DUNEDIN CONSORT

17 - 19 December
Edinburgh | Perth | Glasgow



Handel Messiah

John Butt director
Nardus Williams soprano
Lotte Betts-Dean mezzo-soprano
Joshua Ellicott tenor
Dingle Yandell bass
Paul Whittaker BSL interpreter (Glasgow)

dunedin-consort.org.uk

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A very warm welcome to one of the cornerstones of many people's calendars, and to a tradition that for so many marks the true beginning of Christmas: our annual performance of George Frideric Handel's masterpiece *Messiah*. There is simply nothing like it. Performed the Dunedin way - just as Handel himself would have heard it, with a small orchestra and a team of twelve singers whose soloists step proudly from within the chorus—there are few more uplifting ways to celebrate the festive season. We are deeply grateful to the Dunard Fund for their continued support in making this possible.

Based in Scotland, Dunedin Consort is one of the world's leading Baroque ensembles, performing on historically informed instruments alongside Scotland's professional choir. With a national and international reputation for excellence and imagination, we strive to bring you music that both inspires and moves. Under the visionary leadership of our Music Director John Butt, Associate Director Nicholas Mulroy, and an array of distinguished visiting artists, we breathe life into music old and new.

In January, we welcome harpsichordist Lillian Gordis for a programme of Bach and Rameau. In March, guitarist Sean Shibe reveals the results of his deep dive into the archives of the National Library of Scotland, followed later that month by a brand new commission from Tansy Davies. At Easter, Kristian Bezuidenhout directs J. S. Bach's *Matthew Passion*. At the end of April, Ellie Slorach directs our choral tour, and we bring our season to a close with a side-by-side performance with players from the Royal Conservatoire of Scotland featuring Alexander Chance. Amongst all this is our fabulous Learning and Participation programme which includes BSL interpreted performances, choral workshops, a choral weekend, relaxed performances, open rehearsals, and family concerts, making our music accessible far and wide.

Thank you for all your support this year, and we wish you the very best for 2026.

Andrew Trinick
Chief Executive

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PROGRAMME

George Frideric Handel (1685–1759)
Messiah HWV 56

Part the First (*approx. 60 mins*)
interval
Part the Second & Part the Third (*approx. 100 mins*)

Nardus Williams soprano
Lotte Betts-Dean mezzo-soprano
Joshua Ellicott tenor
Dingle Yandell baritone
Paul Whittaker BSL interpreter

John Butt director and harpsichord

Dunedin Consort acknowledges with grateful thanks the support of Dunard Fund, whose financial assistance has enabled us to present this timeless masterpiece for many years.

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Programme Note

The libretto which the irascible Charles Jennens sent to Handel at some point in the summer of 1741 was not in itself an extraordinary document within the Christian tradition. After all, the Gospels and Epistles already made ample reference to the way in which the New Testament was foretold in the Old, and this tradition was carried even further by the Church Fathers. It was also something that was enthusiastically embraced by Anglican clerics of the 17th and 18th centuries, even more so by the Lutherans, who helped form and provide Handel's own educational background. There was, after all, a parallel in the way the 'new law' of the Gospel mollified the old, and in the way in which the first of the Reformation confessions set out to modify the Catholic faith. Nor was it in any way extraordinary for an oratorio to be based on a religious subject. Indeed, the very genre of oratorio was originally conceived as a way of presenting biblical stories in a dramatic fashion, and Handel had already set many Old Testament stories in his highly successful oratorios of the 1730s. Nevertheless, the idea of going to the very heart of the dominant faith by basing a work on the incarnation, ministry, passion, resurrection and future promise of Christ, was radical within the British and Irish context of the 18th century. After all, oratorios were invariably performed in theatres, which still carried the resonances of secular drama, where one was expected to create and encounter the patently artificial and contrived, and when many still suspected theatrical practice to lack the essential moral grounding of sincerity and truth. Theatres and opera houses were also the platforms for the celebrity actors and singers of the age, and these behaved in ways that did not always conform to the moral expectations of the churchmen.

