

FINCHLEY CHAMBER CHOIR

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Price; 35p.

GEORGE FRIDERIC HANDEL (1685-1759)

MUSIC FOR THE CARMELITE VESPERS OF 1707

- I Overture in G minor (from Cantata 'Donna che in ciel')
- II Motet 'Saeviat tellus'  
(Soprano: Suzanne Chadwick)
- III Psalm 127 'Nisi Dominus'  
(Mezzo: Joan Price  
Tenor: Jim Nelhams  
Bass: Stephen Terry)
- IV Antiphon 'Haec est Regina'  
(Soprano: Vivienne Trenner)
- V Psalm 113 'Laudate Pueri'  
(Soprano: Judith Fielding)

O-O-O-O-O-O-O-O-O-O-O-O

INTERVAL OF APPROXIMATELY 20 MINUTES

REFRESHMENTS AVAILABLE IN THE ADJOINING HALL

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- VI Sonata in D major for Organ and Orchestra  
(from 'Il trionfo del tempo e del disinganno')  
(Organ: John Winter)
- VII Marian Antiphon 'Salve Regina'  
(Soprano: Vivienne Trenner)
- VIII Psalm 110 'Dixit Dominus'  
(Soprano: Linda Brett  
Mezzo: Eileen Goddard)

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FINCHLEY CHAMBER CHOIR

LINDEN BAROQUE ORCHESTRA  
(Leader: Nicola Hayston)

Conductor: DAVID LARDI

7.45pm Saturday 5th November 1988

TRINITY CHURCH, NETHER STREET, N12

This concert is subsidised by Greater London Arts with funds provided by the Arts Council of Great Britain. The Choir is affiliated to Barnet College and National Federation of Music Societies.

GEORGE FRIDERIC HANDEL (1685-1759) is considered by many to be England's greatest composer, often on the strength of his many Operas and Oratorios, above all "Messiah", as well as such works as the "Water Music" and "Music for the Royal Fireworks". (Perhaps an even more appropriate choice for tonight!) German by birth, he became a naturalised English Subject living here from 1711 until his death nearly fifty years later.

It is often overlooked that between 1706-10 Handel lived in Italy. While the details of his stay are still far from clear, it is known that he worked in Rome, Florence and Venice, became acquainted with such famous contemporaries as Corelli and Alessandro and Domenico Scarlatti, and attracted the patronage of many wealthy music-lovers.

This was a highly successful and fruitful period for the young composer, particularly in the spheres of vocal and choral music as he had at his disposal singers of the highest order. These enabled him to produce some of his most florid and difficult vocal writing of a freshness and virtuosity rarely, if ever, surpassed in his later English works. It was while in Italy that Handel composed the vast majority of his Latin vocal music including that to be heard tonight.

MUSIC FOR THE CARMELITE VESPERS. While the title itself may be unfamiliar, that certainly is not true of some of the music, especially "Dixit Dominus", regarded by many as one of Handel's Choral masterpieces. Around 1707 in Rome the composer had written a number of seemingly separate vocal and choral works. As early as 1849 Vincent Novello noted that the three psalm settings were all applicable to Vespers but it was over an hundred years until Dr. James Hall, in an essay "Handel among the Carmelites" (1959) first mooted a possible connection between a large part of the composer's Latin choral music, the Carmelite Order and one Cardinal Carlo Colonna.

THE CARMELITE ORDER at S. Maria di Monte Santo, just outside of Rome, had, since at least 1700, celebrated the Feast of Our Lady of Mount Carmel (16th July) with great pomp and show, frequently with specially commissioned music from leading composers. The Colonna family was closely connected with the Order and from 1701 this music had been paid for by Carlo Colonna, a former Papal major-domo created Cardinal in 1706. The highlight of each year's celebrations was a two-part service of Vespers often involving the city's finest musicians including, perhaps, singers of the Sistine Chapel. It was for the Feast of 1707 that Cardinal Colonna commissioned music from Handel.



VESPERS on Sundays and Feast Days was a long and complex affair. (Interested readers are referred to liturgical expert Dr. Graham Dixon's article in *Early Music* (Feb 1987) for a fuller explanation. Suffice it to say that Handel's music exists only for a small proportion of the appropriate texts. While it is possible that some music has been lost or was set by other composers, it seems more likely that the "gaps" would have been filled by chant as at a normal service. After all, a full polyphonic setting on the same scale would have lasted around four hours for Second Vespers alone.

HANDEL'S MUSIC is known to exist for seven sections, six of which are being performed tonight. The seventh, a brief antiphon "Te decus virgineum" was re-discovered as recently as February 1985 in Manchester (!) but is not yet in print and has eluded all our efforts to obtain a copy.

Of the remainder, both "Laudate Pueri" and "Nisi Dominus" were composed in July 1707 specifically for the Carmelites and the texts of "Saeviat tellus" and "Haec est regina" unquestionably link them to the same feast. "Dixit Dominus" was composed two months earlier and "Salve Regina" in June at Vignanello and whatever the details of their first performance it seems likely that Handel wrote them with Vespers specifically in mind.

BORROWING from his own (and other people's) music always played a part in Handel's career. Tonight's concert shows the composer's first thoughts on music to reappear later in such better known works as "Zadok the Priest", "Joshua" (including "Oh, had I Jubal's Lyre"), the Utrecht Jubilate" and even "Rejoice greatly" and the "Water Music". I leave listeners to do their own detective work.

