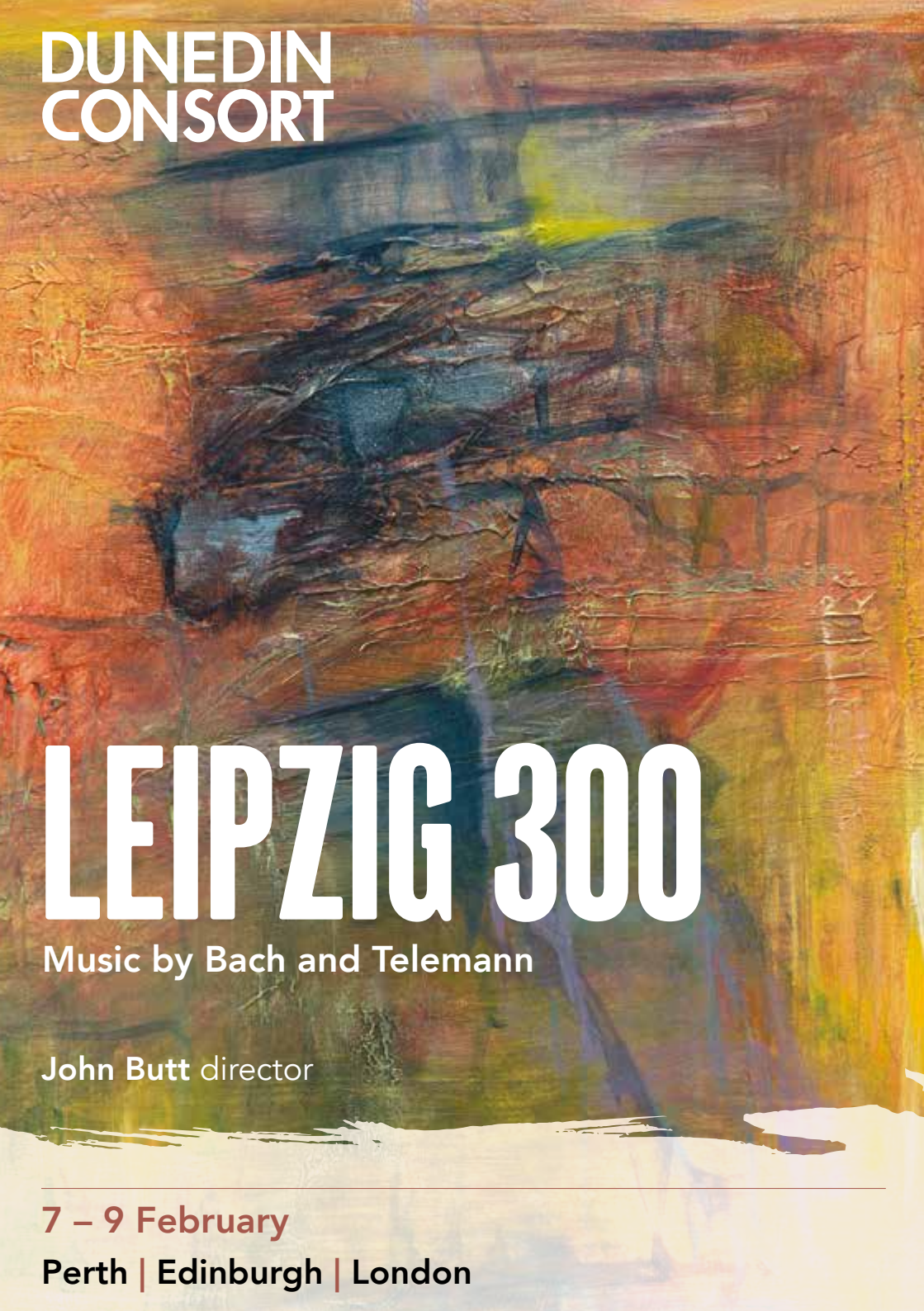

DUNEDIN
CONSORT
LEIPZIG 300
Music by Bach and Telemann
John Butt director
7 – 9 February
Perth | Edinburgh | London

