

A detailed oil painting of a young Wolfgang Amadeus Mozart, showing his face and upper torso. He has light brown hair, blue eyes, and a slight smile. He is wearing a red jacket with gold embroidery. The background of the painting is dark and textured.

# Mozart Requiem

and other choral masterworks from  
the Classical era

Sung by

*Viva la Musica*

Conductor -

**Simon Lumby**

Saturday 5th October 2019

at 7.30pm

at Stoneygate  
Baptist Church

with

**Nicky Bouckley, soprano**

**Catherine Griffiths, alto**

**Robin Morton, tenor**

**Andrey Kushchinsky, baritone**

**Michael Overbury, piano & organ**

**Philip Robinson, piano**





# *Viva la Musica*

*is a chamber choir based in Loughborough.*

*Viva la Musica* was formed in 2002 by a group of singers who enjoy singing together and welcome the challenges and experiences that being part of a small ensemble brings, together with Viva's first Music Director, David Necklen. It sings a wide range of music from early to modern, sacred to secular, largely in the a capella style.

As well as performing locally, the choir has begun to travel further afield, with concert weekends in Haworth in 2013, Tideswell in 2015, Worcester in 2016 and Wadebridge in 2018.

During the last busy 12 months, Viva la Musica presented its Christmas concert at Saint Aidan's in Leicester, sang the Candlemas Eucharist at Lichfield Cathedral and performed a programme of 20thC music at Trinity Methodist Church in Loughborough.

The next year's exciting projects are all detailed at the back of this programme.

## **soprano:**

Christine Cooke, Sue Elliot, Louise Houslip, Gail Stiven  
Jeni Beasley, Patti Garlick, Jenny Kemp, Jeanne Simpson

## **alto:**

Eleri Bristow, Meg Burton, Clare Ward-Campbell, Joanna Milner, Lis Muller

## **tenor:**

Richard Thomas, Al Wardell, Peter Finch, Simon Nicholls

## **bass:**

Simon Collins, John Thawley, Kevin Norman, James Ward-Campbell

If you would like to be notified of these and other concerts, please email [info@vivalamusica.org.uk](mailto:info@vivalamusica.org.uk) to be added to our mailing list.

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Tonight's programme takes us into the world of the 'Viennese Classical' era - a time dominated by the writing of Joseph Haydn and Wolfgang Amadeus Mozart. Idiosyncratically called 'Viennese', neither Mozart nor Haydn were native to Vienna but worked there for significant periods of their career.

**Franz Joseph Haydn** was born in the Rohrau, Austria, in 1732. At age eight he was accepted as a choirboy at St. Stephen's Cathedral in Vienna. When he left St. Stephen's in 1749, he became an assistant to Nicola Porpora. In 1759, he worked briefly as musical director for Count Morzin, and in 1761 was employed as assistant music director and then music director for the Esterhazy family, residing at their estate. He remained with the Esterhazys for nearly thirty years, until 1790. During the last decade of the eighteenth century, Haydn made two trips to London. He had been hired by Johann Peter Salomon to compose and conduct six symphonies for his first trip (1791-1792) and six for his second (1794-1795). Haydn's London appearances were highly successful.

Upon his return to Vienna in 1795, Haydn composed some of his most significant choral music. The six masses from this period, composed for Prince Nicholas Esterhazy (the son of Haydn's earlier employer) and his two oratorios, *The Creation* and *The Seasons*, are his most significant choral works. Haydn's total choral output included twelve Masses, three oratorios, a Passion, two Te Deums, a Stabat Mater, and a few other smaller works. In his later years, Haydn was a celebrity whose works were widely recognized and appreciated, in contrast to the decades spent in the relative isolation of the Esterhazy estate. He died in 1809 in Vienna.

**Wolfgang Amadeus Mozart** was born in Salzburg, Austria, in 1756. At the age of six, he could play the harpsichord and violin, compose, and performed in Munich and Vienna. Between the ages of six and fifteen, Mozart was taken on tours of Europe and England, organized by his father, Leopold Mozart, a Salzburg court composer. Although he was away from home more than half of the time, he produced a steady stream of compositions during this period.

