Saturday
11th May 2019

Viva la Musica

'Rejoice in the Lamb'

A Concert of 20th Century
British Choral Music

at Trinity Methodist Church Centre

Royland Rd, Loughborough, LE11 2EH

sung by

Viva la Musica

Chamber Choir

with Michael Overbury, organ

Conducted by Simon Lumby



Viva la Musica

[Registered Charity no. 1180705]

is a chamber choir based in Loughborough.

Since its formation in 2002 – by first Music Director David Necklen and the founding singers – Viva has grown into a serious small chamber choir. Viva's repertoire ranges from early to modern, sacred to secular, and has historically been performed mainly a capella. Under its current Music Director, the ensemble has tackled increasingly difficult works and added much more accompanied repertoire to its concert programmes.

Some years ago, the group decided to take its music to audiences beyond Leicestershire and has successfully performed in Haworth (2013), Tideswell (2015), Worcester (2016) and in 2018, St. Endellion (near Wadebridge) of which concert it was said (by Ian Sandbrook for the St. Endellienta team) "It was a very interesting and beautiful programme, sung with great style and nuance under Simon's expert direction."

During 2018/2019, Viva la Musica has sung two choral evensongs (at Southwell Minster and Lichfield Cathedral) and three concert programmes (at Leicester Guildhall and St. Aidan's, Leicester) all of which have been encouragingly reviewed.

Reviews of past events can be found on our website as can the details of our exciting forthcoming concerts (which are also to be found at the back of this programme).

soprano:

Louise Houslip, Sue Elliott, Gail Stiven
Jeni Beasley, Meg Burton, Jenny Kemp, Jeanne Simpson

alto

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

tenor:

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

bass:

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

* We are indebted to Neil Waddell for deputising at short notice to cover the indisposition of Peter Finch

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Programme

Sweet Day

Charles Paterson b 1954

Sweet day, so cool, so calm, so bright, The bridal of the earth and sky; The dew shall weep thy fall to-night, For thou must die.

Sweet rose, whose hue angry and brave Bids the rash gazer wipe his eye; Thy root is ever in its grave, And thou must die.

Sweet spring, full of sweet days and roses, A box where sweets compacted lie; My music shows ye have your closes, And all must die.

Only a sweet and virtuous soul, Like season'd timber, never gives; But though the whole world turn to coal, Then chiefly lives.

Words: 'Virtue' – George Herbert 1593–1633

Take him, earth, for cherishing

Take him, earth, for cherishing,
To thy tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin.
Once was this a spirit's dwelling,
By the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.
Guard him well, the dead I give thee,
Not unmindful of His creature
Shall he ask it, He who made it
Symbol of His mystery.

Herbert Howells 1892-1983

Comes the hour God hath appointed
To fulfil the hope of men:
Then must thou, in very fashion,
What I give return again.
Not though ancient time decaying
Wear away these bones to sand,
Ashes that a man might measure
In the hollow of his hand;
Not though wandering winds and idle
Drifting through the empty sky,
Scatter dust was nerve and sinew,
Is it given to man to die.

Once again the shining road Leads to ample Paradise; Open are the woods again That the Serpent lost for men.

Take, O take him, mighty Leader,
Take again thy servant's soul.
Grave his name, and pour the fragrant
Balm upon the icy stone.
Take him, earth, for cherishing,
To thy tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin,
By the breath of God created,
Christ the prince of all its living.
Take him, earth, for cherishing.

Words by Prudentius 348-413, translated by Helen Waddell (1889-1965)

Organ Prelude on "Rhosymedre" - Ralph Vaughan Williams 1872 – 1958

Hymn to the Virgin

Benjamin Britten 1913-1976

Soprano – Jeni Beasley | Alto – Eleri Bristow Tenor – Richard Thomas | Bass – Simon Collins

Of one who is so fair and bright Velut maris stella, [Like a star of the sea] Brighter than the day is light, Parens et puella:

[Both mother and maiden]
I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia, [so pure]
That I may come to thee.
Maria!

All this world was forlorn,
Eva peccatrice,
 [because of Eve, a sinner]
Till our Lord was y-born,
De te genetrice.
 [through you, his mother]
With ave it went away,
Darkest night, and comes the day
Salutis; [of salvation]
The well springeth out of thee.
Virtutis. [of virtue]

Lady, flower of everything,
Rosa sine spina, [Rose without thorn]
Thou bare Jesu, heaven's king,
Gratia divina: [by divine grace]
Of all thou bearest the prize,
Lady, queen of paradise
Electa: [chosen]
Maid mild, mother
es effecta. [you are made]

Baritone – John Thawley

Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part With all thy art.

The cross taught all wood to resound his name Who bore the same.

His stretched sinews taught all strings, what key Is best to celebrate this most high day.

Consort both heart and lute, and twist a song Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I got me flowers

I got me flowers to strew thy way; I got me boughs off many a tree: But thou wast up by break of day, And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this, Though many suns to shine endeavour? We count three hundred, but we miss: There is but one, and that one ever.

Love bade me welcome

Love bade me welcome; yet my soul drew back, Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning, If I lack'd anything.

"A guest", I answer'd, "worthy to be here": Love said, "You shall be he".

"I the unkind, ungrateful? Ah, my dear,

I cannot look on thee."

Love took my hand, and smiling did reply, "Who made the eyes but I?"

"Truth, Lord, but I have marr'd them: let my shame Go where it doth deserve."

"And know you not", says Love, "who bore the blame?"

"My dear, then I will serve."

"You must sit down," says Love, "and taste my meat": So I did sit and eat.