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DUNEDIN CONSORT

PROGRAMME

Christoph Graupner (1683 - 1760)
Ouverture in E flat major, GWV 429
Georg Philipp Telemann (1681 - 1767)
Viola Concerto in G major, TWV 51:G9
Johann Sebastian Bach (1685 - 1750)
Cantata 'Gleichwie der Regen und Schnee vom Himmel fällt', BWV 18

Interval

Johann Sebastian Bach
Cantata 'Jesus schläft, was soll ich hoffen?', BWV 81
Georg Philipp Telemann
Cantata 'Jauchzet dem Herrn alle Welt' - Psalm 100, TWV 7:20
Johann Sebastian Bach
Cantata 'Leichtgesinnte Flattergeister', BWV 181

Julia Doyle soprano
Helen Charlston mezzo-soprano
Nicholas Mulroy tenor
Matthew Brook baritone

John Butt director and harpsichord

CREATIVE SCOTLAND
ALBA | CHRUTHACHAIL

Programme Note

Georg Philipp Telemann, Christoph Graupner, Johann Sebastian Bach. That was the sequence through which the Leipzig selection committee moved to fill their *Thomaskantor* vacancy in 1723—Bach was third choice, after Telemann preferred Hamburg and Graupner proved unable to secure his release from Darmstadt. Tonight, we hear music from all three, joining J.S. Bach in February 1724 for three remarkable cantatas.

Christoph Graupner was an extraordinarily prolific composer, and we open with one of his eighty-five orchestral suites or *Ouvertures*. Although more conservative in its instrumentation than some of his others—a conventional string orchestra rather than violas d'amore or chalumeaux—his invention comes through in the evocatively-titled and witty *L'Intrepidezza* (Fearlessness) and *L'Inesporabilità* (Implacability) which stand out as bookends of a more conventional and familiar sequence of *Rigaudon, Air en Loure, Gavotte, Pastorale, and Menuet*.

The first half of this programme is as much about the viola as it is about Leipzig. Telemann's concerto was the first for the instrument and typical of his exploratory instincts to break new ground in terms of instrumentation and form. In four movements, it follows the model of Arcangelo Corelli rather than Antonio Vivaldi's preference for concertos in three movements. One of the challenges to which Telemann rises throughout this concerto is the viola's middling position within the string sound in terms of pitch—carefully paring the orchestral textures back to allow the deeply expressive middle and lower registers of the instrument to sing and to dance in astonishingly limber fashion.

The first of three Bach cantatas this evening continues the viola showcase. Stripping out the violins, it stars four violas in a sinfonia that conjures the snow and rain of the cantata's text. First composed in Weimar in 1715, Bach decided for the Leipzig repeat of BWV 18 to add recorders, doubling the violas up the octave. After the dreich bluster of the sinfonia, we move through a bass recitative into a strikingly-structured setting of words from Martin Luther's *Litany*. Tenor and bass are successively interrupted by a repeated tolling soprano entry that invites all four parts to implore the Lord to hear their prayer. After this inflexible and somewhat archaic material, the soprano is freed in the cantata's only aria to enjoy a lyrical mediation on the treasure that is God's word, accompanied by unison violas and recorders. The cantata closes with a chorale that prays that God's word may never be taken from them.

After the interval, we turn our attention to BWV 81, which was first performed on the thirtieth of January 1724 for the rarely seen Fourth Sunday of Epiphany.

Here Bach takes inspiration from the story in Matthew's Gospel of Jesus sleeping in a fishing boat on the Sea of Galilee and having to wake to calm both his disciples and the storm. The opening alto aria has a rocking motion that suggests the calm of waves and sleep without it ever being a truly comfortable rest. The seeming peace is shattered by the tenor's aria as tempestuous strings drive on the increasingly angst-ridden singer. The storm on the water and in the hearts of the disciples is calmed by the central arioso that anchors this symmetrically-arranged cantata. As in the Passions, the bass takes on the role of Christ. Here is Christ at his most commanding, verging on the passion that overturns the tables in the Temple. After a short alto recitative, the cantata finds final consolation in the comfort of the second verse of *Jesu meine Freude*.