In 1781, Mozart left Salzburg and moved to Vienna, teaching, performing in concerts, travelling, and continuing to compose constantly. In contrast to Haydn, who worked in the isolation and relative obscurity of the Esterhazy estate for many years and then became an international celebrity in his sixties, Mozart was thrust into international prominence as a child and encountered decreasing public acceptance of his music when he was an adult.

By 1791, Mozart's health was failing. He received a commission that resulted in the composition of *The Magic Flute*. He was also visited by a representative of a Count Walsegg, who commissioned a Requiem. Mozart may have believed he was writing a Requiem for himself. He died before completing the work, and it was finished by a pupil of Mozart's named Süssmayr working from Mozart's sketches of the unfinished portion.

Haydn's '*Insanae et vanae Curae*' ("*Frantic and futile anxieties*") saw its beginnings when Haydn in 1775 wrote his first Oratorio, '*Il ritorno di Tobia*' (or "*The Return of Tobias*") for performance in Vienna. It was a resounding initial success, and over the next decade Haydn took one of the fine choral numbers and rewrote it as a popular stand-alone work, eventually adding the Latin text we hear tonight.

The piece has two contrasting sections, which are repeated. The dramatic opening moves relentlessly forward with fear and dread, railing against humanity's obsession with earthly worries, whilst the second is gentler and more lyrical, delivering the listener into reassurance and hope and trust in God.

The setting of Mozart's 46 bar motet, *Ave Verum*, ("*Jesu, word of God Incarnate*") was dated 17 June, 1791 – some six months before the composer's untimely death at the age of 35. He took time away from writing *The Magic Flute* to visit his pregnant wife in a nearby spa town. He composed it in 48 hours for a musician friend there and it was thus dramatically suited for a small town choir with minimal directions.



The text was written by Pope Innocent VI in the 14th century and expresses a reverent Adoration of the Eucharist. It has been called “the crystallisation of classic simplicity” and projects the religious themes of death, salvation, and communion within the ancient Latin hymn. It has endured the test of time and is used in both religious and secular settings all around the world.

Haydn composed what is regarded as one of his greatest oratorios, *The Creation*, in 1797–98 with librettist Baron van Swieten. Movement no. 13 of Part 1, “The Heavens Are Telling,” is based on Psalm 19 verses 1–3. Haydn took a keen interest in astronomy and the discoveries of Sir Isaac Newton and held the view that an orderly universe substantiated a belief in divine wisdom. The victory of light over darkness is implied by Haydn's use of the key of C major, as opposed to C minor, which had begun the oratorio.

The Marian Easter Anthem, *Regina Caeli* (K108), of which ‘Quia quem meruisti’ is one movement, was written by the 15 year old Mozart in May 1771, probably for use in the Cathedral at Salzburg in fashionable grand Neapolitan style. This ‘slow movement’ of the piece shows the melodious and elegant hallmarks of Mozart’s later arias, with the solo soprano line containing leaps and florid passages, punctuated with choral epilogues.

The *Te Deum* in C was commissioned in 1799 from Haydn by the Austro-Hungarian Empress, Maria-Theresa, and first publically performed in 1800 in the Eisenstadt home of Haydn’s patron, Prince Esterhazy, for the special occasion of the visit of Lord Nelson and Lady Hamilton.

The format is essentially that of a concerto for chorus and orchestra, structured as two lengthy Allegro passages around a central Adagio. Haydn deliberately anchored it in the ancient Gregorian tradition of the *Te Deum* by using the venerable ‘eighth’ psalm-tone. The first Allegro is sung by the unison choir in the traditional festive key of C, and the following Adagio opens with this, and then moves, mysteriously, into C minor in a stunning effect. The final Allegro returns to the same cheerful mood as that of the first, and concludes with a stirring double fugue in the ‘In te Domine Speravi’.

The funeral Requiem Mass is the ancient and dramatic ceremony offered for the repose of the souls of the departed. The piece brings together Christian ideas of eternal rest, resurrection, judgement and mercy, the majesty of the Redeemer, the perils of hell, the tears of the penitent, deliverance, prayers for the departed, and light eternal.

