

Vivre la Musique!

A French Musical Feast to celebrate our 20th birthday

sung by

Viva la Musica

Conducted by

Simon Lumby

with **Angela Sones** - organ

& **English Pro Musica** Chamber Orchestra

on **Saturday 18th June 2022**

at 7.30pm

at **Stoneygate Baptist Church,**
London Rd, Leicester LE2 3ND

Programme - £2.00



Viva la Musica then and now....

For singers, working in an ensemble with only one or two voices per part is a challenge, particularly for those whose predominant experience is of larger choirs. In 2002, David Necklen, Viva la Musica's first Music Director, offered an opportunity to a group of singing friends to accept that challenge. Thus was Viva born, basing itself in Trinity Methodist Church Centre, Loughborough.

It took 18 months to develop sufficient repertoire to enable Viva's first concert to be staged in February 2004. It is worthy of note that five of those who sang in that first concert remain Viva singers. Early repertoire comprised an eclectic mix of sacred and secular a capella pieces ranging from renaissance polyphony through to American Standards, along with folk song arrangements and choral versions of popular songs. Later in 2004, Viva, then a choir of 12 singers, entered the Leicester Music Festival and won the Leicester Mercury Rose Bowl for best choir.

In the early days, Viva's concert venues were in or around Loughborough. In 2010, the choir accepted an invitation to sing Sunday Evensong in Middleton in Suffolk and to give a concert nearby on the Saturday evening. Those who were there describe a successful week-end, but one tinged with both drama and amusement. Evensong was marred by a power cut, making the proceedings somewhat difficult. However, in a moment of Anglican humour, power was restored as the third collect was intoned "Lighten our darkness, we beseech thee, O Lord,"!

The choir was a group of c12 singers until the end of David Necklen's time as Music Director in 2012 and its repertoire, though greatly expanded in volume, remained the characteristic mix of ages and genres described above. During the first ten years of its life, Viva depended on David for all its affairs. When David moved on, Viva formalised matters with a constitution and placed its management in the hands of a committee.

Viva appointed Beth Williams as Music Director in Summer 2012. Beth settled easily into the rôle. Her concert programming enmeshed new music with pieces of existing repertoire that would blend with the direction in which she wished to steer the choir. In future, concert programmes would be themed, for example, Songs of the British Countryside and Shakespeare Birthday Madrigals. The general level of difficulty was increased a little and included collections of works by modern composers such as Benjamin Britten and George Shearing.

*Viva la Musica's Inaugural Concert
at Trinity Methodist Church,
Loughborough, in 2004 with
founding conductor,
David Necklen*



Viva la Musica 2004



*Viva la Musica at their
Christmas Concert 2014 with
Beth Williams who was conductor
from 2012 - 2015*

At the end of April 2013, Viva enjoyed a week-end singing in Haworth, giving a concert on Saturday evening and supporting a Choral Eucharist on Sunday morning. It was a successful time, both musically and socially and the committee vowed to organise an 'away week-end' biennially. As a consequence, in April 2015 Viva visited Tideswell in Derbyshire for an excellent week-end singing in 'The Cathedral of the Peak'.

In her three years as Viva's Music Director, Beth moved the choir forward in terms of performance quality and the seriousness of the repertoire. Numerically, the choir stabilised at 12 singers. After three very successful years, the demands of motherhood and work militated against continuing as our MD and she left Viva in Summer 2015.

The competition for Beth's replacement was strong and from it Simon Lumby, the current Music Director, was appointed. Simon's ambition to drive performance standards ever higher is coupled with a desire to tackle more demanding choral classics. Concert programmes remain themed, with pieces that either complement each other or were composed as sets. For much of the current repertoire, there is a need for eight parts. The number of singers in the choir has therefore been increased to ensure that all parts can be covered and to maintain a blended sound capable of the widest possible dynamic range. Viva currently has nine sopranos and four each of altos, tenors and basses.

