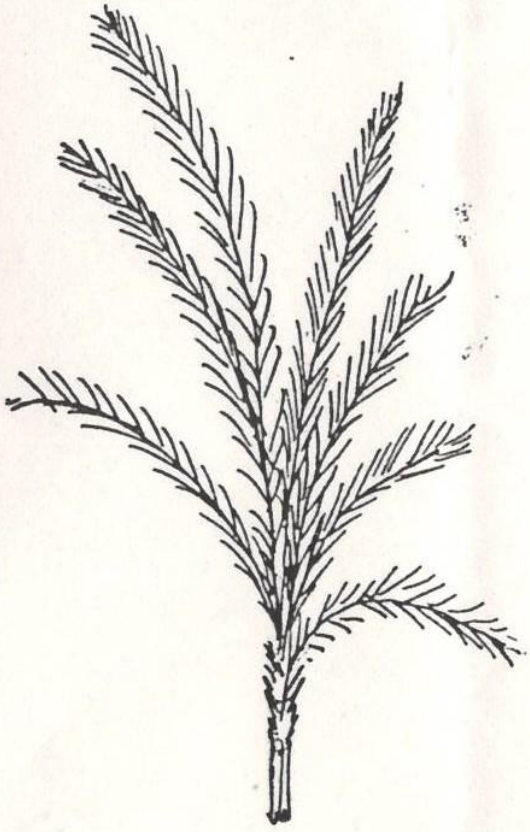
HAMPTON-IN-ARDEN PARISH CHURCH

SUNDAY 27th MARCH 1983

THE HAMPTON SINGERS

MUSIC FOR PALM SUNDAY



PROGRAMME : £1.50

£1.00

THE HAMPTON SINGERS

PRESENT

MUSIC FOR PALM SUNDAY

Joy Naylor	-	Soprano
Sara Clethero	-	Contralto
Bryan Jones	-	Tenor
Andrew Hopwood	-	Bass
The Northamptonshire Youth Chamber Orchestra		
Andrew Dicks	-	Conductor

PROGRAMME

All Glory, Laud and Honour	J S Bach
Concerto Grosso No. 12 in G	G F Handel
Canon in D for three violins and continuo	J Pachelbel
Ave Verum Corpus	W A Mozart

INTERVAL

Missa in Angustiis (The Nelson Mass) — F J Haydn

Draw nigh to thy Jerusalem, O Lord,
Thy faithful people cry with one accord:
Ride on in triumph; Lord behold we lay
Our passions, lusts, and proud wills in thy way.

Jeremy Taylor (1613-67)

ALL GLORY, LAUD AND HONOUR

The melody of this chorale was well-known in 18th century Germany, having been composed in 1615 by Teschner. The arrangement used for the first verse was also used by Bach in the St. John Passion. The second verse is an arrangement from a church cantata (Christus, der ist mein Leben) written for the 16th Sunday after Trinity. The third verse, like the first, is a harmonisation in four parts but this time with greater embellishment including an abundance of passing notes. The English words are a translation of a sixth century hymn for Palm Sunday by St. Theodulph of Orleans.

CONCERTO GROSSO NO. 12, Op 6 IN G

A tempo giusto

Allegro

Adagio

Allegro

Allegro

The twelve Opus 6 concertos must rank with Bach's Brandenburg conertos as pinnacles of the Baroque concerto. Groves acknowledges this by stating that "Nowhere is Handel's attitude to accepted forms more triumphantly vindicated ... (than in the Concerti Grossi). These concertos are the apotheosis of improvisation; every new idea or development however extraneous at first place, is integrated by the sheer force of Handel's creative personality."

The orchestra is divided into a solo group called the concertino (two violins and 'cello) and the rest constituting the ripieno. The first short movement opens with the ripieno and the solos begin after six bars. The movement is in binary form, the second half of which modulates into G minor, ending on the dominant chord. The second movement is a kind of rondo built upon two themes, the first loud and strident and the second soft and subdued. The adajio third movement is in $\frac{3}{4}$ time and in the relative key of E minor but leads via the supertonic chord into the next movement (Allegro) in G major. Here we have some magnificent counterpart between the two solo violins and the bass forming a three-part fugue, to which the remainder of the orchestra add extra embellishment. The last movement is a dance in 6/8 time. Again this is written in a classical binary form.