Nevertheless, with the success of Handel's first performances, in Dublin (1742) and London (1743), *Messiah* soon became accepted as both eminently respectable and inspiring to those with even the most orthodox of religious faith. Before long, its reach was even greater, crossing religious and cultural boundaries in a way unparalleled in the history of oratorio.
In fact, Jennens's text compilation is extremely productive in terms of its dramatic and musical potential. First, so as to avoid the actual representation of the person of Christ in a theatrical context, Jesus is always referred to in third-person terms, with slight changes to the biblical text when necessary (e.g. 'He gave his back to the smiters' rather than 'I gave my back to the smiters'). Indeed, the word 'Christ' is only mentioned once in Part 1 (the Nativity scene) and once in Part 2 (the 'Hallelujah' chorus), and the name 'Jesus' only occurs towards the end of Part 3 ('Thanks be to God'). Thus, the listener and indeed the music have to make the necessary connections between Old and New Testament texts and somehow infer the identity and presence of Christ; there is also some degree of trajectory towards the third part.

Most significantly, it is Handel's music that joins everything together, both in terms of the way the texts sound in close succession, and in the sequence of ideas and emotions. Virtually all Handel's operatic career lay behind him by 1741, and he had also had considerable oratorio experience both in Italy and in England. His Lutheran background must also have been of some significance: not only would he have been brought up with musical settings joining diverse parts of the Bible together, but he was also fully aware of the Lutheran Passion tradition, in which the arrest, trial and suffering of Christ are set in such graphic and moving musical terms. The mocking chorus, 'He trusted in God that he would deliver him', comes very close to the sort of music German composers were using for the vicious crowd scenes of Passion settings.

The published libretto for some of the London performance shows clearly that Handel (and presumably Jennens too) saw the work as flowing together in 'scenes'. Thus, choruses such as 'And the glory of the Lord' and 'And he shall purify' follow on directly from the preceding arias, just as the conjunction 'and' would imply in the biblical text concerned. Only an experienced opera composer would know how to unify the musical mood of each scene, or, if appropriate, present a sense of transformation. This is evident right at the start of the piece, where the 'Sinfony' presents a dark, agitated effect that is suddenly dispelled by the tenor's first entry 'Comfort ye' (the first hearers would have expected this recitative, when it began, to be the slow section of the overture). The sense of increasing joy and confidence at the coming of Christ is projected throughout the glorious progression towards the first chorus, 'And the glory of the Lord'. Later scenes in Part I continue the pattern of darkness to light up to the angels' chorus 'Glory to God'. The final arias and chorus of Part I take us into softer, flatter keys, while still preserving an infectious sense of joy (particularly in the virtuoso soprano aria, 'Rejoice greatly'), The overall move in Part I, from E minor to B flat major (the greatest distance that can be covered within the tonal system, still quite new in Handel's day), suggests that Christ's coming and ministry are not the end of the story.

Part II thus begins in sombre, flat — often minor — keys, only to move sharpwards again at the centre point ('Thy rebuke hath broken his heart' to 'But thou didst not leave his soul in hell'). All the 'passion' music is one continuous scene, extended and relentless, and quite agonising in its concentration of emotion (especially in the famous alto aria, 'He was despised and rejected'), Particularly impressive here is the way the chorus fulfils so many roles, from presenting the 'Lamb of God', lamenting the suffering of Christ, acknowledging the weakness of humankind ('All we like sheep' being one of Handel's most delightful depictions of human failure), and playing the part of Christ's tormentors.

In the latter half of Part II, the chorus presents the resurrection of Christ and defeat of his enemies in patently triumphalist, often warlike, terms. Is this sort of religious imagery still legal today? Hopefully, Handel's music renders it suitably metaphorical in a public performance context. From the strikingly dramatic bass aria 'Why do the nations so furiously rage together' to the 'Halleluja' closing Part II, there is an almost unstoppable dramatic sequence of music, using the means of opera to represent the rapid spread and triumph of the new religion.

Part III takes us into the present with 'I know that my redeemer liveth' (its E major perhaps being the ultimate resolution of the opening E minor overture), and from there to hopes about the 'end times' and the overcoming of human mortality. As ever, the dramatic pacing is acute and the antithetical blocks of the chorus 'Since by man came death' are representative of the antithetical contrasts in the work as a whole. Handel is also quite outstanding — at least for a composer of his time — in presenting the change from one state to another, as in the progression in the recitative 'Behold, I tell you a mystery' towards the startling call of the last trumpet. Handel's music for the overcoming of death and the confidence of 'God's elect' makes a last survey of gentler moods and keys before the final return of the D major glory of the final chorus, recalling the mood of the 'Hallelujah' ending Part II (baroque trumpets all but demand that the work, if it is to be triumphal, must end in this key).

