, Gail Stiven,
Sue Elliot*, Patti Garlick, Valerie Pinfield*, Jeanne Simpson

alto: Jenny Kemp*, Lis Muller, Jo Stanyard*, Eleri Bristow, Philippa England, Clare Ward-Campbell

tenor: Tom Stanyard, Neil Waddell, Phil Johnson, Simon Nicholls, Richard Thomas

bass: Simon Collins, John Thawley, Jonathan Hall, Kevin Norman, James Ward-Campbell



David Ward-Campbell has been an organist for many years, mainly playing in Yorkshire, where he is currently organist and director of music at Ripley All Saints' church near Harrogate. He has sung with, and accompanied many choirs, in the UK (including in the Vale of Belvoir and Nottingham) and overseas in Thailand, Czechia and Spain. He taught piano and singing whilst abroad and continues to do this in Harrogate. David has worked in schools in the UK and abroad to encourage and nurture childrens' love of music and performance.

Simon Lumby is a conductor, tenor, organist, and pianist of some noted versatility. In a time of ever increasing specialisation, Simon enjoys being thought of as something of a polymath, bringing a wide range of experience and influences to his music-making.

Simon was born in Birmingham and studied organ with Andrew Fletcher before moving to study at the Royal Northern College of Music in Manchester having been a junior student at the Royal Academy of Music in London.



In 1993, Simon was awarded First Prize in the International Young Organist Competition, held in Plymouth, for his performance of Bach's First Trio Sonata and 'Litanies' by Jehan Alain. Organ recitals have included the Cathedrals of St Paul's London, Hereford, Leicester, Coventry, Birmingham Oratory, Salisbury, Lichfield and Liverpool, the Abbeys of Westminster and Ampleforth, St. Giles' Cripplegate, and St. Bride's Fleet Street. Other concerts of note have included the opening recital of the Harrison Organ at the Community of the Resurrection in Mirfield and several Battle of the Organs with the late and great flamboyant American virtuoso, Carlo Curley. Simon has been featured on both Classic FM and Radio 3.

Simon was ordained in the Church of England and spent many happy years as Parish Priest of Saint Aidan's in Leicester during which time he recorded his first CD ('Loud Organs his glory...') which met with both popular and critical acclaim and went on to record a series of videos with Shea Lolin featuring, among other instruments, the new organ put into Saint Aidan's Church. One such video, having been seen by more than 50,000 people was considered to have 'gone viral'! Simon enjoys recording and is excited to be now able to publish these on his YouTube Channel. Most recent recordings include 'Beloved Bach' - a series of YouTube video releases (one per week for the whole year) of Bach organ music, recorded at the Hauptwerk midi-console that Simon commissioned in 2021. This series of videos has received more than 100,000 views and Simon now has over 8000 followers to his channel.

Simon is in demand as a singer and choral conductor. As a tenor soloist, he has sung with most of the major symphony orchestras in the UK including the City of Birmingham Symphony Orchestra, the Hallé, the Royal Liverpool Philharmonic Orchestra, the Philharmonia Orchestra, the Northern Chamber Orchestra and the Manchester Camerata. He has also appeared with some of the leading period instrument ensembles including the English Concert and most recently (with the Leicestershire Chorale conducted by Tom Williams), Fretwork.

Simon has also been featured in recent concerts with the Northern Lights Symphony Orchestra, conducted by Adam Johnson and the first performance of Martin Ellerby's 'Mass of the Winged Lion' with internationally renowned concert pianist Benjamin Frith.

In his limited spare time Simon pursues a wide range of other interests. He is a keen traveller and has spent much time in continental Europe. His love and study of French 20th century sacred, vocal and organ music has led him to be a keen student of the French language while engaging in more study in this area.

Forthcoming Concerts:

Saturday 10th May 2025

St Andrew's, Jarrom Street, Leicester LE2 7DH

At 7.30pm

Surge Illuminare

Music inspired by Light

*Including items by MacMillan, Monteverdi & Whitacre
plus the 4 Fire Madrigals by Lauridsen
and Lux Aeterna (Nimrod) by Elgar*

Tickets - £15.00 (students £13.00 | under 16s free)

**Tickets for all concerts available on the door,
or in advance from www.vivalamusica.org.uk**

Saturday 11th October 2025

Loughborough Parish Church,
Steeple Row, L'borough LE11 1EE

At 7.30pm

In Nomine

*Music by John Tavener
and John Taverner*

Tickets - £15.00

Saturday 10th January 2026

St Andrew's, Jarrom Street,
Leicester LE2 7DH

At 7.30pm

All-Night Vigil

*Music by
Sergei Rachmaninov*

Tickets - £15.00