Telemann's final contribution to this programme is a triumphal showcase for bass and trumpet, accompanied by strings. He makes virtuoso demands of both in setting the jubilant text of Psalm 100, culminating in an ecstatic alleluia in which trumpet and bass re-echo the final praise to the Lord.

We close with BWV 181, which probably had its first outing in the same Sunday service in Leipzig as BWV 18 on the thirteenth of February 1724. Bach takes an anonymous text that vividly picks up the parable of the sower from the day's Gospel reading. The opening aria's jerky and unpredictable music evokes the fickle and frivolous nature of those who are distracted by the works of the Devil. In the lengthy recitative that follows, the alto highlights how stony ground and stony hearts make for poor conditions for the seed of the word of God. Next the tenor draws our attention to the entangling enticements of hellish thorns. Many scholars here detect the lack of obbligato in this aria to reinforce this imagery and tonight the violin part is a reconstruction of what Bach might have written—what has survived otherwise is just the vocal part and that of the continuo. The final chorus draws a straightforwardly cheerful conclusion burnished with the addition of a trumpet in its outer sections. At its heart, soprano and alto hymn the Lord's power to create fertile soil with melismatic phrases that entwine as though honeysuckle taking advantage of this bountiful provision.

Edward Edgcumbe 2024

Text and Translations

Johann Sebastian Bach 'Gleichwie der Regen und Schnee vom Himmel fallt' BWV 18
translation by Francis Browne

Sinfonia

Recitativo
Gleichwie der Regen und Schnee vom Himmel fällt und nicht wieder dahin kommet, sondern feuchtet die Erde
und macht sie fruchtbar und wachsend, dass sie gibt Samen zu säen und Brot zu essen:
Also soll das Wort,
so aus meinem Munde gehet,
auch sein; es soll nicht wieder zu mir leer kommen, sondern tun, das mir gefället,
und soll ihm gelingen, dazu ich's sende.

Tenor
Mein Gott, hier wird mein Herze sein:
Ich öffne dir's in meines Jesu Namen;
So streue deinen Samen
Als in ein gutes Land hinein.
Mein Gott, hier wird mein Herze sein:
Laß solches Frucht, und hundertfältig, bringen.
O Herr, Herr, hilf! o Herr, lass wohlgelingen!

Chor
Du wollest deinen Geist und Kraft zum Wortegeben
Erhör uns, lieber Herre Gott!

Bass
Nur wehre, treuer Vater, wehre,
Dass mich und keinen Christen nicht
Des Teufels Trug verkehre.
Sein Sinn ist ganz dahin gericht',
Uns deines Wortes zu berauben
Mit aller Seligkeit.

Sinfonia

Recitative
Just as the rain and snow fall from heaven
And do not return there again
But moisten the earth
And make it fruitful and fertile
So that it gives seed to sow and bread to eat
So shall the word
That goes from my mouth
Also be; it shall not come back to me empty
But do what pleases me
And it will accomplish
That for which I send it.

Tenor
My God, here will my heart be;
I open it for you in the name of my Jesus;
So scatter your seed
within [my heart]as in a good land.
My God , here will my heart be:
May it bring forth such a harvest even a hundredfold !
O Lord, Lord, help! O Lord, may it prosper!

Choir
May you give your spirit and power to your word
Hear us, dear Lord God!

Bass
Defend, faithful father, defend [us]
So that I and any Christian may not
Associate with the devil's deception.
His mind is wholly directed to this end,
To rob us of your word
With all our happiness.

Chor
Den Satan unter unsre Füße treten.
Erhör uns, lieber Herre Gott!

Tenor
Ach! viel verleugnen Wort und Glauben
Und fallen ab wie faules Obst,
Wenn sie Verfolgung sollen leiden.
So stürzen sie in ewig Herzeleid,
Da sie ein zeitlich Weh vermeiden.

Chor
Und uns für des Türken und des Papsts
grausamen Mord und Lästerungen,
Wüten und Toben väterlich behüten.
Erhör uns, lieber Herre Gott!