What is remarkable about *Messiah* is the way that the textual combinations and allusions are quite obscure — even contentious in the case of the possible multiple authorship of Isaiah — yet the work seems to make sense to a diverse range of audiences. In other words, its musical setting and the moods it conjures up seem to be perfectly comprehensible, indeed to take one through extraordinarily deep emotional states, even if one is ignorant of, or even antipathetic towards, the text. The work has a plot line (resolution of an initial conflict, coming of joy, total dejection followed by resolution, hope for the future) that is not unlike that of the operas of Handel's time or even of the emergent modern novel. This may well suggest that music can both entertain and develop our moral consciousness in ways paralleling purely verbal art. It is, moreover, hard to exclude the intuition that music also takes us to states and feelings that are unattainable in any other way.

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Text

PART THE FIRST

Sinfony	*Grave — Allegro moderato*
Accompagnato	Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the Wilderness: Prepare ye the Way of the Lord, make straight in the Desert a Highway for our God.
Air	Ev'ry valley shall be exalted, and ev'ry Mountain and Hill made low, The Crooked straight, and the rough Places plain.
Chorus	And the Glory of the Lord shall be revealed, and all Flesh shall see it together; for the Mouth of the Lord hath spoken it.
Recitative	Thus saith the Lord of Hosts; Yet once a little While, and I will shake the Heav'ns, and the Earth, the Sea, and the dry Land: And I will shake all Nations; and the Desire of all Nations shall come. The Lord whom ye seek shall suddenly come to his Temple, ev'n the Messenger of the Covenant, whom ye delight in: Behold He shall come, saith the Lord of Hosts.
Air	But who may abide the Day of his Coming? And who shall stand when He appeareth? For He is like a Refiner's Fire.
Chorus	And He shall purify the Sons of Levi, that they may offer unto the Lord an Offering in Righteousness.

Recitative	Behold, a Virgin shall conceive, and bear a Son, and shall call his name Emmanuel. God with us.
Air and Chorus	O thou that tellest good tidings to Zion, get thee up into the high Mountain: O thou that tellest good Tidings to Jerusalem, lift up thy Voice with Strength; lift it up, be not afraid: Say unto the Cities of Judah, Behold your God. O thou that tellest good tidings to Zion, Arise, shine for thy light is come, and the Glory of the Lord is risen upon thee.
Recitative	For behold, Darkness shall cover the Earth, and gross Darkness the People: but the Lord shall arise upon thee, and his Glory shall be seen upon thee. And the Gentiles shall come to thy Light, and Kings to the Brightness of thy Rising.
Air	The People that walked in Darkness have seen a great Light; And they that dwell in the Land of the Shadow of Death, upon them hath the Light shined.
Chorus	For unto us a Child is born, unto us a Son is given; and the Government shall be upon his Shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.
Pifa	(Pastoral Symphony)
Recitative	There were Shepherds abiding in the Field, keeping Watch over their Flock by Night.
Air	But lo, the Angel of the Lord came upon them, and the Glory of the Lord shone round about them, and they were sore afraid.

Recitative	And the Angel said unto them: Fear not; for behold, I bring you good Tidings of great Joy, which shall be to all People. For unto you is born this Day, in the City of David, a Saviour, which is Christ the Lord.
Recitative, accompanied	And suddenly there was with the Angel a Multitude of the heav'nly Host, praising God and saying:
Chorus	Glory to God in the Highest, and Peace on Earth, Good Will towards Men!
Air	Rejoice greatly, O Daughter of Sion, shout, O Daughter of Jerusalem, behold, thy King cometh unto thee: He is the righteous Saviour; and He shall speak Peace unto the Heathen.
Recitative	Then shall the Eyes of the Blind be open'd, and the Ears of the Deaf unstopped; Then shall the lame Man leap as an Hart, and the Tongue of the Dumb shall sing.
Air	He shall feed His flock like a Shepherd, and He shall gather the Lambs with his Arm, and carry them in his Bosom, and gently lead those that are with young.
Chorus	Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you Rest. Take his Yoke upon you, and learn of Him, for he is meek and lowly of Heart, and ye shall find Rest unto your Souls. His Yoke is easy, his Burthen is light.