This Requiem was begun in the summer of 1791, when Mozart was 35 and only five months away from his death. He was also feverishly working on two operas, *Die Zauberflöte* (Magic Flute) and *La Clemenza di Tito* (Clemency of Titus) when he received an anonymous and generous commission from Count Walsegg to write the Requiem in memory of his recently deceased 20 year old wife. However, at Mozart’s death in December 1791 only one third had been finished (up to the *Lacrimosa* and notes for part of the *Offertorium*). There followed the usual arrangements with unfinished work and unreceived monies, and his widow, Constanze, soon had Franz Süssmayr, a former pupil and assistant, fill in the gaps and tidy up orchestrations, all within 100 days of Mozart’s death. Süssmayr’s version has always been the most played, although several alternative versions have been written over time. This version is that of Süssmayr with the original orchestral accompaniment being played in the arrangement for two pianists by Carl Czerny.

Born in 1791, the year of Mozart’s death, Carl Czerny, was precociously gifted as a pianist. His piano duet transcription of Mozart’s Requiem was dedicated to the Abbé Maximilian Stadler, who had known Mozart and Haydn and in later years had done much to help Constanze Mozart in the completion of various fragmentary works left by Mozart.



# Programme

## **Insane et Vane Curae** - Joseph Haydn Hob. XX:1/13c

Insanae et vanae curae invadunt  
mentes nostras,  
saepe furore replent corda, privata spe.  
Quid prodest, O mortalis,  
conari pro mundanis,  
si coelos negligas?  
Sunt fausta tibi cuncta, si Deus est pro te.

*Frantic and futile anxieties invade our minds;  
they often fill our hearts with madness,  
depriving them of hope. What is the use, O  
mortal man, of striving after earthly things,  
if you neglect heaven?  
All things turn out well for you,  
if God is on your side.*

Words from the chorus "Svanisce in un momento"  
from the Oratorio, "Il ritorno di Tobia" (The Return of Tobias) also by Haydn  
libretto of the work is by Giovanni Gastone Boccherini

## **Quia quem Meruisti** - Wolfgang Mozart K108

Quia quem meruisti portare,  
Alleluia.

*For He whom you did merit to bear,  
Alleluia.*

Words from the Regina Coeli (Eastertide Marian Anthem)

## **The heavens are telling** - Joseph Haydn Hob. XXI:2

The heavens are telling the glory of God, the wonder of his work displays the firmament.  
To-day that is coming, speaks it the day, the night that is gone, to following night.  
The heavens are telling the glory of God, the wonder of his work displays the firmament.  
In all the lands resounds the word, never unperceived, ever understood.  
The heavens are telling the glory of God, the wonder of his work displays the firmament

Words by Gottfried van Swieten from the Oratorio 'The Creation'

## **Ave Verum** - Wolfgang Mozart K 618

Ave verum corpus,  
Natum de Maria virgine;  
Vere passum immolatum  
In cruce pro homine.  
Cuius latus perforatum  
Unda fluxit et sanguine.  
Esto nobis praegustatum  
In mortis examine.

*Jesu, Word of God Incarnate,  
Of the Virgin Mary born;  
On the Cross Thy sacred Body,  
For us men with nails was torn.  
Cleanse us by the Blood and Water Streaming  
from Thy pierced side.  
Feed us with Thy body broken,  
Now and in death's agony.*