Bass
Ein andrer sorgt nur für den Bauch;
Inzwischen wird der Seele ganz vergessen;
Der Mammon auch
Hat vieler Herz besessen.
So kann das Wort zu keiner Kraft gelangen.
Und wieviel Seelen hält
Die Wollust nicht gefangen?
So sehr verführet sie die Welt,
Die Welt, die ihnen muss anstatt des
Himmels stehen,
Darüber sie vom Himmel irregehen.

Chor
Alle Irrige und Verführte wiederbringen.
Erhör uns, lieber Herre Gott!

Arias
Mein Seelenschatz ist Gottes Wort;
Außer dem sind alle Schätze
Solche Netze,
Welche Welt und Satan stricken,
Schnöde Seelen zu berücken.
Fort mit allen, fort, nur fort!
Mein Seelenschatz ist Gottes Wort

Choir
May Satan be trodden beneath our feet;
Hear us, dear Lord God! Tenor:

Tenor
Ah! Many deny your word and faith
And fall away like rotten fruit
if they must suffer persecution;
And so they plunge into everlasting anguish
Just to avoid a passing grief.

Choir
And from the Turk's and papist's
Cruel murder and oppression,
Rage and fury protect us like a father
Hear us, dear Lord God!

Bass
An other man cares only for his belly;
Meanwhile the soul is completely forgotten.
Mammon has also possessed
many hearts
So that the Word can achieve no strength
And how many souls has pleasure not made
captive!
The world seduces them so much!
The world that for them must take the place of
heaven,for whose sake they wander away from
heaven.

Choir
Bring back all those who go astray and are
seduced;
Hear us, dear Lord God!

Arias
My soul's treasure is God's word.
Apart from it all treasures are the
sort of nets
That the world and Satan weave
To ensnare despicable souls.
Away with all of them, just away with them!
My soul's treasure is God's word.

Choral
Ich bitt, o Herr, aus Herzens Grund,
Du wollst nicht von mir nehme
Dein heilges Wort aus meinem Mund;
So wird mich nicht beschämen
Mein Sünd und Schuld, denn in dein Huld
Setz ich all mein Vertrauen:
Wer sich nur fest darauf verlässt,
Der wird den Tod nicht schauen.

Chorus
I pray, o Lord, from the depths of my heart
That you may not take from me
Your holy word from out of my mouth;
So will I not be put to shame by
My sin and guilt, since in your grace
I place all my trust.
Whoever relies firmly on this alone
Will never look on death.

INTERVAL

Johann Sebastian Bach 'Jesus schlaft, was soll ich hoffen?' BWV 81
translation by Francis Browne

Aria
Jesus schläft, was soll ich hoffen?
Seh ich nicht
Mit erblasstem Angesicht
Schon des Todes Abgrund offen?

Aria
Jesus sleeps, what should be my hope?
Do I not see
with pallid face
death's abyss already open?

Recitativo
Herr! Warum trittest du so ferne
Warum verbirgst du dich zur Zeit der Not,
Da alles mir ein kläglich Ende droht?
Ach, wird dein Auge nicht durch meine
Not beweget
So sonsten nie zu schlummern pfleget?
Du wiesest ja mit einem Sterne
Vordem den neubekehrten Weisen,
Den rechten Weg zu reisen.
Ach leite mich durch deiner Augen Licht,
Weil dieser Weg nichts als Gefahr verspricht.

Recitative
Lord! why do you walk so far away?
Why do you hide yourself in the time of my
distress when everything threatens me with a
lamentable end?
Ah, is your eye not moved by my distress
that at other times is never accustomed to
sleep?
You showed with a star once to the newly
converted wise men the right way to travel.
Ah guide me by the light of your eyes
since this way promises nothing but danger.

Aria
Die schäumenden Wellen von Belials Bächen
Verdoppeln die Wut.
Ein Christ soll zwar wie Wellen stehn,
Wenn Trübsalswinde um ihn gehn,
Doch suchet die stürmende Flut
Die Kräfte des Glaubens zu schwächen.