Simon has also introduced Viva to more repertoire accompanied by organ, piano or small orchestra. For the performance of bigger works such as that of Mozart's Requiem in October 2019, guest soloists are engaged. Viva aims to stage three concerts each year, generally with two in the Loughborough area and one in Leicester. Week-ends away continue with a residency at Worcester Cathedral in 2016, a visit to the Church to St Endellion in Cornwall in 2018 and our planned 2020 residency at Ripon Cathedral, now, thanks to Covid-19, scheduled for 2023.

The next three concerts, as can be seen at the end of tonight's programme, are full of exciting music and taxing challenges! Viva la Musica has achieved much in its first 20 years and has increasingly received plaudits for its performances. Here is a quotation from the review of the March 2022 concert "...a stimulating and comprehensive programme which showed this talented group just what skills they possess. It was quite apparent from the start that there is strength and balance in all sections of the choir ...". We face the future with great optimism!

www.vivalamusica.org.uk



Programme

Psalm 24 - **Lili Boulanger** 1893 - 1918

Together with Debussy, Ravel, and Dukas, Lili Boulanger was one of the most important representatives of impressionism. Despite her short life of just 24 years, she developed a distinctive personal style, and composed a wide variety of works including songs, piano music, operatic scenes, and choral music, all with huge inventiveness. Her deep religious faith gave rise to many sacred choral works, of which this setting of Psalm 24 is possibly the most powerful and stirring.

La terre appartient à l'Éternel et tout ce qui s'y trouve, la terre habitable et ceux qui l'habitent.

*The earth is the Lord's, and all its fullness,
The world and those who dwell in it.*

Car Il l'a fondée sur les mers,
Et l'a établie sur les fleuves.

*For He has founded it upon the seas,
And established it upon the waters.*

Qui est-ce qui montera à la montagne de l'Éternel, et qui est-ce qui demeurera au lieu de sa sainteté,

*Who may ascend into the hill of the Lord?
Or who may stand in His holy place?*

Ce sera l'homme qui a les mains pures, et le cœur net, dont l'âme n'est point portée à la fausseté et qui ne jure point pour tromper.

*He who has clean hands and a pure heart,
Who has not lifted up his soul to an idol,
Nor sworn deceitfully.*

Il recevra la bénédiction de l'Éternel
Et la justice de Dieu son sauveur.

*He shall receive blessing from the Lord,
And righteousness from God his salvation.*

Telle est la génération de ceux qui Le cherchent, qui cherchent Ta face en Jacob.

*This is the generation of those who seek Him,
who seek Your face in Jacob.*

Portes, élevez vos têtes, portes éternelles,
Haussez-vous, et le Roi de gloire entrera.

*Lift up your heads, O you gates,
Raise yourselves, you everlasting doors!
And the King of glory shall come in.*

Qui est ce Roi de gloire? C'est l'Éternel fort
Et puissant dans les combats.

*Who is this King of glory?
The Lord strong and mighty,
The Lord mighty in battle.*

Quatre motets pour un temps de pénitence - **Francis Poulenc** 1899 - 1963

Poulenc was born and raised in Paris. He learned piano as a child from his mother, and was introduced through her and her brother into a highly secular world of contemporary French literature and music. After some years away from the Church, Poulenc returned to faith after the tragic death of a friend, writing much sacred music - of which these four Lenten Motets are among the most popular (and the most technically demanding).

Timor et tremor venerunt super me,
et caligo cecidit super me: miserere mei
Domine, quoniam in te confidit anima mea.
Exaudi Deus deprecationem meam quia
refugium meum es tu adjutor fortis.
Domine, invocavi te, non confundar.

*Fear and trembling have come over me, and
darkness has fallen on me. Have mercy on me,
Lord, have mercy, for my soul trusts in you.
God, hear my prayer, for you are my refuge and
my strong advocate.
Lord, I have called upon you; do not destroy me.*

Words - verses from psalms 54 and 30

Vinea mea electa, ego te plantavi:
quomodo conversa es in amaritudinem,
ut me crucifigeres et Barrabam dimitteres.
Sepivi te, et lapides elegi ex te,
et ædificavi turrim.