Words attributed to Pope Innocent IV



## Te Deum Laudamus in C - Joseph Haydn Hob. XXIIIc:2

Te Deum laudamus: te Dominum confitemur.  
Te aeternum Patrem omnis terra veneratur.  
Tibi omnes Angeli; tibi coeli et universae  
potestates.  
Tibi Cherubim et Seraphim incessabili voce procla-  
mant: Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra majestatis  
gloriae tuae.  
Te gloriosus Apostolorum chorus;  
Te Prophetarum laudabilis numerus;  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum sancta confitetur Ecclesia:  
Patrem immensae majestatis;  
Venerandum tuum verum et unicum Filium;  
Sanctum quoque Paraclitum Spiritum.  
Tu Rex gloriae, Christe.  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem,  
non horruisti Virginis uterum.  
Tu, devicto mortis aculeo,  
aperuisti credentibus regna coelorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris.  
Judex crederis esse venturus.  
Te ergo quaesumus, tuis famulis subveni,  
quos pretioso sanguine redemisti.  
Aeterna fac cum sanctis tuis in gloria numerari.  
Salvum fac populum tuum, Domine, et benedic  
haereditati tuae.  
Et rege eos, et extolle illos usque in aeternum.  
Per singulos dies benedicimus te.  
Et laudamus nomen tuum in saeculum, et in  
saeculum saeculi.  
Dignare, Domine, die isto sine peccato nos cus-  
todire. Miserere nostri, Domine, miserere nostri.  
Fiat misericordia tua, Domine, super nos, quem  
admodum speravimus in te.  
In te, Domine, speravi:  
non confundar in aeternum.

We praise thee, O God : we acknowledge thee to be  
the Lord. All the earth doth worship thee : the  
Father everlasting. To thee all Angels cry aloud : the  
Heavens, and all the Powers therein.  
To thee Cherubim and Seraphim : continually do cry,  
Holy, Holy, Holy :  
Lord God of Sabaoth;  
Heaven and earth are full of the Majesty :  
of thy glory.  
The glorious company of the Apostles : praise thee.  
The goodly fellowship of the Prophets : praise thee.  
The noble army of Martyrs : praise thee.  
The holy Church throughout all the world : doth  
acknowledge thee; The Father : of an infinite  
Majesty; Thine honourable, true : and only Son;  
Also the Holy Ghost : the Comforter.  
Thou art the King of Glory : O Christ.  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man :  
thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death :  
thou didst open the Kingdom of Heaven to  
all believers. Thou sittest at the right hand of God :  
in the glory of the Father.  
We believe that thou shalt come : to be our Judge.  
We therefore pray thee, help thy servants :  
whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints : in glory  
everlasting.  
O Lord, save thy people :  
and bless thine heritage.  
Govern them : and lift them up for ever.  
Day by day : we magnify thee;  
And we worship thy Name : ever world without end.  
Vouchsafe, O Lord : to keep us this day without sin.  
O Lord, have mercy upon us : have mercy upon us.  
O Lord, let thy mercy lighten upon us : as our trust is  
in thee.  
O Lord, in thee have I trusted :  
let me never be confounded.

Words – 4th Century Latin Hymn

### The interval follows

during which refreshments will be available at the back of the Church.



## Requiem in D minor - Wolfgang Mozart K 626

### Introitus

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.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow  
be performed in Jerusalem.  
Hear my prayer, unto Thee shall all flesh come.  
Grant them eternal rest, O Lord,  
and may perpetual light shine on them.*

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.*

### Dies irae

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.

*Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.  
What dread there will be  
When the Judge shall come  
To judge all things strictly.*

### Tuba mirum

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.  
Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.  
Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.  
Iudex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.  
Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

*A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.  
Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.  
A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.  
When therefore the Judge takes His seat  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.  
What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous may hardly be secure?*

### Rex tremendae

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salve me, fons pietatis.

*King of awful majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.*



Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.  
Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.  
Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis.  
Ingemisco tanquam reus,  
Culpa rubet vultus meus,  
Supplici parce, Deus.  
Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem.

Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum,  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

## Recordare

Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day.  
Seeking me Thou didst sit down weary,  
Thou didst redeem me,  
suffering death on the cross.  
Let not such toil be in vain.  
Just and avenging Judge,  
Grant remission  
Before the day of reckoning.  
I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.  
Thou who didst absolve Mary Magdalene  
And didst hearken to the thief,  
To me also hast Thou given hope.  
My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.  
Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

## Confutatis

When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed.  
I pray in supplication on my knees.  
My heart contrite as the dust,  
Safeguard my fate.

## Lacrimosa

Mournful that day  
When from the dust shall rise  
Guilty man to be judged.  
Therefore spare him, O God.  
Merciful Jesu,  
Lord Grant them rest.