Aria
The foaming waves of Belial's streams
redouble their rage.
A Christian should stand like a rock
when the winds of affliction go over it,
for the raging flood seeks
to weaken faith's strength.

Arioso
Ihr Kleingläubigen, warum seid ihr so
furchtsam?

Arioso
You people of little faith, why are you so
fearful?

Aria
Schweig, aufgetürmtes Meer!
Verstumme, Sturm und Wind!
Dir sei dein Ziel gesetzet,
Damit mein auserwähltes Kind
Kein Unfall je verletzet.

Recitativo
Wohl mir, mein Jesus spricht ein Wort,
Mein Helfer ist erwacht,
So muss der Wellen Sturm,
des Unglücks Nacht
Und aller Kummer fort.

Chorus
Unter deinen Schirmen
Bin ich für den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken,
Jesus will mich decken.

Aria
Be silent, towering sea!
Keep quiet , storm and wind !
Let a limit be set for you,
so that my chosen child
no mischance may harm.

Recitative
How happy I am, my Jesus speaks a word,
my helper is awake,
and so the waves' storm,
the night's misfortune and all cares must
vanish.

Chorus
Beneath your protection
I am free from storms
and all enemies.
Let Satan sniff around,
let the enemy be exasperated
Jesus stands by me.
Though there is thunder and lightning,
thought sin and hell terrify,
Jesus will protect me.

Georg Philipp Telemann 'Jauchzet dem Herrn alle Welt' - Psalm 100, TWV 7:20

Jauchzet dem Herrn alle Welt.
Dienet dem Herrn mit Freuden.
Kommet vor sein Angesichte mit Frohlocken.
Erkennet, dass der Herre Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volke und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben.
Danket ihm und lobet seinen Namen.
Denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.
Alleluja

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
come before his presence with singing.
Know ye that the Lord he is God:
it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving,
and into his courts with praise:
be thankful unto him, and bless his name.
For the Lord is good;
his mercy is everlasting;
and his truth endureth to all generations.

Johann Sebastian Bach 'Leichtgesinnte Flattergeister' BWV 181
translation by Francis Browne

Aria
Leichtgesinnte Flattergeister
Rauben sich des Wortes Kraft.
Belial mit seinen Kindern
Suchet ohnedem zu hindern,
Dass es keinen Nutzen schafft.

Recitativo
O unglückselger Stand verkehrter Seelen,
So gleichsam an dem Wege sind;
Und wer will doch des Satans List erzählen,
Wenn er das Wort dem Herzen raubt,
Das, am Verstande blind,
Den Schaden nicht versteht noch glaubt.
Es werden Felsenherzen,
So boshaft widerstehn,
Ihr eigen Heil verscherzen
Und einst zugrunde gehn.
Es wirkt ja Christi letztes Wort,
Dass Felsen selbst zerspringen;
Des Engels Hand bewegt des Grabes Stein,
Ja, Mosis Stab kann dort
Aus einem Berge Wasser bringen.
Willst du, o Herz, noch härter sein?

Aria
Der schädlichen Dornen unendliche Zahl,
Die Sorgen der Wollust, die Schätze zu mehren, Die werden das Feuer der höllischen Qual
In Ewigkeit nähren.

Recitativo
Von diesen wird die Kraft erstickt,
Der edle Same liegt vergebens,
Wer sich nicht recht im Geiste schickt,
Sein Herz beizeiten
Zum guten Lande zu bereiten,
Dass unser Herz die Süßigkeiten schmecket,
So uns dies Wort entdecket,
Die Kräfte dieses und des künftgen Lebens.

Chorus
Laß, Höchster, uns zu allen Zeiten
Des Herzens Trost, dein heilig Wort
Du kannst nach deiner Allmachtshand
Allein ein fruchtbar gutes Land
In unsern Herzen zubereiten.

Aria
Scatterbrained frivolous people
rob themselves of the Word's power.
Belial with his children
anyhow seeks to obstruct it
so that it produces nothing useful.