*My chosen vineyard, I planted you; why have you
changed into bitterness so as to crucify me and
release Barabbas?
I protected you, and removed stones from
around you, and built a watch tower.*

Words - Responsory for Good Friday Mattins

Tenebrae factae sunt, dum crucifixissent
Jesum Judaei: et circa horam nonam exclamavit
Jesus voce magna: Deus meus, ut quid me
dereliquisti?
Et inclinato capite, emisit spiritum.
Exclamans Jesus voce magna,
Pater, in manus tuas commendo
spiritum meum.

*It became dark when they crucified Jesus of
Judea. And about the ninth hour Jesus cried with
a loud voice, My God, why have you forsaken
me?
And bowing his head he gave out his spirit.
Exclaiming in a loud voice, Jesus said, Father,
into your hands I commend my spirit.*

Words - Responsory for Holy Saturday Mattins

Tristis est anima mea usque ad mortem:
sustinete hic, et vigilate mecum:
nunc videbitis turbam, quæ circumdabit me:

*My soul is sorrowing to death. Stay here, and
watch with me. Soon you will see a crowd which
will surround me.*

Vos fugam capietis, et ego vadam immolari pro
vobis. Ecce appropinquat hora, et Filius hominis
tradetur in manus peccatorum.

*You will take flight, and I will go to be sacrificed
for you. Behold, the hour is near and the son of
man will be given into the hands of sinners.*

Words - Responsory for Maundy Thursday Mattins

'Calme des nuits' & 'Les fleurs et les arbres' - Camille Saint Saëns 1835 - 1921

Saint-Saëns was a musical prodigy; he made his concert debut at the age of ten. After studying at the Paris Conservatoire he followed a conventional career as a church organist, first at Saint-Merri, Paris and, from 1858, La Madeleine, the official church of the French Empire. After leaving the post twenty years later, he was a successful freelance pianist and composer, in demand in Europe and the Americas.

Calme des nuits, fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.
L'éclat du soleil, la gaité,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquilles.

*Stillness of the night, cool of the evening,
Vast shimmering of the worlds,
Great silence of black vaults
Deep thinkers delight in you.
The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.*

Words - anon

Les fleurs et les arbres,
Les bronzes, les marbres,
Les ors, les émaux,
La mer, les fontaines,
Les monts et les plaines
Consolent nos maux.

*The flowers and the trees,
The bronzes, the marbles,
The golds, the enamels,
The sea, the fountains (waterfalls),
The mountains and the plains
Console our pain.*

Nature éternelle
Tu sembles plus belle
Au sein des douleurs,
Et l'art nous domine,
Sa flame illumine
Le rire et les pleurs.

*Eternal nature,
You seem more beautiful
To a heart in sorrow,
And art reigns over us,
Its flame illuminates
the laughter and tears.*

Words - anon

'Madrigal' & 'Après un rêve'- Gabriel Fauré 1845 - 1924

Fauré was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly regarded works in his later years, in a more harmonically and melodically complex style.

Madrigal

(Les jeunes gens)
Inhumaines qui, sans merci,
Vous raillez de notre souci,
Aimez ! Aimez quand on vous aime !

(The young men)
Inhuman women, who mercilessly
Mock our cares,
Love! Love when we love you!

(Les jeunes filles)
Ingrats qui ne vous doutez pas
Des rêves éclos sur vos pas,
Aimez ! Aimez quand on vous aime !

(Les jeunes gens)
Sachez, ô cruelles Beautés,
Que les jours d'aimer sont comptés.
Aimez ! aimez quand on vous aime!

(Les jeunes filles)
Sachez, amoureux inconstants,
Que le bien d'aimer n'a qu'un temps.
Aimez ! aimez quand on vous aime!

(Ensemble)
Un même destin nous poursuit
Et notre folie est la même :
C'est celle d'aimer qui nous fuit,
C'est celle de fuir qui nous aime!

Après un rêve'

Dans un sommeil que charmaient ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux,
ta voix pure et sonore,
Tu rayonnais comme un ciel éclairé par l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous entr'ouvraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues.

