



Music for a Spring Evening

sung by

Viva la Musica

Chamber Choir

Conducted by
Simon Lumby

Bishop Street
Methodist Church

Saturday 18th
March 2023

Programme **£1**

'Fairest Isle...'

A Concert of music by Henry Purcell

sung by

Viva la Musica Chamber Choir

Registered Charity no. 1180705

with *Quinque Musici* Chamber Ensemble

Conducted by Simon Lumby

Saturday 24th June 2023 at 7.30pm

Loughborough Parish Church

Steeple Row, Loughborough LE11 1EE

Music includes:

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

Tickets £15.00

(£12.50 students | under 16s free)

available from: www.vivalamusica.org.uk

For more details please ring: 01530 231502





Viva la Musica was formed in 2002 by its first Music Director, David Necklen, as a group of singers who enjoy singing together and welcome the challenges and experiences that being part of a small ensemble brings. 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 travelled further afield, with concert weekends in Haworth in 2013, Tideswell in 2015, Worcester in 2016 and Wadebridge in 2018. Viva's next out-of-area-engagement is its residency at Ripon Cathedral during the first weekend of September 2023. More of this year's exciting projects are advertised within this programme.

soprano: Jo Boddison*, Sue Elliot*, Ellie Stell*, Gail Stiven
Jeni Beasley, Sue Cooke, Patti Garlick, Jenny Kemp, Jeanne Simpson
alto: Eleri Bristow, Clare Ward-Campbell, Philippa England, Lis Muller
tenor: Richard Thomas, Neil Waddell, Alex Jasper, Simon Nicholls
bass: Simon Collins, John Thawley, Kevin Norman, James Ward-Campbell

** denotes a soloist in tonight's programme*



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Programme

All Creatures Now - John Bennet (c. 1575 – after 1614)

Words - unidentified Author, appears in 'The Triumphs of Oriana', first published 1601

All creatures now are merry minded,
The shepherd's daughters playing,
The nymphs are fa-la-la-ing.
Yon bugle was well winded.
At Oriana's presence each thing smileth.
The flow'rs themselves discover,
Birds over her do hover,
Music the time beguileth,
See where she comes,
With flow'ry garlands crowned,
Queen of all queens reknowned.
Then sang the shepherds and nymphs of Diana,
'Long live fair Oriana!'

The Bluebird – Charles V. Stanford (1852 – 1924)

Words - Mary E. Coleridge (1861 – 1907)

The lake lay blue below the hill
O'er it, as I looked, there flew
Across the waters, cold and still
A bird whose wings were palest blue

The sky above was blue at last
The sky beneath me blue in blue
A moment, ere the bird had passed
It caught his image as he flew



*This piece is dedicated to the memory of Louise Houslip,
who sang soprano in Viva La Musica from 2016-2021.*

Madrigal of Spring – Percy Fletcher (1879 – 1932)

Words – George Darley (1795 – 1846)

The mountain winds are winnowing
The primrose banks along;
From bush and brake the wild birds sing,
With joy the valleys ring;
The runnel-brook sweet murmuring
Thro' flowery meadows flush with Spring,
Dances to his own song.

The sun darts thro' the forest gloom,
And gilds the mossy stems;
The wild rose stands in beauty rare,
The lily still more fair;
The hedgerows newer tints assume,
The hawthorn bud and heathy bloom
Scatter the ground with gems.

from **Songs of Springtime** - Ernest J. Moeran (1894 – 1950)

Under the greenwood tree

Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy, but winter and rough weather.

Who doth ambition shun
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy, but winter and rough weather.

Words – William Shakespeare (1564 – 1616)

Do not fear to put thy feet

Naked in the river sweet;
Think not leech, or newt, or toad,
Will bite thy foot, when thou hast trod;

Nor let the water, rising high,
As thou wadest in, make thee cry
And sob; but ever live with me,
And not a wave shall trouble thee!

Words – John Fletcher (1579 – 1625)

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-wit-ta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-wit-ta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-wit-ta-woo!

Words – Thomas Nashe (1567 – 1601)

Love is a sickness full of woes,
All remedies refusing;
A plant that with most cutting grows,
Most barren with best using.
Why so?
More we enjoy it, more it dies;
If not enjoyed, it sighing cries,
Heigh ho!

Love is a torment of the mind,
A tempest everlasting;
And Jove hath made it of a kind
Not well, not full, nor fasting."
Why so?
More we enjoy it, more it dies;
If not enjoyed, it sighing cries,
Heigh ho!

Words – Samuel Daniel (1562 – 1619)

Now that the Spring hath filled our veins

With kind and active fire,
And made green liveries for the plains,
And every grove a quire;
Sing we a song of merry glee,
And Bacchus fill the bowl.
Then here's to thee! And thou to me
And every thirsty soul.

Nor care nor sorrow e'er paid debt,
Nor never shall do mine;
I have no cradle going yet,
Not I, by this good wine.
No wife at home to send for me,
No hogs are in my ground,
No suit at law to pay a fee;
Then round, old jockey, round!

Shear sheep that have them, cry we still,
But see that no man 'scape
To drink of the sherry
That makes us so merry,
And plump as the lusty grape.

Words by William Browne (1591 – 1643)

ORGAN: Springtanz (from *Terpsichore*) – Michael Praetorius

Why Do The Roses – Robert Lucas de Pearsall (1795 – 1856)

Words – anon

Why do the roses whisper to the wind?
and toss their heads so high?
O gentle zephyr, tell me what they said as you passed by.
Say, do they look with envy at the bloom
On Flora's cheek that glows?
O well they know it mantles there,
Surpassing any rose.