The call

Come, my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a Life, as killeth death.

Come, My Light, my Feast, my Strength: Such a Light, as shows a feast: Such a Feast, as mends in length: Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart: Such a Joy, as none can move: Such a Love, as none can part: Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing, My God and King!

The heavens are not too high, His praise may thither fly: The earth is not too low, His praises there may grow.

Let all the world in every corner sing, My God and King!

The church with Psalms must shout. No door can keep them out: But above all, the heart Must bear the longest part.

Let all the world in every corner sing, My God and King!

Words – George Herbert 1593 – 1633

Interval

During which refreshments will be available in the Hall

Benjamin Britten 1913-1976

Soprano – Gail Stiven | Alto – Joanna Milner Tenor – Richard Thomas | Bass – Simon Collins

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II I cannot grow; I have no shadow To run away from, I only play.

I cannot err; There is no creature Whom I belong to, Whom I could wrong.

I am defeat When it knows it Can now do nothing By suffering.

All you lived through, Dancing because you No longer need it For any deed.

I shall never be Different. Love me. Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath

Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

'Music'

Tom Davoren b 1986

I have been urged by earnest violins
And drunk their mellow sorrows to the slake
All of my sorrows and my thirsting sins.
My heart has beaten for a brave drum's sake.
Huge chords have wrought me mighty: I have hurled
Thuds of gods' thunder. And with old winds pondered
Over the curse of this chaotic world,With low lost winds that maundered as they wandered.

Words - Wilfred Owen 1893 - 1918

Organ

Three Pieces from Country Pageant and Lambert's Clavichord - Herbert Howells 1892-1983

Kings and Queens de la Mare's Pavan Hughes' Ballet

Like as the Hart

Herbert Howells 1892 – 1983

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.

My soul is athirst for God, yea, even for the living God.

When shall I come to appear before the presence of God?

My tears have been my meat day and night, while they daily say unto me, "Where is now thy God?"

Words - Psalm 42 vv. 1-3

Soprano – Meg Burton | Alto – Lis Muller Tenor – Simon Nicholls | Bass – Simon Collins

Chorus

Rejoice in God, O ye tongues; give the glory to the Lord, and the Lamb.

Nations, and languages, and every Creature, in which is the breath of Life.

Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.

Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.

Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.

Let Ithamar minister with a Chamois, and bless the name of Him, that clotheth the naked. Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear - The beginning of victory to the Lord - to the Lord the perfection of excellence - Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

Soprano Solo:

For I will consider my Cat Jeoffry

For he is the servant of the Living God, duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness.

For he knows that God is his Saviour.

For God has blessed him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Alto Solo:

For the Mouse is a creature of great personal valour.

For - this a true case - Cat takes female mouse - male mouse will not depart, but stands threat'ning and daring.

...If you will let her go, I will engage you, as prodigious a creature as you are.

For the Mouse is a creature of great personal valour.

For the Mouse is of an hospitable disposition.

Tenor Solo:

For the flowers are great blessings.

For the flowers have their angels even the words of God's Creation.

For the flower glorifies God and the root parries the adversary.

For there is a language of flowers.

For flowers are peculiarly the poetry of Christ.

Chorus:

For I am under the same accusation with my Saviour -

For they said, he is beside himself.

For the officers of the peace are at variance with me, and the watchman smites me with his staff.

For Silly Fellow! Silly Fellow! is against me and belongeth neither to me nor to my family. For I am in twelve hardships, but he that was born of a virgin shall deliver me out of all.

Recitative: Bass Solo:

For H is a spirit and therefore he is God. For K is king and therefore he is God. For L is love and therefore he is God. For M is musick and therefore he is God.

Chorus:

For the instruments are by their rhimes.

For the shawm rhimes are lawn fawn moon boon and the like.

For the harp rhimes are sing ring string and the like.

For the cymbol rhimes are bell well toll soul and the like.

For the flute rhimes are tooth youth suit mute and the like.

For the Bassoon rhimes are pass class and the like.

For the dulcimer rhimes are grace place beat heat and the like

For the clarinet rhimes are clean seen and the like.

For the trumpet rhimes are sound bound soar more and the like.

For the trumpet of God is a blessed intelligence and so are all the instruments in heaven.

For God the father Almighty plays upon the harp of stupendous magnitude and melody.

For at that time malignity ceases and the devils themselves are at peace.

For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

Words - from JUBILATE AGNO - Christopher Smart 1722 - 1721



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 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, 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 pianoplaying 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 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 five 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 recently appeared on Radio Three's Eighteenth-Century season on **In Tune** live from Kedleston Hall as well as a concert of Handel's Music for a Royal Occasion with *Viva la Musica* in June of this year.

Michael is also harpsichordist for the chamber trio Continuum, with whom he has performed twice 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 and he has mainly liturgical compositions published.





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 is now more or less retired from professional music making and in June 2003 was ordained to the Sacred Priesthood of the Church of England. He is currently serving as Parish Priest at the Church of Saint Aidan in New Parks. The last 10 years have been an exciting time for Saint Aidan's and in 2009 they were celebrating 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.

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 three 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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Insanae et vanae curae - **Haydn** Te Deum in C - **Haydn** Quia quem meruisti portare - **Mozart**

sung by

Viva la Musica

with

Nicky Bouckley - soprano
Catherine Griffiths - alto
Robin Morton - tenor
Andrew Randall - baritone

Michael Overbury - piano and organ **Philip Robinson** - piano

Conducted by **Simon Lumby**

Tickets - £12.50 (£10 concessions)
Available in advance from www.vivalamusica.org.uk





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