Hélas! hélas, triste réveil des songes,
Je t'appelle, ô nuit, rends-moi tes mensonges;
Reviens, reviens, radieuse,
Reviens, ô nuit mystérieuse!

(The young women)
Ungrateful men, who do not suspect
The dreams you provoke as you go,
Love! Love when we love you!

(The young men)
Know, O cruel beauties,
That the days of love are numbered.
Love! Love when we love you!

(The young women)
Know, fickle lovers,
That true love lasts a single season
Love! Love when we love you!

(All)
The same destiny pursues us
And our folly is the same:
It is loving those who flee us,
It is fleeing those who love us!

Words - Paul Armand Silvestre 1837 - 1901

*In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer,
your voice pure and ringing,
You shone like a sky that was lit by the dawn;*

*You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for us, we
glimpsed unknown splendours, celestial fires.*

*Alas, alas, sad awakening from dreams!
I summon you, O night, give me back your
delusions; return, return in radiance,
Return, O mysterious night!*

Words - Romain Bussine 1830 - 1899
Music arranged by **Nicholas Scott Burt**

Venite et Audite - **Jean Langlais** 1907 - 1991

Langlais always described himself as "Breton, de foi Catholique" ("Breton, of Catholic faith").

His works include masses and organ music, some based on Gregorian themes, enhanced by polymodal harmonies, as well as music for other forces such as brass and percussion.

This smaller scale motet takes its words from a Marian hymn for the season of Advent.

Venite et audite et narabovobis.
Quanta fecit Deus animæ meæ.
Deus omniotens præcinxit me virtute.
Et posuit immaculatum viam meam
Vivit Dominus quoniam ad implevit
In me misericordiam tuam.
Exaltabo te Domine quoniam suscepistime
Nec delectasti inimicos meos super me.

Come and hear what great things God has done for my soul. Almighty God has girded me with power. And he made my way without imperfection. As the Lord lives he fulfilled your mercy toward me. I will extol you, O Lord, because you have upheld me. You have not made my enemies to rejoice over me.

Quatre Motets sur des thèmes grégoriens - **Maurice Duruflé** 1902 - 1986

Duruflé was born in Louviers, Eure in 1902. He became a chorister at the Rouen Cathedral Choir School from 1912 to 1918, where he studied piano and organ with Jules Haelling, a pupil of Alexandre Guilmant.

The choral plainsong tradition at Rouen became a strong and lasting influence as these motets bear witness.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.

*Where charity and love are, God is there.
Love of Christ has gathered us into one.
Let us rejoice in Him and be glad.
Let us fear, and let us love the living God.
And from a sincere heart let us love one.
Where charity and love are, God is there.*

Words - Communion Antiphon for Maundy Thursday

Tota pulchra es, Maria, et macula originalis non est in te. Vestimentum tuum candidum quasi nix, et facies tua sicut sol. Tu gloria Jerusalem, tu laetitia Israel, tu honorificentia populi nostri.

You are wholly beautiful, Mary, and original sin is not found in you. Your clothes are as white as snow, and your face is like the sun. You are the glory of Jerusalem, you are the joy of Israel, you are the honour of our people.

Words - Magnificat antiphon from Vespers for the Feast of the Immaculate Conception.

Tu es Petrus, et super hanc petram edificabo
ecclesiam meam.

*You are Peter, and upon this rock I will build my
church.*

Words - Matthew 16:18

Tantum ergo sacramentum veneremur cernui,
Et antiquum documentum novo cedat ritui,
Praestet fides supplementum sensuum defectui.

*Only because of this sacrament let us bow low,
And let the old law give way to the new rite,
Let faith make up for our deficient senses.*

Genitori genitoque laus et jubilatio, salus,
honor, virtus quoque;
sit et benedictio, procedenti ab utroque compar
sit laudatio.
Amen.

*To the begetter and the begotten praise and
jubilation, salvation, honour and power also;
And be there blessing, to the one proceeding
from both let there equally be praise.
Amen.*

Words - the conclusion of the 'Pange lingua'
by St. Thomas Aquinas.