Spring Returns – Robert Lucas de Pearsall (1795 – 1856)

Words – anon

Spring returns, and earth is smiling,
Green again is ev'ry tree;
Flow'rets spangle, eye beguiling,
Birds are singing cheerfully.
Thyrsis, why art thou despairing?
Love doth now the world pervade;
Bolder grown is ev'ry shepherd,
Kinder ev'ry village maid.

Evening Hymn – Henry Purcell (c.1659 – 1695), arranged by E. Markham Lee

Words – Dr. William Fuller (1608 – 1675)

Now that the sun hath veil'd his Light,
And bid the world goodnight;
To the soft bed, my body I dispose,
But where shall my soul repose?
Dear God, even in Thy arms.
And can there be any so sweet Security!
Then to thy rest, O my soul!
And singing, praise the mercy that prolongs thy days. Hallelujah!

The Long Day Closes – Arthur Sullivan 1842 – 1900

Words - Henry F. Chorley 1808 - 1872

No star is o'er the lake,
Its pale watch keeping,
The moon is half awake,
Through gray mist creeping,
The last red leaves fall round
The porch of roses,
The clock hath ceased to sound,
The long day closes.

Sit by the silent hearth
In calm endeavour,
To count the sounds of mirth,
Now dumb for ever.
Heed not how hope believes
And fate disposes:
Shadow is round the eaves,
The long day closes;

The lighted windows dim
Are fading slowly.
The fire that was so trim
Now quivers lowly.
Go to the dreamless bed
Where grief reposes,
Thy book of toil is read,
The long day closes.

As Vesta Was – Thomas Weelkes (c.1576 – 1623)

Words - unidentified Author, appears in 'The Triumphs of Oriana', first published 1601

As Vesta was from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
To whom Diana's darlings came running down amain,
First two by two, then three by three together,
Leaving their goddess all alone hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of Diana,
Long live fair Oriana!

ORGAN: Spring Song – Alfred Hollins

Les Chansons des Roses – Morten Lauridsen (b. 1943)

Words - Rainer Maria Rilke 1875–1926

En une seule fleur

C'est pourtant nous qui t'avons proposé
de remplir ton calice. Enchantée de cet
artifice, ton abondance l'avait osé. Mais tu
n'as pas pensé ailleurs. Tu étais assez riche,
pour devenir cent fois toi-même en une seule
fleur; c'est l'état de celui qui aime. Mais tu
n'as pas pensé ailleurs.

*Yet it was we who offered to fill your
chalice. Enchanted by such a scheme, your
abundance had dared to agree. But you
thought only of yourself. You were rich
enough to become a hundred times
yourself in a single flower; this is how a man
in love feels. But you thought only of
yourself*

Contre qui, rose

Contre qui, rose, avez-vous adopté
ces épines? Votre joie trop fine
vous a-t-elle forcée de devenir cette chose
armée? Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous ai-je enlevés qui
ne la craignaient point.
Au contraire, d'été en automne,
vous blessez les soins qu'on vous donne.

*Against whom, rose, have you adopted these
thorns? Has your too-fragile joy forced you to
become this armed creature? But from whom
does this too- cruel weapon protect you?
How many enemies have I seen off for you
who fear it not at all? And meanwhile, from
summer to autumn, you fight against the
cares lavished upon you.*

De ton rêve trop plein

De ton rêve trop plein, fleur en dedans
nombreuse, mouillée comme une pleureuse,
tu te penches sur le matin.

*From your crowded dreams, many-petalled
flower, moist as a mourner's, you lean into
the morning.*

Tes douces forces qui dorment dans un
désir incertain, développent ses tendres
forms entre joues et seins.

*Your gentle strength that sleeps, in uncertain
desire, develops these soft shapes between
cheeks and breasts.*

La rose complète

J'ai une telle conscience de ton être, rose
complète, que mon consentement te
confound avec mon cœur en fête. Je te
respire comme si tu étais, rose, toute la vie,
et je me sens l'ami parfait d'une telle amie.

*I am so aware of your being, perfect rose, that
my consent mistakes you for my
elated heart. I breathe you in as if you were,
rose, all life itself, and I feel myself the
perfect lover of such a beloved.*

Dirait-on

Abandon entouré d'abandon, tendresse
touchant aux tendresses... C'est ton
intérieur qui sans cesse se caresse,
dirait-on; se caresse en soi-même, par son
propre reflet éclairé. Ainsi tu inventes le
thème du Narcisse exaucé.

*Abandon enveloped by abandon,
tenderness brushing against tenderness ...
within you, one would say, all is sweet and
endless caressing; all caressing itself, in its
own limpid reflection. Thus you invent the
myth of Narcissus fulfilled.*

*Refreshments will be available
after tonight's concert
at the back of the Church.*

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 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.

Simon is in demand as a singer and choral conductor. Singing performances have included Bach St. John Passion (for Liverpool Cathedral), Handel Messiah at the Bridgewater Hall in Manchester, Tippett A Child of our Time for Manchester Cathedral and Stainer Crucifixion for Lichfield Cathedral. Other concert appearances of note have included Mozart Mass in C minor for the Royal Liverpool Philharmonic and Beethoven Missa Solemnis at Manchester Town Hall with the Northern Symphonia.

As well as being Director of Music of Viva, Simon maintains a busy concert diary - working with many ensembles and other musicians of note. Recently this has included the world renowned pianist Benjamin Frith in the first performance of the Mass of the Winged Lion by Martin Ellerby and the Northern Light's Symphony Orchestra at a concert at St. John's Smith Square in London. Simon is also a member of Leicestershire Chorale with whom he has sung for many years.

Future plans include 'Beloved Bach' - a series of YouTube video releases (one video a week for the whole year) of Bach organ music, recorded at the new Hauptwerk console that Simon commissioned last year.

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.

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 second concert as accompanist for Viva La Musica.



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to an ever increasing audience.

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