Interval

PART THE SECOND

Chorus	Behold the Lamb of God, that taketh away the Sin of the World.
Air	He was despised and rejected of Men, a Man of Sorrows, and acquainted with Grief. He gave his Back to the Smiters, and his Cheeks to them that plucked off the Hair: He hid not His Face from Shame and Spitting.
Chorus	Surely he hath borne our Griefs and carried our Sorrows: He was wounded for our Transgressions, He was bruised for our Iniquities; the Chastisement of our Peace was upon Him.
Chorus	And with His Stripes we are healed.
Chorus	All we, like Sheep, have gone astray, we have turned ev'ry one to his own Way, and the Lord hath laid on him the Iniquity of us all.
Recitative, accompanied	All they that see Him laugh Him to scorn; they shoot out their Lips, and shake their Heads, saying:
Chorus	He trusted in God, that he would deliver him: let him deliver him, if he delight in him.
Recitative	Thy Rebuke hath broken his Heart; He is full of Heaviness: He looked for some to have Pity on him, but there was no Man, neither found he any to comfort Him.
Air	Behold, and see if there be any Sorrow like unto his Sorrow!

Recitative	He was cut off out of the Land of the Living: For the Transgressions of thy People was He stricken.
Air	But Thou didst not leave his Soul in Hell, nor didst Thou suffer thy Holy One to see Corruption.
Chorus	Lift up your Heads, O ye Gates, and be ye lift up, ye everlasting Doors, and the King of Glory shall come in. Who is this King of Glory? The Lord Strong and Mighty, the Lord Mighty in Battle. Lift up your Heads, O ye Gates, and be ye lift up, ye everlasting Doors, and the King of Glory shall come in! Who is this King of Glory? The Lord of Hosts: He is the King of Glory.
Recitative	Unto which of the Angels said He at any Time, Thou art my Son, this Day have I begotten Thee?
Chorus	Let all the Angels of God worship Him.
Air	Thou art gone up on High; Thou hast led Captivity captive, and received Gifts for Men, yea, even for thine Enemies, that the Lord God might dwell among them.
Chorus	The Lord gave the Word: Great was the Company of the Preachers.
Duet and chorus	How beautiful are the feet of him that bringeth glad tidings of salvation that saith unto Sion, thy God reigneth! Break forth into joy! Glad tidings thy God reigneth! Their sound is gone out into all lands and their words unto the ends of the world.

Air	Why do the Nations so furiously rage together? why do the People imagine a vain Thing? The Kings of the Earth rise up, and the Rulers take Counsel together against the Lord, and his Anointed.
Chorus	Let us break their Bonds asunder, and cast away their Yokes from us.
Recitative	He that dwelleth in Heaven shall laugh them to scorn; the Lord shall have them in Derision.
Air	Thou shalt break them with a Rod of Iron; thou shalt dash them in Pieces like a Potter's vessel.
Chorus	Hallelujah! for the Lord God Omnipotent reigneth, The Kingdom of this World is become the Kingdom of our Lord and of His Christ; and he shall reign for ever and ever, King of Kings, and Lord of Lords. Hallelujah!

PART THE THIRD

Air	I know that my Redeemer liveth, and that he shall stand at the latter Day upon the Earth. And tho' Worms destroy this Body, yet in my Flesh shall I see God. For now is Christ risen from the Dead, the First Fruits of them that sleep.
Chorus	Since by Man came Death, by Man also came the Resurrection of the Dead. For as in Adam all die, even so in Christ shall all be made alive.
Recitative	Behold, I tell you a Mystery: We shall not all sleep, but we shall all be chang'd, in a Moment, in the Twinkling of an Eye, at the last Trumpet.
Air	The Trumpet shall sound, and the Dead shall be rais'd incorruptible, and We shall be chang'd.

Recitative	Then shall be brought to pass the Saying that is written, Death is swallow'd up in Victory.
Duet	O Death, where is thy Sting? O Grave, where is thy Victory? The Sting of Death is Sin, and the Strength of Sin is the Law.
Chorus	But Thanks be to God, who giveth Us the Victory through our Lord Jesus Christ.
Air	If God be for us, who can be against us? Who shall lay anything to the Charge of God's Elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the Right Hand of God, who makes intercession for us.
Chorus	Worthy is the Lamb that was slain, and hath redeemed us to God by His Blood, to receive Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing. Blessing and Honour, Glory and Pow'r, be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever. Amen.