Trois Chanson de Charles d'Orléans - **Claude Debussy** 1862 - 1918

Debussy is sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries. With early influences including Russian and Far Eastern music, Debussy developed his own distinctive style of harmony. His works went on to strongly influenced a wide range of composers including Béla Bartók and Olivier Messiaen. These three Chansons, all to words by Charles d'Orleans (1394 - 1465) demonstrate his genius for vocal writing.

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle;
Pour les grans biens que sont en elle,
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!
Par deça, ne delà, la mer,
Ne scay dame, ne damoiselle
Qui soit en tous biens parfaits telle!
C'est un songe d'y penser.
Dieu! qu'il la fait bon regarder!

*Lord! how good to look on her,
The good and fair and gracious lady;
For the high qualities within her,
All are eager to praise her.
Who could ever tire of her?
Her beauty always increases.
Lord! how good to look on her,
The good and fair and gracious lady!
The ocean knows of no woman in any quarter,
Married or single, who is as perfect
As she in every way.
You would never dream of such a thing;
Lord! how good it is to look on her!*

Quant j'ai ouy le tabourin

Sonner pour s'en aller au may,
En mon lit n'en ay fait affray
Ne levé mon chef du coissin;
En disant: il est trop matin,
Ung peu je me rendormiray,

Quant j'ai ouy le tabourin
Sonner pour s'en aller au may.
Jeunes gens partent leur butin;
De Nonchaloir m'acointeray,
A lui je m'abutineray;
Trouvé l'ay plus prochain voisin,
Quant j'ai ouy le tabourin!

Yver, vous n'estes qu'un villain;

Esté est plaisant et gentil,
En tesmoing de May et d'Avril
Qui l'accompagnent soir et main.

Esté revest champs, bois et fleurs,
De sa livrée de verdure
Et de maintes autres couleurs,
Par l'ordonnance de Nature.

Mais vous, Yver, trop estes plain
De nège, vent, pluie et grézil;
On vous deust banir en exil.
Sans point flater, je parle plain.
Yver, vous n'estes qu'un villain;

*When I heard the drum
Summoning us to go maying,
I neither leapt from my bed
Nor lifted my head from the pillow.
And I said: it is too early.
I shall sleep a little longer:*

*When I heard the drum
Summoning us to go maying.
Let the young divide their spoils,
I shall be happy to remain indifferent
And share my spoils with him -
For he was my nearest neighbour,
When I heard the drum beat.*

*Winter, you are nothing but a rogue;
Summer is pleasant and kind,
As May and April can testify,
Accompanying it each eve and morn.*

*Summer clothes fields, woods and flowers
With his verdant livery,
And many other colours too,
As nature commands.*

*But you, Winter, you exude
Snow, wind, rain and hail;
You ought to be sent into exile.
Without making a point, I speak simply.
Winter, you are nothing but a rogue.*

Interval



Requiem - **Gabriel Fauré** 1845 - 1924

The Requiem was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Faure's mother also died, giving the work an added poignancy. In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties.

*There are few other choral works with quite this kind of appeal and it was almost an obvious choice of repertoire for the second half of tonight's birthday concert. **Viva la Musica** is very pleased to be joined tonight by some former members who are joining the regular members for this special performance this evening.*

Introit & Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam
ad te omnis caro veniet.

Kyrie eleison, Christe eleison,
Kyrie eleison.

*Grant them eternal rest, O Lord,
and may perpetual light shine upon them.
You, O God, are praised in Sion, and to You
shall the vow be performed in Jerusalem.*

*Hear my prayer,
unto You shall all flesh come.
Lord have mercy, Christ have mercy,
Lord have mercy*

Offertory

O Domine, Jesu Christe, Rex Glorae
libera animas defunctorum
de poenis inferni et de profundo lacu
O Domine, Jesu Christe, Rex Glorae
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus ne cadant in
obscurum.

O Domine, Jesu Christe, Rex Glorae
ne cadant in obscurum.
Hostias et preces tibi Domine, laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus

Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eus.