PERFORMING ORDER in such an "incomplete" work must be a matter of conjecture. While it might be possible to reconstruct a full Service of Vespers, with Handel's music in context, the amount of plainchant required would make it unsuitable for concert performance. Rather than just perform them in liturgical order, I have ordered the existing music to give, I hope, a balanced programme alternating solo and choral items, with due regard to key structure. Each half is prefaced by an instrumental number from exactly the same period though not connected with Vespers.



DAVID LARDI was born in Manchester, originally studied at Trinity College of Music, London, and read a degree at King's College, London. He studied orchestral conducting with Bernard Keefe, choral conducting with Charles Proctor and Laszlo Heltay, and operatic conducting with Marcus Dods, and it was during this time that he was awarded the City Livery Prize and the Ricordi Conducting Prize.

During the next two years he continued his studies at the Academia Musicale, Siena, Italy, with Maestro Franco Ferrara, generally recognised as one of the world's leading teachers of conducting. Within weeks of his arrival he was invited to conduct concerts and was awarded the 'Diploma di Merito' before being asked by Maestro Ferrara to work with him in Rome.

He currently holds the conductorship of Finchley Chamber Choir, Finchley Chamber Orchestra and Haringey Symphony Orchestra and is also a Professor at Trinity College of Music and on the staff of Middlesex Polytechnic at Trent Park. He has worked with many different orchestras and choirs as well as some of today's leading soloists, and already has an extensive repertoire of nearly 500 works.

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JOHN WINTER was born in East Suffolk, and studied at Trinity College of Music, London, where he collaborated with David Lardi on many musical projects. He is now on the professional staff of both the senior and junior departments of Trinity College. Subsequently he was awarded the degree of Doctor of Philosophy by the University of East Anglia for a thesis on post-war English church music, and he continued his organ studies in Paris with Marie-Claire Alain. He is currently organist at the Free Church, Hampstead Garden Suburb.

As an organ recitalist he has played in Belgium, Canada, Denmark, Gibraltar, Holland, Norway and West Germany. He has made a number of visits to the United States, playing in Florida, mid-West and East Coast states. His record of solo organ music, on the new Frobenius organ at Robinson College, Cambridge, received critical acclaim.

FINCHLEY CHAMBER CHOIR

<u>SOPRANOS</u>	Celia Bangham Linda Brett Suzanne Chadwick Christine Draper Sally Edlund	Judith Fielding Molly Hunt Rose Olver Vivienne Trenner
<u>ALTOS</u>	Linda Foster Eileen Goddard Pauline Harkness	Joan Price Jean Smith
<u>TENORS</u>	Michael Dickinson Don Jennings	Roger Moon Jim Nelhams
<u>BASSES</u>	Ian Anderson Tim Edlund Graham Ford Daniel Jaffe	Laurence Notley Stephen Terry Tug Wilson

There are a few vacancies in some sections of Finchley Chamber Choir. Amateur singers of good ability are invited to audition, and are advised that opportunities for solo work also exist, since soloists are usually drawn from regular choir members.

If you would like further details, please contact Stephen Terry, St. John's Vicarage, 1163 High Road, N20 0PG .



## LINDEN BAROQUE ORCHESTRA

### 1st Violins

Nicola Hayston (Leader)  
Robin Boothby  
Linda Martin

### 2nd Violins

Gertrude Evans  
Joanne Parker  
Penelope Goodare

### 1st Violas

John Medway  
Liz Wells

### 2nd Violas

Debbie Johnson  
Andrew Giles

### Cellos

Valerie Cullen  
Anna Theo

### Violone

Nicola Deller

### Oboes

Simon Galton  
Heather Skinner  
Andrew King

### Bassoons

Matthew Dart  
Renate Maria Wendel

### Harpsichord

Beryl Braithwaite

### Organ

John Winter

LINDEN BAROQUE ORCHESTRA was formed in 1984 by a group of enthusiastic London Musicians who specialise in playing early-style instruments, either originals or modern copies.

It has given concerts throughout London in a wide and varied repertoire, featuring many composers, including music by Bach, Vivaldi and Telemann. The group has worked with some of London's leading early music players.

Tonight is the LBO's fourth collaboration with FCC, previous concerts including Handel's "Messiah" and Bach's "Mass in B minor", "Magnificat", Cantatas and Orchestral Suite No. 4.

For more information contact Simon Galton (01-223 3477)

## FINCHLEY CHAMBER CHOIR

Hon. Presidents	Mr. and Mrs. O. Ellis, CBE
Hon. Vice-Presidents	The Rt. Hon. Margaret Thatcher, MP Norman Del Mar, CBE Laurence Jenkins John Savage
President	Rev. Don Pickard
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Librarian	Linda Foster
Publicity Officer	Molly Hunt
Membership Secretary	Stephen Terry
Conductor	David Lardi
Choir Accompanist	John Winter

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### Patrons and Subscribers

Patron and subscriber schemes are run by both Finchley Chamber Choir and Orchestra offering a variety of facilities and a saving of up to £8. per year on normal admission prices. For full details please contact:

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40 Prospect Road,  
New Barnet EN5 5AD  
Tel: 01-449-2604

### F.C.C.

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