Recitative
O unfortunate state of perverted souls
who are as it were beside the way;
and who will recount Satan's cunning
when he robs the Word from the heart
that blind in judgement
neither understands nor believes in the harm being done to it.
Hearts of stone
that resist so maliciously
will forfeit their own salvation
and one day meet with destruction.
Christ's last word had power
to split open the very rocks;
an angel's hand moved the gravestone
Yes, the staff of Moses there
could get water from a rock
Would you, o heart, be even harder?

Aria
The countless number of harmful thorns,
the anxieties of pleasure to increase its treasures,
- these things feed the fire of torment in hell for eternity.

Recitative
By these things our strength is choked,
the precious seed just lies there useless
for people who are not rightly minded
in good time to prepare their hearts
to be good soil
so that our hearts may taste the sweetness
that this Word reveals,
the powers of this life and the life to come.

Chorus
Grant, o most high God, to us at all times
the heart's consolation, your holy Word.
Through your almighty hand
you alone can prepare a good fertile soil
in our hearts.

Biographies



John Butt

John Butt is Gardiner Professor of Music at the University of Glasgow, musical director of Dunedin Consort and a Principal Artist with the OAE. His career began as organ scholar at King's College Cambridge and his work, as both musician and scholar gravitates towards 17th-18th century music with his five monographs centering around Bach, the baroque and the concepts of historical performance practice. His recent work gravitates towards music and modernity, listening cultures and embodied musical experience, music and film.

Recording highlights for Dunedin Consort include Gramophone award-winning recordings of Handel's *Messiah* and Mozart's Requiem (the latter also nominated for a Grammy award), recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio and Brandenburg Concertos, Monteverdi's 1610 *Vespers*, and Handel's *Acis and Galatea*, *Esther* and *Ode to St Cecilia*. The 2019 recording of Handel's *Samson* was an Editor's Choice and Critic's Choice in Gramophone (nominated for a Gramophone Award), and disc of the month in BBC Music Magazine. His recent recording of Bach cantatas (including 'Ich habe genug') won a BBC Music Magazine Award. Bach Orchestral Suites was released in October 2022 and Mozart's Mass in C Minor in October 2023. With Dunedin Consort he has appeared at the BBC Proms, and Edinburgh International Festival.

Since winning the W.H.Scheide prize for his first book, he has been awarded the Dent Medal of the RMA, RAM/Kohn Foundation's Bach Prize, and elected to FBA and FRSE. In 2013 he was awarded an OBE, and gained the medal of the Royal College of Organists.



Dunedin Consort

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award, and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

While Dunedin Consort is committed to performing repertoire from the baroque and early classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. In 2021, the group premiered *Dido's Ghost*, a new opera by Errollyn Wallen, co-commissioned with the Barbican Centre, Edinburgh International Festival, Buxton International Festival, Mahogany Opera and Philharmonia Baroque Orchestra & Chorale.



Julia Doyle

Born and educated in Lancaster, Julia made her professional début singing *Messiah* with the Britten Sinfonia/ Polyphony at St John's Smith Square. She has performed worldwide and is in demand as one of the world's leading sopranos for Baroque repertoire. Recent and future engagements include Mozart Mass in C Minor (Tafelmusik, Toronto), Vivaldi *Juditha Triumphans* (Concertgebouw, Palace of Versailles and Theater an der Wien), Handel *Aci, Galatea e Polifemo* (Halle Handel Festival), European tours with the Monteverdi Choir and Orchestra including the BBC Proms, Monteverdi (La Nuova Musica), Haydn songs (Deutsche Kammerphilharmonie under Sir Roger Norrington), *St Matthew Passion* (Orchestra of the Age of Enlightenment and the Bach Choir), recordings and concerts with the J.S. Bach Stiftung, Handel Occasional Oratorio (Bayerische Rundfunk), Bach arias for voice and violin (Vilde Frank and Arcangelo), a European tour and recording of *Messiah* (Rias Kammerchor). A busy recitalist, she works regularly with lutenist Matthew Wadsworth and their recording of Purcell has received critical acclaim.