O Domine, Jesu Christe, Rex Glorae
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.

Amen.

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and the bottomless pit.
Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.*

*Lord Jesus Christ, King of glory,
let them not fall into darkness.
We offer You this sacrifice of prayer and praise
receive it for those souls whom today we
commemorate. Allow them, O Lord, to cross
from death into the life which once you promised
to Abraham and his seed.*

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the bottomless
pit. Nor let them fall into darkness.*

Amen

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Sabaoth
heaven and earth are full of Your glory
Hosanna in the highest.*

Pie Jesu

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem.

*Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem
Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

*O Lamb of God, that takes away the sin of the
world, grant them rest.
May eternal light shine on them, O Lord,
with your saints for ever,
because You are merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.*

Libera Me

Libera me, Domine, de morte æterna,
in die illa tremenda
Quando cœli movendi sunt,
quando cœli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.
Tremens, tremens factus sum ego,
et timeo, dum discussio venerit
at que ventura ira.
Dies illa, dies iræ,
calamitatis et miseræ.
Dies illa, dies magna
et amara, amara valde.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis, luceat eis.
Libera me, Domine, de morte æterna,
in die illa tremenda, in die illa.
Quando cœli movendi sunt,
quando cœli movendi sunt et terra.
Dum veneris judicare sæculum per ignem.
Libera me, Domine, de morte æterna.
libera me, Domine.

*Deliver me, O Lord, from everlasting death
on that dreadful day
when the heavens shall be moved,
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire
I quake with fear and I tremble
awaiting the day of account
and the wrath to come.
That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.
Grant them eternal rest, o Lord,
and may perpetual light shine upon them.
Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens shall be moved,
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire
Free me, Lord, from eternal death.
Free me, Lord.*

In Paradisum

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.

*May the angels receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.
There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.*

Viva la Musica Chamber Choir:

soprano: Jo Boddison*, Sue Elliot*, Sharon Gamble, Gail Stiven*
Patti Garlick, Jenny Kemp, Valerie Pinfield, Jeanne Simpson

alto: Eleri Bristow*, Clare Ward-Campbell, Philippa England, Lis Muller

tenor: Neil Waddell, Al Wardle, Simon Nicholls, Richard Thomas*

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

** denotes soloists in tonight's performance*

Returning members joining us for tonight's performance of the Fauré Requiem:

soprano: Sue Cooke, Beth Williams | **alto:** Meg Burton, Joanna Milner, Val Stevens

tenor: Peter Finch, David Necklen | **bass:** Martin Cooke, Colin Butler

Established in 2003, **English Pro Musica**, a professional orchestra based in central England, performs in a variety of ensembles - from chamber groups to full symphony orchestra. Its extensive repertoire includes premieres of new works as well as established classics, choral works, and opera with the renowned north-west based Heritage Opera Company.

As Orchestra in Residence at Nottingham Trent University, EPM has given performances of works by John Rutter and Ola Gjeilo together with the university's choirs under the direction of Matthew Hopkins. Other recent performances include Karl Jenkins' Symphonic Adiemus and the premiere of Paul Carr's Saxophone Concerto in a programme comprising his music given in Southwell Minster. In March EPM was delighted to perform Faure's Requiem with the Ryton Chorale. EPM is committed to promoting music for young people and is currently working with Jenmat Productions to present Holst's Planets in a new chamber version as an educational project for children. For more information about them, please visit their website: **www.englishpromusica.org**

Angela Sones was born in Sutton Coldfield and educated at Highclare School and the Coventry Centre for Performing Arts.

Angela began learning the organ at the age of 13 with Barry Draycott and went on to study with David Saint and Andrew Fletcher at the Royal Birmingham Conservatoire. She won the Birmingham Midland Institute organ prize for organ performance in 1995 and graduated Bachelor of Music in 1997.

Angela has performed in masterclasses with Adrian Partington and in Paris with Jean Guillou, Daniel Roth, Sophie-Veronique Cauchefer-Choplin, Aude Heurtematte, Frederic Blanc and Baptiste-Florian Marle-Ouvrard.