Biographies



John Butt

John Butt is Musical Director of Dunedin Consort and a Principal Artist with the OAE. He was Gardiner Professor of Music at the University of Glasgow, 2001-24, where he continues as an Honorary Professorial Research Fellow. His career began with his appointment as organ scholar at King's College Cambridge, and this led to various academic and performing posts (including at UC Berkeley, 1989-97).

His work, as both musician and scholar, gravitates towards music of the 17th-18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs centering around Bach, the baroque and the concepts of historical performance practice, his recent work concerns music and modernity, listening cultures, and music and film. Having made 11 recordings on organ and harpsichord for Harmonia Mundi (including the complete organ works of Elgar), he has made 19 recordings for Linn Records. Highlights, directing Dunedin, include the Gramophone award-winning recordings of Handel's Messiah and Mozart's Requiem, together with recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio and Brandenburg Concertos and Monteverdi's 1610 Vespers. A recording of Bach cantatas won a BBC Music Magazine Award in 2021. Further recordings, of Bach Orchestral Suites and Mozart's Mass in C Minor, were released in 2022-23. With Dunedin and other orchestras he has appeared at the BBC Proms, London, and the Edinburgh International Festival. International tours have covered much of Europe, the US, Mexico and Colombia.

As guest conductor he has worked with period orchestras and symphony orchestras such as the Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Stavanger Symphony, the BBC Symphony Orchestra, CBSO, Academy of St Martin's in the Fields, Hallé Orchestra and BBC National Orchestra of Wales. Since winning the W.H.Scheide prize for his first book, he has received the Dent Medal of the RMA together with the RAM/Kohn Foundation's Bach Prize. He has been awarded an OBE, FBA and FRSE, together with 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.

Dunedin Consort is an enthusiastic champion and commissioner of contemporary music, and in recent years has premiered a new set of orchestral dances at the BBC Proms, a new opera by Errollyn Wallen at the Barbican Centre, and new choral music for its a cappella consort. In 2025 it premiered a new cantata by David Fennessy, the second instalment of a three year co-commissioning series which saw a guitar concerto by Cassandra Miller for Sean Shibe in 2024, and will see further new music by Tansy Davies in 2026.



Nardus Williams

Praised for her "magnetism" (The Arts Desk), Nardus Williams has "confirmed her place as an outstanding artist" (Early Music Review). In 2025/26, Nardus sings Partenope for English National Opera; Contessa (*Le nozze di Figaro*) for Norwegian National Opera; and Asteria (*Tamerlano*) for the London Handel Festival. Her concert engagements include Handel's *Solomon* with the Orchestra of the Age of Enlightenment; *Messiah* with the Aalborg Symphony Orchestra, Academy of Ancient Music, and Dunedin Consort; and Schumann's *Das Paradies und die Peri* with the National Symphony Orchestra of Ireland. Following celebrated recitals at the BBC Proms and Snape Maltings, Nardus appears at Wigmore Hall on International Women's Day with Elizabeth Kenny and Dame Mary Beard, and gives further recitals at Leeds Song, Brighton Early Music Festival, and Banbury Early Music Festival. Nardus' debut album, *Handel in Rome*, recorded with Dunedin Consort under John Butt, was released on Linn Records in 2024.



Lotte Betts-Dean

Australian mezzo-soprano Lotte Betts-Dean is praised for her "irrepressible sense of drama and unmissable, urgent musicality" (The Guardian). She is known for adventurous programming and a wide-ranging repertoire spanning contemporary, chamber and early music, opera, oratorio and cross-genre projects. A committed advocate of new music, she has premiered numerous works and recorded portrait albums of composers including Michael Finnissy, Stuart MacRae, Catherine Lamb and Arthur Keegan. Recent engagements include Bayerische Staatsoper's *Die Passagierin*, Aldeburgh Festival's *A Visit to Friends*, and debuts with Ensemble Musikfabrik, London Sinfonietta and the Colin Currie Group. In 2025/26 she has released *everything you've ever lived* on Delphian Records and makes major debuts with the Philharmonisches Staatsorchester Hamburg and the Philharmonia Orchestra. Winner of the 2024 Royal Philharmonic Society Young Artist Award, she is also an Ambassador for Donne and an Associate of the Royal Academy of Music.