## Domine Deus

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and from the  
bottomless pit.  
Deliver them from the lion's mouth.  
Neither let them fall into darkness  
nor the black abyss swallow them up.  
And let St. Michael, Thy standard-bearer,  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.



### Hostias

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 ejus.

*We offer unto Thee 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 Thou didst promise to Abraham  
and his seed.*

### Sanctus

Sanctus. Sanctus, Sanctus,  
Dominus Deus Sabaoth!  
Pleni suni coeli et terra gloria tua.  
Osanna in excelsis.

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

### Benedictus

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Blessed is He who cometh in the name of the  
Lord. Hosanna in the highest.*

### Agnus Dei

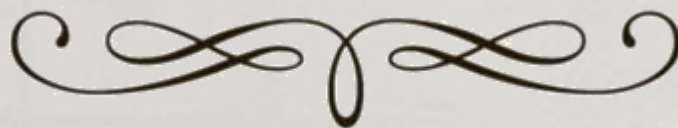
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

*Lamb of God, who takest away the sins of the  
world, grant them rest.  
Lamb of God, who takest away the sins of the  
world, grant them everlasting rest.*

### Lux aeterna

Lux aeterna luceat eis, Domine,  
cum sanctis mis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.

*May eternal light shine on them, O Lord.  
with Thy saints for ever, because  
Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints for ever,  
because Thou are merciful.*





## Tonight's performers

### **Nicky Bouckley, soprano**

Nicky read Music at Durham University, followed by a PGCE. During her time in Durham Nicky conducted the Chapel Choir of HildBede, managed the University Chamber Choir and sang in a number of other choirs including the Durham Cathedral Consort of Singers under James Lancelot. She also played principal oboe in both of the university orchestras and performed the Vaughan Williams Oboe Concerto with the Symphony Orchestra.

Since graduating Nicky has built a career in music education, and is currently Deputy Director of Music and Head of Academic Music at the Loughborough Schools Foundation. She is also Lead Examiner and Lead Assessment Writer for AQA, and is a member of the senior examining team for the A-Level specification. Nicky has continued to focus on her singing throughout this time, and is currently working with Catherine Griffiths. Nicky has been a member of Leicestershire Chorale since 2011, and Chair since 2017. Nicky is also a member of the Leicester Cathedral Chamber Choir, and sings regularly across Leicestershire as an ensemble singer and as a soloist.



### **Catherine Griffiths, mezzo-soprano**



Born in York, Catherine Griffiths studied at the Royal Northern College of Music, the University of Manchester and the Guildhall School of Music and Drama with Johanna Peters. Her career began with three years as a member of the Royal Opera, after which she left to become a freelance principal artist working with English National Opera, Welsh National Opera, English Touring Opera, Opera Northern Ireland, Pavilion Opera, and Opera Theatre Company, among others. She has performed across the world, working in the USA and Japan, and throughout Europe.

Her operatic repertoire includes Ariodante, Ruggiero (Alcina), Arsace (Partenope), Cornelia (Giulio Cesare) and Orlando, all by Handel; Rosina (Il barbiere di Siviglia), La Cenerentola, Donna Elvira (Don Giovanni), Eboli (Don Carlos), Miss Jessel (The Turn of the Screw) and Prince Orlofsky (Die Fledermaus).

Equally at home on the concert platform, Catherine has sung at the major UK venues in works such as: Messiah (Handel), Requiem (Verdi), Petite Messe Solennelle and Stabat Mater (Rossini), St Matthew Passion, St John Passion, Mass in B Minor and The Christmas Oratorio (Bach), A Child of Our Time (Tippett), The Dream of Gerontius (Elgar), Elijah (Mendelssohn), and Das Lied von der Erde (Mahler) In the Beginning (Copland), Vespers (Rachmaninov) and Sea Pictures and The Musicmakers (Elgar). She performed the UK première of Samuel Wesley's Missa di Spiritu Sanctu with the Bristol Bach Choir and maintained her enthusiasm for revived works with the first complete modern performance of the opera The Cady of Baghdad by Thomas Linley Junior as part of the Mozart Linley Kraus Anniversary Festival.

