

Galton.

FINCHLEY CHAMBER CHOIR

Price: 30p.

J.S. BACH (1685-1750)

CANTATA NO.142      Uns ist ein Kind geboren    BWV 142

ORCHESTRAL SUITE NO.4 in D BWV 1069

CANTATA NO.50      Nun ist das Heil BWV 50  
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Interval of approximately 20 minutes

Refreshments available in the adjoining Hall

MAGNIFICAT IN D BWV 243

FINCHLEY CHAMBER CHOIR

LINDEN BAROQUE ORCHESTRA  
(Leader: Nicola Hayston)

John Winter (Organ)

Kate Kemp (Harpsichord)

CONDUCTOR: DAVID LARDI

7.45 p.m., SATURDAY, 30th APRIL, 1988

Trinity Church, Nether Street, Finchley, N.12

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 the National Federation of Music Societies.

Finchley Chamber Choir apologises to its Patrons for the last minute cancellation of the concert to be held on 20th February. This was due to the indisposition of at least one third of the singers through ill health, etc.

We hope that members of the audience were not too inconvenienced. We will now be giving this programme on 9th July. Subscribers will be contacted with regards a refund. Thank you.

CANTATA NO.142 - "Uns ist ein  
Kind Geboren"

attrib. to Johann  
Sebastian BACH

Eileen Goddard - Contralto  
Roger Moon - tenor  
Laurence Notley - bass

Although this cantata has been attributed to Bach, scholars have considered it of dubious authenticity and it may well have been composed by Johann Kuhnau (1660-1722), Bach's immediate predecessor at Leipzig. The style is certainly more conservative than Cantata No.50 with less use of florid counterpoint evincing the solemnity of Lutheran devotion.

The opening chorus is preceded by an overture and the cantata is interspersed with arias, the alto aria being the same music, but in a different key, sung by the tenor soloist.

CHORUS

(literal translation)

Uns ist ein Kind geboren  
Ein Sohn ist uns gegeben.

A child has been born to us  
A son has been given to us

ARIA (Bass)

Dein Geburtstag ist erschienen  
so erfordert meine Pflicht  
dich, mein Jesu, zu bedienen.  
Doch ich Armer, ich Armer  
weisse gar nicht, was ich  
suche, was ich finde, welches  
dir zum Angebinde als ein  
heilig Opfer taugt, dich, O  
grosser Gott, vergnügt.

The day of your birth has  
appeared, and my duty  
requires me to serve you,  
my Jesus. But poor man  
that I am, I do not know  
what I can look for. What  
I can find which will be  
of value to you as a holy  
sacrifice (as a gift) and  
which will satisfy you,  
great God.

CHORUS

Ich will den Namen Gottes  
loben mit einem Liede, und  
will ihn hoch ehren mit Dank.

I want to praise the name  
of God with a song and to  
honour him highly, with  
thanks.

### ARIA (Tenor)

Jesu, dir sei Dank gesungen  
Jesu, dir sei Ehr' und Ruhm!  
Denn das Los ist mir in allen  
auf das Lieblichste gefallen,  
du bist mein Eigentum.

Jesus, let thanks be sung to you  
Jesus, to you be honour and glory  
For destiny has fallen to me in  
the loveliest of way; you, you are  
my own.

### RECITATIVE (Contralto)

Immanuel! Du wollest dirge-  
fallen lassen, dass dich  
mein Geist und Glaube kann  
umfassen; kann ich die  
Freude gleich so herzlich  
nicht entdecken, die dein  
Geburstag will erwecken,  
wird doch mein schwaches  
Lallen dir durch Lob und  
Preis gefallen.

Emmanuel! You want my spirit and  
faith to be able to embrace you;  
if I cannot discover the joy so  
deeply at first, which your birth  
wishes to awaken, still my weak  
babbling will please you through  
praise.

### ARIA (Contralto)

Jesu, dir sei Preis gesungen  
denn ich bin durch dich er-  
löst, Nichts betrübet das  
Gemüte da mein Herz deine  
Gute überschwenglich wird  
getröst't.

Jesus, may praise be sung to you  
for I am redeemed through you.  
Nothing troubles my spirit, since  
my heart is consoled boundlessly  
by your goodness.

### CHORUS

Alleluja, gelobet sei Gott  
singen wir all' aus unsers  
Herzens Grunde, denn Gott  
hat heut' gemacht solch'  
Freud; der wir vergassen  
soll'n zu keiner Stunde.

Alleluja, God be praised, we all  
sing from the depths of our  
hearts; for God has today given  
joy that we should never forget  
at any time.

SUITE NO.4 IN D MAJOR

Johann Sebastian BACH  
(1685-1750)

Ouverture - Bourrees I & II - Gayotte -

Menuets I & II - Rejouissance

The lack of autograph scores has made it hard to date the composition of the four orchestral suites, but it seems likely that Nos. 1 and 4 were composed during Bach's employment at Cothen between 1717 and 1723. The fourth suite is conceived on a grand and joyous scale with the use of three trumpets and timpani. There is much contrast between the brass, the woodwind and the strings. The overture is followed by three of the more usual types of Baroque dance, and the work ends with the unusually-titled "Rejouissance" ("Rejoicing").

CANTATA NO.50 - "Nun ist  
das Heil"

Johann Sebastian BACH  
(1685-1750)

When Bach left Cothen in 1723 to become Thomaskantor in Leipzig he embarked on a series of cantatas, each conceived with the didactic purpose of expounding the theme for each Sunday according to the Lutheran calendar. In doing so he was able to write in a more grand and expansive manner than in the cantatas of his pre-Cothen days, when he was organist to Duke Wilhelm Ernst at Weimar.