Joshua Ellicott

Joshua Ellicott's sweet-toned, flexible yet powerful lyric tenor voice and versatile musicianship are apparent in the wide range of repertoire in which he excels, from song to opera to concert, and the list of conductors and ensembles with whom he works worldwide. Described by the Wiener Zeitung as 'the magnificent tenor' for his performance with Nikolaus Harnoncourt in Purcell's *Fairy Queen* he has also been described by the New York Times as a "stand out in an excellent cast" for his portrayal of Andres in *Wozzeck* with the Philharmonia and Esa Pekka *Salonen* at the Lincoln Centre New York. This season, he sings Damon *Acis and Galatea* at WDR Köln, Handel's *Samson* with the Internationale Bachakademie Stuttgart, Bach's Christmas Oratorio with Les Passions de l'Âme in Switzerland, and the *St Matthew Passion* at the Royal Festival Hall and also with Residentie Orkest and Richard Egarr.



Dingle Yandell

British bass-baritone Dingle Yandell studied at the Guildhall School of Music and Drama and the National Opera Studio. He was one of the inaugural 'Rising Stars' of the Orchestra of the Age of Enlightenment and was a founder member of the award-winning British vocal ensemble Voces8, with whom he toured internationally for ten years. In the 2025/26 season he sings King Marke in *Tristan und Isolde* for Scottish Opera. A regular guest at Glyndebourne, he returns for the autumn season as Theseus in *A Midsummer Night's Dream* and appears at the 2026 Festival as Mr Redburn in *Billy Budd*. On the concert platform, he performs Handel's *Messiah* with the Orchestra of the Age of Enlightenment and with the Dunedin Consort, Mozart's Requiem with L'Arpeggiata at the Mozart Week Festival, Beethoven's Symphony No. 9 with the London Philharmonic Orchestra, and a programme of Bach and Telemann cantatas with the Handel and Haydn Society in Boston.



Paul Whittaker OBE

Born in Huddersfield in 1964, Paul has been Deaf all his life. A pianist and organist, he has a music degree from Wadham College, Oxford and a PG Diploma from the RNCM.

For 27 years Paul ran a charity helping Deaf people access music before starting a freelance career in 2015. In 2007 he was awarded an OBE for Services to Music.

He has performed at the BBC Proms, Cumnock Tryst and Edinburgh International Festival, and with many orchestras, choirs and ensembles across the UK including the RPO, RSNO, SCO, RLPO, The Sixteen, BBC Singers and The King's Singers.

Paul also works with the Creative Learning Department of NYCOS and runs several BSL choirs live and online.

Dunedin Consort Deaf Season is supported by the Hugh Fraser Foundation

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DUNEDIN CONSORT

Director and harpsichord
John Butt

Soloists

Soprano	Nardus Williams
Mezzo-soprano	Lotte Betts-Dean
Tenor	Joshua Ellicott
Baritone	Dingle Yandell

Chorus

Soprano	Nardus Williams, Elspeth Piggott, Claire Evans
Alto	Lotte Betts-Dean, Sarah Shorter, Helena Cooke
Tenor	Joshua Ellicott, Malcolm Bennett, Kenneth Reid
Bass	Dingle Yandell, Jon Stainsby, Joshua McCullough

Orchestra

Violin 1	Matthew Truscott, Sarah Bevan-Baker, Hilary Michael
Violin 2	Huw Daniel, Rebecca Livermore, Kristin Deeken
Viola	John Crockatt, Thomas Kettle
Cello	Jonathan Manson, Lucia Capellaro
Double Bass	Christine Sticher
Trumpet	Paul Sharp, Simon Munday
Timpani	Stephen Burke
Organ	Stephen Farr

BSL Interpreter	Paul Whittaker

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None of this would have been possible without the unswerving commitment of our musicians and the generous support of our friends. By sponsoring one of our musicians, you can help us plan for the next 30 years, allowing us to shore up our foundations and look ambitiously to the future.

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DUNEDIN CONSORT

Thursday 29 & Friday 30 January
Glasgow | Edinburgh

Lillian Gordis: French Connection

Matthew Truscott violin
Rosie Bowker flute
Jonathan Manson viola da gamba
Lillian Gordis harpsichord



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