CANON IN D

Johan Pachelbel (1653-1706) was one of the most industrious of German writers of fugue before Bach. He wrote ninety four short fugues, each to precede the singing of the Magnificat in Church. Like Bach, he was primarily an organist and wrote music for organ including preludes on Lutheran chorales. The canon is therefore unusual in his musical output being scored for strings and organ. Not only is it written as a canon; i.e. the opening melody played by a solo violin being repeated by the second solo violin, and again by the third, each entering before the previous one has ended. The music is also superimposed on a repeating bass figure - the so-called ground bass. Upon this ground bass we hear thirty variations of the opening melody.

AVE VERUM CORPUS

This small motet which has come to be one of Mozart's best-loved choral works was one of the last two church works that he compose (the final one was his requiem). It was written for his friend Anton Stoll, a choirmaster of some repute who lived in Baden near Vienna. In 1791 Mozart's wife Constanze was expecting a child and during the summer stayed at the Stoll's house. It was on 17th June of that year that this motet was composed in appreciation of Stoll's hospitality. It is often performed as a church anthem with organ accompaniment and not, as originally intended, with strings. In this short work the mature Mozart has reconciled his own style with the needs of the church. This is not ecclesiastical "Muzak" but a personal contribution to church music. The subtle harmonic modulations and voice leading should be perceived as simple and as profound as the words to which the music is set.

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.

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INTERVAL

MISSA IN ANGUSTIIS

THE "NELSON" MASS IN D MINOR

Kyrie
Gloria
Qui Tollis
Quoniam Tu Solus
Credo
Et Incarnatus
Et Resurrexit
Sanctus
Benedictus
Agnus Dei
Dona Nobis

The Latin title of this mass is curious. Literally meaning "narrow" or "constricted", H Robbins Landon has freely translated it as a "Mass in time of fear". Like Joseph Haydn's "Mass in time of War" composed in 1796 when Napoleon's forces were threatening Vienna, this mass has become associated with a war. It was written between 10 July and 31 August 1798, when Nelson was defeating the French at the Battle of the Nile. The title "Nelson" Mass has been used for many years although there is some doubt as to whether Haydn knew about the battle until it was all over. A fanfare at the end of the BENEDICTUS has nevertheless been thought by many to be an acknowledgement of Nelson's victory.

It is most likely that Nelson and Lady Hamilton heard the Mass when they visited Austria in September 1800. They stayed at the castle of Prince Nicolaus II Esterhazy at Eisenstadt where Haydn was employed. All six of Haydn's late masses were performed at Eisenstadt and we know that the Nelson Mass was first performed in 1798 in the Parish Church of St. Martin with the composer himself probably playing the solo organ part.

The orchestra that Haydn chose for this Mass is unusual in containing no woodwind but has a prominent organ part. The solo voice parts are closely interwoven with the chorus and the demands on the soprano in particular are great. The KYRIE has a unified structure with three recurring motifs. The first of these is the rhythmic figure played by the tympanist in the second bar. The second motif is the octave leap that occurs in the choir's opening phrase, which can easily be hidden by the light and brilliant orchestral introduction. The third motif is sung by the choir three times pleading as it were, Kyrie eleison, Lord - have mercy. The soprano solo enters at this point and is overlapped by the second choir entry. Such overlapping of parts is common throughout the choral writing.

After the words Christe Eleison, the basses commence a section of choral counterpoint against which the violins play in short semiquavers. This leads to a recapitulation of the opening bars. Further counterpoint then prepares for a coda in which all three of the opening themes are used. The rhythmic figure from the timpani is used with great persistence throughout.

The soprano begins the jubilant GLORIA in the tonic major key of D singing the first phrase as a cantor would in a liturgical setting of the Mass. This phrase is then repeated by the choir. The method of development by simple repititon is pursued throughout the movement. QUI TOLLIS (Thou who takest away the sins of the world) in B flat major is sung by a solo bass, answered by the choir leading without a break into QUONIAM TU SOLUS. This uses the opening notes of the GLORIA and then introduces a superb fugue section beginning at the words "in gloria Dei Patris, Amen."