It would seem likely that this movement was part of a cantata that was either left incomplete, or has been lost. It is scored for double choir, three oboes, bassoon, trumpets and timpani in addition to the usual strings and continuo, and its setting of words from the Book of the Revelation may have been intended for the Feast of St. Michael.

Nun ist das Heil und die  
Kraft und das Reich und die  
Macht unsers Gottes seines  
Christus worden, weil der  
verworfen ist, der sie  
verklagete Tag und Nacht  
vor Gott

Now is come salvation, and  
strength and the kingdom of  
our God, and the power of  
his Christ: for the  
accuser of our brethren is  
cast down, which accused them  
before our God day and night.  
(Revelation 12, v.10)

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INTERVAL OF APPROXIMATELY 20 MINUTES

REFRESHMENTS AVAILABLE IN THE ADJOINING HALL

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MAGNIFICAT IN D MAJOR, BWV 243

Johann Sebastian BACH

In the Lutheran tradition, the Magnificat was sung at Vespers, usually to plainchant, and normally in Luther's German version; however, at principal feasts it was customary to sing a more elaborate setting in Latin. Bach's setting was composed for Christmas Day 1723 and was originally in the key of E flat, a semi-tone higher and incorporated three additional seasonal choruses and a vocal duet. Between 1728 and 1731 Bach revised his setting into the one we hear tonight, excluding the Christmas interpolations, and substituting flutes for recorders. The whole work may be seen as a summary of the whole of Bach's style and its genius. Among several interesting examples of word-painting are the use of the whole chorus at the words "Omnes generationes" ("All generations"), the lively descending phrases of the tenor soloist in "Deposuit" ("He hath put down the mighty"), the omission of all but the bass instruments at the end of "Esurientes" ("He hath sent the rich hungry away") and the reprise of the music of the opening chorus at the end of the work to illustrate the words "Sicut erat" ("As it was in the beginning"). Surely a demonstration of Bach's sense of humour!

CHORUS

Magnificat anima mea Dominum      My soul magnifies the Lord

SOPRANO ARIA:    JUDITH FIELDING

Et exultavit spiritus meus      And my Spirit rejoices  
in Deo salutari meo      in God my Saviour

SOPRANO ARIA:    SUZANNE CHADWICK

Quia respexit humilitatem      For He has regarded the  
ancillae suae;      lowliness of his handmaiden;  
Ecce enim ex hoc beatam me      Behold from henceforth they  
dicent      shall call me blessed

CHORUS

Omnes generationes      All generations

BASS ARIA:    STEPHEN TERRY

Quia fecit mihi magna qui      He that is mighty has  
potens est et sanctum nomen      magnified me and holy is  
ejus.      His name.

DUET:    JOAN PRICE and DON JENNINGS

Et misericordia a progenie      And his mercy is on  
timentibus eum      generations that hear Him

CHORUS

Fecit potentiam in brachio      He has shown strength with  
suo dispersit superbos mente      His arm He has scattered  
cordis sui      the proud in the imagination  
of their hearts

TENOR ARIA:    JIM NELHAMS

Deposuit potentes se sede et      He has put down the mighty  
exultavit humiles      from their seats and  
exalted the humble

MEZZO ARIA: CAROLINE DRAPER-FORD

Esurientes implevit bonis	He has filled the hungry with
et divites dimisit inanes	good things and dismissed the
	rich empty

TRIO: LINDA BRETT, VIVIENNE TRENNER and JIM NELHAMS

Suscepit Israel puerum	He has helped his servant
suum recordatus misericordiae suae	Israel remembering his mercy

CHORUS

Sicut locutus est ad	Just as He promised to our
patres nostros Abraham et	fathers Abraham and his sees
semini ejus in secula	for ever

CHORUS

Gloria Patri, Filio et	Glory to the Father, the Son
Spiritui Sancto	and Holy Spirit
Sicut erat in principio	As it was in the beginning
et nunc et semper et in	is now and ever shall be,
secula seculorum. AMEN.	world without end. AMEN.

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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.

# THE LINDEN BAROQUE ORCHESTRA

## 1st VIOLINS

Nicola Hayston (Leader)  
Robin Boothby  
Linda Martin  
Gary Clark

## 2nd VIOLINS

Gertrude Evans  
Penelope Goodare  
Elizabeth Wells

## VIOLAS

Andrew Giles  
John Medway

## VIOLINCELLOS

Valerie Cullen  
David King  
Anna Theo

## VIOLONE

Geoff Kemp

## HARPSICHORD

Kate Kemp

## ORGAN

John Winter

## FLUTES

Nick Jackman  
Rosie Tucker

## OBOES

Clare Galton  
Heather Skinner

## OBOES/OBOES D'AMORE

Simon Galton  
Andrew King

## BASSOONS

Mathew Dart  
Renate Maria Wendel

## TRUMPETS

Stephen Foster  
William O'Sullivan  
Sharon Sanbrook-Davies

## TIMPANI

Brian Booth

The 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.

For more information please contact Simon Galton

(Tel.: 01-223 3477)

## FINCHLEY CHAMBER CHOIR

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Membership Secretary	Stephen Terry
Conductor	David Lardi
Choir Accompanist	John Winter

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Mr. K. Jones	Mrs. R. Taylor
Mrs. M. Olejnikowna	Mrs. L. Brett
Hon. Patron	Celia Warren

### Patrons and Subscribers

Separate schemes are run by both 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:

FCC - Miss Suzanne Chadwick 227a Nether Street Finchley, N3 1NT Tel: 01-346 8968	FCO - Dr. Jeremy Cook 40 Prospect Road New Barnet, EN5 5AD Tel: 01-449 2604
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