Catherine now combines her performing career with family life and an ever expanding teaching practice. She is Head of Singing at Uppingham School where she recently produced a fully staged Dido and Aeneas with a daring modern setting to much critical acclaim and she is looking forward to another such project in the near future. Plans are afoot... She is increasingly invited to adjudicate, give Masterclasses and run workshops and training days for choral societies and educational establishments.



**Robin Morton, tenor**



Robin Morton is a tenor, composer and educator based in Lichfield. He has been a Lay Vicar at Lichfield Cathedral since 2014, and previously a choral scholar at Gonville and Caius College, Cambridge and Sheffield Cathedral. In addition he has sung with a range of choirs including Ex Cathedra, Birmingham based contemporary vocal group Via Nova, Sarum Voices, Musica Deo Sacra, Ely Cathedral Choir and Glevum Consort.

His solo career has included Leighton's Crucifixus Pro Nobis with the Birmingham Bach Choir under Paul Spicer, Handel's Messiah, Dvorak's Mass in D, Haydn's Harmoniemesse and numerous musical roles and art song recitals.

As a composer his work is focused on vocal and choral music and often the interaction between the human speaking and singing voice. He recently presented a 30-minute song cycle 'Prayers from the Ark' at

the Sheffield Classical Music Weekend. He is continuing his Masters in composition at the Royal Birmingham Conservatoire where his teachers include Andrew Hamilton, Andrew Toovey, Errollyn Wallen and Howard Skempton.

**Andrey Kushchinsky, baritone**

Ukrainian Bass-baritone Andrey Kushchinsky began his musical life in the choirs of Leicester Cathedral, after moving to the UK in 2007. Andrey studies at the Royal Birmingham Conservatoire under Christopher Turner, and sings with NYCCGB, Ex Cathedra, the CBSO Chorus and the RBC Chamber Choir.

Andrey is currently training as an operatic and jazz singer, and is preparing for a career in film-making, -scoring and vocal performance. Andrey has sung on international television and radio, the BBC Proms and Lincoln Jazz Festival, and has recently performed the role of Papageno in RBC's spring production of Mozart's "Magic Flute".



**Philip Robinson, piano**



Philip has been immersed in music since singing as a chorister in Durham Cathedral and has always retained the balance between the role of educator and performer. He has been the accompanist for such choirs the Nottingham Bach Society, the Nottingham Harmonic Society, and the Internationally renowned girls' choir, Cantamus, with whom he performed in various European countries as well as China and Malaysia. As an ABRSM examiner, he worked throughout the UK as well as in the Far East. Until recently he was the Musical Director of the Grantham Choral Society.

Philip now teaches piano and coaches singers. In January 2019 he founded of the vocal ensemble Melismata, whose repertoire is exclusively from the renaissance and baroque periods.



## Michael Overbury, organ | piano



Organist and harpsichordist Michael Overbury's early musical influences centred on Farnham and London. At his local Parish Church, St Andrew's, he was introduced as boy chorister and Assistant Organist, to the glories of the English liturgical tradition, and it was here also that his organ teacher Stephen Thomson inspired in him a love of the harpsichord. Also during these years at Farnham Grammar School, the nationally acclaimed Farnham Festivals provided opportunity for Michael to give a number of first performances on solo piano, recorded by the BBC, including works by Richard Rodney Bennett, and Leonard Bernstein. These exciting and formative experiences were complemented by Saturday mornings at Trinity College of Music, London, where he held a Junior Exhibition, being awarded a diploma in piano-playing whilst still at school.

Horizons broadened with an Organ Scholarship to Corpus Christi College, Cambridge, where he read music and studied the organ with Gillian Weir. Harpsichord tuition continued with Kenneth Gilbert. After graduating he was successively, an assisting organ scholar at King's College, Cambridge, Assistant Organist at New College, Oxford, a deputy organist and choir master at the Cathedral and Abbey Church at St Alban's, Director of Music at Eagle House Preparatory School for Boys, and Master of the Song School at Newark, Nottinghamshire. He was for 25 years Director of Music of Nottingham Boys Choir.