CREDO keeps to the same key as the Gloria and is a magnificent example of canon at a fifth in two parts. A treatment which adds force to the delivery of the words of the Creed. ET INCARNATUS, written in G major and marked largo on the other hand has a very expressive subdued setting for the words "and was born of the Holy Spirit from the Virgin Mary, and was made man". Trumpets add poignancy to the words "and was crucified for us under Pontius Pilate". The end of the movement demonstrates Haydn's skill in orchestral writing and is almost Mozartian in its fervor and simplicity.

ET RESSUREXIT has no formal unity. The listeners' attention is focussed on the orchestra. They play a joyful dance of resurrectio while for the most part the choir sing in plainsong fashion, continually affirming the belief and trust in the resurrection. The soprano breaks into the plainsong chanting with "et vitam venturi saeculi" - I believe in the life of the world to come.

SANCTUS is marked adagio and within a few bars explores the full range of volume or tone of the choir and orchestra. A rising D major broken chord begins an allegro ¾ section with "Pleni sinit coeli et terra gloria tua!" This leads to the "osanna in excelsis" The BENEDICTUS opens with a long orchestral introduction in D minor. Here two themes are played, the first melancholic and the second soft and delicate. The first theme forms the first melody for soprano and choir "Blessed is he who comes" (Benedictus qui venit). The second is simplified for the words "in the name of the Lord" (in nomini Domini).

The orchestra introduces the AGNUS DEI in G major. The opening voice is the contralto soloist who repeats the orchestra's opening theme. Some development is then given to this theme which leads neatly into DONA NOBIS PACEM. This last movement is in festive mood, marked (unusually) vivace. Here the orchestra and choir are virtually independent. The form is ABA with very contrasting dynam

Haydn signed his score of the Mass with the words "in nomine Domini Pious words from a man who was a deeply committed Christian. To quote from Griesinger, Haydn's biographer:

"Haydn left every man to his conviction, and he recognised them all as his brothers. Altogether his devotion was not of a sort which is gloomy and forever in penance but rather cheerful, reconciled, trusting - and in this mould his church music, too, is composed."

JOY NAYLOR was born in Birmingham in 1954, she entered the Royal College of Music, London, where she gained the Dame Clara Butt and Gertrude Norman Memorial Fund Awards for singing. In 1976 she was awarded an Austrian Government Scholarship which enabled her to study German Lieder at the "Mozarteum" Summer Academy of Music, Salzburg.

Following this she entered the Opera School of the Royal College of Music where she studied for a further two years before joining English National Opera North in 1978.

Joy Naylor has broadcast on BBC Radio as well as giving recitals and making solo appearances with University and Choral Music Societies in London and the Provinces. In 1979 she made her London debut as the soprano soloist in a performance of Vilaldi's "Gloria" in Westminster Abbey and she sang with the Hampton Singers in 1980 in their first performance of Handel's Messiah.

SARA CLETHERO, BRYAN JONES and ANDREW HOPWOOD are appearing by kind permission of the Head of the Birmingham School of Music.

ANDREW DICKS was educated in Leicestershire and gained an honours degree in Industrial Chemistry and Doctorate in Chemistry from the University of Loughborough. Whilst at school he studied piano with the late Violet Moore and organ with Robert Prime of Leicester Cathedral. Until 1981 he was organist at Hampton-in-Arden Parish Church and in 1980 formed the Hampton Singers. He has pursued his organ studies since leaving University with H A Bate the celebrated teacher and recitalist and holds the A.R.C.O. Diploma.

THE HAMPTON SINGERS were formed to give a performance of Messiah as part of the Church's 850th anniversary celebrations. They have given performances of sacred music such as Vivaldi's "Gloria" and Stainer's "Crucifixion" as well as music in a lighter vein such as songs by Lennon and McCartney and Gilbert and Sullivan.

The singers rehearse each Monday evening and are always ready to welcome new members.