Helen Charlston

Helen was recently a BBC Radio 3 New Generation Artist (2021-23), and finalist of the 2021 Kathleen Ferrier Awards of which she received the Ferrier Loveday Song Prize, and in 2023 she won a Gramophone Award for Best Concept Album, and collected the Vocal award at the BBC Music Magazine Awards, both for her second Delphian album *Battle Cry*, the only recording that year to win at both ceremonies. On the concert platform this season, Helen premieres a new song cycle written for her as a companion piece to Schumann *Dichterliebe* by Heloise Werner at the Oxford International Song Festival and Wigmore Hall, reunites with Scottish Chamber Orchestra and Richard Egarr to perform Bach B minor mass, tours Bach's *St John Passion* with Les Arts Florissants in Asia, records Britten *Phaedra* live in concert with BBC Philharmonic, sings Handel's *Messiah* with the Warsaw Philharmonic, Czech Philharmonic, Britten Sinfonia and Huddersfield Choral Society, and Monteverdi's *Vespers* in Geneva with Ensemble I Gemelli. Helen will feature in a 3-day residency at the 2024 York Early Music festival.



Nicholas Mulroy

Born in Liverpool, Nicholas read Modern Languages at Cambridge and studied voice at London's Royal Academy of Music. He has appeared with many of the world's leading ensembles. He is particularly noted for his lyrical and narrative interpretation of Bach's music. Singing from memory, his performances as the Evangelist in the St Matthew Passions have been widely praised and described by The Times as 'a thing of wonder...Every phrase, every word was turned over carefully so as to heighten the storytelling.' Working with leading conductors and ensembles worldwide his highlights have included performances of the passions at the BBC Proms, Sydney Opera House and Bach's two churches in Leipzig - the Thomaskirche and the Nikolaikirche. His discography encompasses music across seven centuries, including Handel's *Messiah* and *Acis and Galatea*, Monteverdi *Vespers*, and Astor Piazzolla's unique masterpiece *María de Buenos Aires*. His collaboration with guitarist/theorbist Toby Carr which explores music from two golden ages - 17th century Europe and 20th century Latin America will be released on disc this year.



Matthew Brook

Matthew Brook is known for his honest and open portrayal of characters whether on opera or concert stage. He has developed a world-wide reputation for his interpretation of the music of J.S Bach and George Frideric Handel but his musical tastes stretch far beyond this, often performing new commissions. In 2023 Matthew made his Opéra national de Paris debut performing the role of Il Re di Scozia in a new Robert Carsen production of *Ariodante* under Harry Bicket. He has performed roles at Staatstheater Stuttgart, Opera Comizue, Göttingen International Handel Festival, The Grand Théâtre de Luxembourg and at the Maggio Musicale Fiorentino. This season, Matthew makes his debut with Opera North in David Poutney's 'Masque of Might', music by Purcell, conducted by Harry Bicket, returns to Grange Park Opera, and gives performances with the Czech Philharmonic, Rotterdam Philharmonic, Philharmonia Baroque, Handel and Haydn Society Boston and closer to home with the Academy of Ancient Music, English Concert, Dunedin Consort, The Hallé and Royal Northern Sinfonia to name a few.

DUNEDIN CONSORT

Director and harpsichord
John Butt

Soloists

Soprano	Julia Doyle
Mezzo-soprano	Helen Charlston
Tenor	Nicholas Mulroy
Baritone	Matthew Brook
Viola solo	John Crockatt

Orchestra

Violin 1	Huw Daniel, Sarah Bevan-Baker
Violin 2	Anna Curzon, Emilia Benjamin
Viola	John Crockatt, Fran Gilbert, Anna Curzon, Emilia Benjamin
Cello	Jonathan Manson
Violone	Hannah Turnbull
Oboe d'amore	Frances Norbury, Oonagh Lee
Recorder	Oonagh Lee, Frances Norbury
Bassoon	Catriona McDermid
Trumpet	Paul Sharp
Organ	Stephen Farr

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Bonis Femmes de légende,
Three Pieces for Orchestra
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