After winning First Prize in the 1982 Manchester International Organ Competition, he appeared twice as soloist at the Royal Festival Hall, and in countless other cathedrals and concert venues, and has continued to play with numerous choirs and orchestras, including Sinfonia Viva (formerly the East of England Orchestra), the Wren Orchestra, the Orchestra of St John's Smith Square, the Milton Keynes Chamber orchestra, and English Sinfonia, and has featured on several recordings, including six solo discs.

Michael was for 15 years Director of Music of the Priory Church of Our Lady and St Cuthbert, Worksop, currently remains a founder member of Mvsica Donvm Dei, playing on period instruments mainly in the East Midlands, with whom he appeared on Radio Three's Eighteenth-Century season on In Tune live from Kedleston Hall. Michael is also harpsichordist for the chamber trio Continuum, with whom he has performed several times at the Handel House Museum in London. He has been accompanist to Nottingham Harmonic Society, and for many years has written reviews for the Organists' Review. He is currently accompanist to Ruddington and District Choral Society, and to Sinfonia Chorale in Nottingham. He has a number of mainly liturgical compositions published, which have been warmly received. He lives in Newark. He will have some of his recordings available for inspection and purchase.





**Simon Lumby** was born in Birmingham in 1970 and studied organ principally with Andrew Fletcher before taking up a place on the Opera Course at the Royal Northern College of Music in Manchester, to study with Robert Alderson.

As a singer, Simon has performed with many of the leading orchestras in this country including Handel's *Messiah* for the Royal Liverpool Philharmonic, Beethoven's *Missa Solemnis* with the City of Birmingham Symphony Orchestra, Elgar's *Dream of Gerontius* with the Royal Northern Sinfonia and Finzi's *Dies Natalis* with the Royal Philharmonic Orchestra.

As an organist, Simon has given recitals at the Cathedrals of Hereford, Coventry, and Liverpool. Other organ concerts of note have included a recital of British organ music at the De Montfort Hall in Leicester and several *Battles of the Organs* with the flamboyant American virtuoso, the late Carlo Curley. In more recent times, Simon has been very involved with the organisation of music for some of the larger church events – such as 'Stand up for Jesus' that featured Simon playing the mighty Father Willis organ at the Royal Albert Hall. Other festivals that have seen Simon playing the organ have included York Minster, Lincoln Cathedral and Norwich Cathedral and he is currently organising festivals for the Northern Province at the Cathedrals of Wakefield and Ripon.

Simon semi-retired from professional music making in June 2003 and was ordained to the Sacred Priesthood of the Church of England. Since January 2003, Simon has been serving as Parish Priest at the Church of Saint Aidan in New Parks. The last 13 years have been an exciting time - a large increase in congregation numbers and many important milestones to celebrate. In 2009 they celebrated their 50th birthday, the highpoint of which was the visit of the Archbishop of Canterbury, Dr. Rowan Williams, who officially opened six months of celebrations on 22nd March of that year. 2019 saw the Diamond Jubilee with a welcome return of Rowan Williams in July as well as many other events to mark the occasion.

Simon has released two solo recordings, which have both been met with popular and critical acclaim. 'Loud Organs His Glory Forthtell in Deep Tone' was the first recording to be made on the new organ that was installed in Saint Aidan's, New Parks, in 2007 and features a programme of popular organ masterworks. 'A Grateful Heart' is a collection of English Song that Simon recorded with pianist Helen Davies and features works by Ivor Gurney, Michael Head and a complete recording of Vaughan Williams Songs of Travel. Both are being sold in aid of the Saint Aidan's Hall Renovation Appeal.

Simon's next releases include a recording of British organ music, including the First Organ Sonata of Basil Harwood, played on the organ at Saint Aidan's being released in July next year and an album of lyrical song by composers including Haydn, Brahms, Richard Strauss and the great love of his musical life, Gabriel Fauré. Simon also recorded a series of videos for the Eminent Organ Company - some of which are now widely available on the internet.

Simon has been conducting *Viva* for four years and has been very excited to be making music with such a talented ensemble of capable singers. He is very much looking forward to more musical adventures with *Viva* in the coming months and years.



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