THE HAMPTON SINGERS

Director: Andrew Dicks

present at

HAMPTON IN ARDEN PARISH CHURCH

VIVALDI	Magnificat
J.S.BACH	Since Christ is all my being (Cantata No.95)
G.F.HANDEL	'I know that my Redeemer...' and 'Since by man...' from Messiah
MOZART	Regina Coeli
FAURE	Cantique de Jean Racine

on

SATURDAY 19th APRIL 1986 at 8p.m. Programme £1.50

Soloists

Frances Hook	Soprano
Fiona Henderson	Contralto
Michael Kennerley	Tenor
Leslie Smith	Bass
Peter Irving	Organ

Frances Hook and Michael Kennerley appear by kind permission of the Head of the Birmingham School of Music.

Magnificat in G minor A.Vivaldi (edited by Malipiero)

The boundary between music for the Church and theatre was not as rigid in the 18th century as it has become in the last two hundred years. It is not surprising therefore that Vivaldi,himself an ordained priest and teacher at a girls academy, was a prolific composer of operas. The Magnificat was no doubt inspired however by the chapel at Vivaldi's academy, the Ospedale della Pieta in Venice. The work is known to exist in three different versions. The first is for single choir and orchestra. In another arrangement a number of solos are allocated to particular girls at the academy. In the version we hear tonight however the emphasis is on the choirs. This version is for two choirs and two orchestras.

Chorus	Magnificat
Soprano,contralto and tenor solos and chorus	Et exultavit
Chorus	Et misericordia
Chorus	Fecit potentiam
Chorus	Deposuit potentes
Sopranos	Esurientes implevit
Chorus	Suscepit Israel
Contralto	Sicut locutus
Chorus	Gloria

Cantata No.95 Christus der ist mein leben J.S.Bach
(Since Christ is all my being)

This cantata was composed in 1732 for the sixteenth Sunday after Trinity, and is based on four chorales. The work opens with a delicately scored orchestral introduction for the first chorale. This orchestral backcloth continues under the first part of the

following Tenor recitative, which leads without a break into the second chorale. This chorale is probably by Luther and is a free rendering of the Nunc Dimmittis. The treatment is similar to the first chorale except that the accompaniment is dominated by a persistent movement of the bass in quavers. The mood of tthe work changes at the entry of the soprano with the next uplifting chorale. But perhaps it is the tenor aria that follows after the next short recitative which shows Bach's craftsmanship at its best. In this aria subtle pedal points in the accompaniment together with characteristic echo effects are used to convey the impression of a distant tolling bell. The work ends with the final chorale sung by the choir accompanied by the full orchestra. It is an Easter hymn and Bach has embellished it by adding an obligato violin part.

Chorus	Chorale: Christus der ist mein leben
	Chorale: Mit Fried und Freud ich fahr dahin
Soprano	Recit and chorale: Valet will ich dir geben
Tenor	Recit:
Tenor	Aria: Ach schlage doch bald
Bass	Recit
Chorus	Chorale: Weil du vom Tod erstanden ist

-ooOoo-

Interval Refreshments are available at the rear of the Church

-ooOoo-

Messiah **G.F.Handel**

Soprano	I know that my Redeemer liveth...
Chorus	Since by man came death...

Regina Coeli (KV 276) **W.A.Mozart**

This was written as a short occasional piece for performance at Salzburg. The small orchestra, employing no violins, is unusual and probably reflects the number of players that were available at the time of its first hearing. The extensive treatment of the Alleluias in the work may well reveal Mozart's admiration for Handel's famous chorus in Messiah.

Regina Coeli laetare, alleluia.	Queen of heaven be joyful,
Quia quem meruisti portare.	alleluia. For he whom you
Resurrexit sicut dixit: Ora	were worthy to bear has
pro nobis Deum. Alleluia.	risen as he promised: Pray
	for us to God. Alleluia.

Cantique de Jean Racine **G.Fauré**

Fauré's choral music is not extensive and is dominated by the Requiem of 1886; this short Cantique was written some 20 years earlier whilst he was a pupil at Ecole Niedermeyer. It is written for small forces and has a delicate but moving character which can be found also in many of his songs and later choral compositions

Orchestra

Oboes	Katriona Allison, Simon Bushel
Viola	Trevor Addenbrooke
Cello	Erica Newton
Bass	Andrew Woods
Violins	Malcolm Allison, Ian Briggs, Sophie Divett, Yvonne Harrison, Catherine Pay, Matthew Pay

The Hampton Singers gratefully acknowledge Solihull School and Solihull Sixth Form College for their help in forming the Orchestra.

Choir

Sopranos	Thelma Borley, Hilary Crosby, Judith Docker, Mary Owen, Betty Rackham, Ursula Smyth, Sarah Steele
Altos	Betty Blennerhasset, Bessie Earnshaw, Lesley Eno, Frances Gray, Pauline Oram, Shelagh Paton, Anthea Purchase
Tenors	Andy Cassey, Richard Cook, Kit Edwards, Michael Gough, Ted Howarth, Peter Mace, Alan Morden
Basses	Christopher Docker, David Grant, Harvey Meggitt, Malcolm Owen, Alan Smyth, Tony Worthington

Next Concert

OCTOBER 25th 1986 **A Gilbert and Sullivan Evening**

To be held in the Fentham Hall, Hampton in Arden