Previous recital venues have included St Chad's and St Philip's Cathedrals, Birmingham, Derby Cathedral, Howden Minster, St George's Edgbaston, All Saints' Four Oaks and St Alphege, Solihull.

Angela held the position of Director of Music at All Saints' Parish Church, Four Oaks for 27 years, and, until recently was Acting Director of Music at St Alphege, Solihull in 2021 between appointments.

Angela has a private teaching practice in piano, organ and theory of music.

Angela's forthcoming recitals include Emmanuel Wylde Green, Tewkesbury Abbey and All Saints' Leamington Spa. As well as being much in demand as a recitalist, Angela is organ accompanist for the Half Circle Singers and tonight is her debut concert as accompanist for *Viva La Musica*.

Angela will be performing regularly with *Viva* over the coming seasons as the 'in house' organist and they are very pleased to be welcoming her at this special birthday concert as her debut with them.

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. 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, several Battle of the Organs with the late and great flamboyant American virtuoso, Carlo Curley and most recently in a concert with the Northern Lights Symphony Orchestra at Saint John's Smith Square in London. Simon has been featured on both Classic FM and Radio 3.

Simon was ordained in the Church of England and spent many happy and fulfilling 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.

Since coming back to full time professional music-making in 2020, Simon has found himself in consistent demand as a singer and choral conductor. Singing performances have included Bach's St. John Passion for Liverpool Cathedral, Handel's Messiah at the Bridgewater Hall in Manchester, Tippett's A Child of our Time for Manchester Cathedral and Stainer's Crucifixion for Lichfield Cathedral. Other concert appearances of note have included Mozart's Mass in C minor for the Royal Liverpool Philharmonic and Beethoven's Missa Solemnis at Manchester Town Hall with the Northern Symphonia. As well as being Director of Music of *Viva la Musica* he is also conductor of The Ryton Chorale, a large Choral Society based in Worksop.

Future plans include another series of organ videos with Shea Lolin as well as much concert making in and around his home city of Nottingham where he also maintains a very busy teaching practice.

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. More information can be found about Simon at: www.simonlumby.co.uk

Full of Grace

Music dedicated to the honour of the Virgin Mary

7.00pm on
Sunday 15th January 2023

at **Trinity Methodist
Church Centre**
Royland Rd, Loughborough LE11 2EH

with music by:

Lauridsen, Gabrielli, Rachmaninov
Stravinsky, Gesualdo, Palestrina
Poulenc, Tavener & Howells

Tickets - £12.50
(Students £10 | under 16s free)

Seasonal refreshments served
after the concert



Music for a Spring Evening

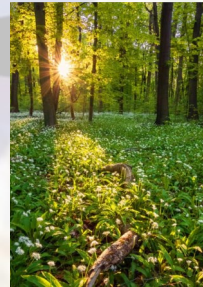
7.30pm on
Saturday 18th March 2023

at **Bishop Street Methodist Church,**
Leicester, LE1 6AF

Music includes:

Songs of Springtime - **Moeran**
Chansons des Roses - **Lauridsen**
as well as works by
Stanford, Sullivan,
Pearsall & Dowland

Tickets - £12.50
(Students £10 | under 16s free)



Fairest Isle

The Music of
Henry Purcell

7.30pm on **Saturday**
24th June 2023

at **Loughborough Parish Church,**
Steeple Row, LE11 1EE
with *Musica Donum Dei* string ensemble

Music includes:

'Welcome to all the Pleasures'
'My heart is inditing'
The Bell Anthem | 'My beloved spake'

Tickets - £15.00
(Students £12.50 | under 16s free)



Weekend at Ripon Cathedral

Saturday 2nd - Sunday
3rd September 2023

Music includes:

Missa Papa Marcelli - **Palestrina**
Take him earth for cherishing - **Howells**
Evening Canticles by **Howells** and **Purcell**
My beloved spake - **Purcell**
O sacrum convivium - **Messiaen**

These services are free to enter
but a retiring collection is encouraged.

Please see the Cathedral website
for service times.

